**MAENG 1.2**

# M.A. ENGLISH

## SEMESTER - I

## (REVISED SYLLABUS AS PER NEP 2020)

# NON-FICTIONAL PROSE FROM BACON TO THE PRESENT

**Prof. Ravindra Kulkarni**
Vice-Chancellor,
University of Mumbai,

**Prin. Dr. Ajay Bhamare**
Pro Vice-Chancellor,
University of Mumbai,

**Prof. Shivaji Sargar**
Director,
CDOE, University of Mumbai,

**Programme Co-ordinator :** **Dr. Santosh D. Rathod**
Professor of English,
Head of Interdisciplinary,
CDOE, University of Mumbai, Mumbai

**Course Co-ordinator & Writer** : **Dr. Deepak Nair**
Department of English
Institute of Distance and Open Learning,
University of Mumbai, Mumbai

**Editor** : **Prof. Annie John**
Dept. of English,
A R Burla College, Solapur

**Course Writer** : **Dr. Seema Sharma**
Associate Professor, Dept. of English,
Jai Hind College, Churchgate

: **Dr. Pravin Bhaskar**
Assistant Professor, Dept. of English,
S. G. Arts, Science and G. Pawar Commerce College, Shivle

: **Ms. Anzala Khan**
M. A. NET (English)
Central Head - Academics and Operations,
MT Educare, Dadar, Mumbai

: **Ms. Hritika Mohite**
M. A. NET (English)
Malad (East), Mumbai

: **Mr. Debraj Moulick**
M. A. M. Phil. SET (English) Lecturer (English)
K. J. Somaiya Polytechnic, Somaiya Vidyavihar Campus, Vidyavihar, Mumbai

: **Mr. Anand Nair**
M. A. NET (English)
Sai Shyam Chhaya CHS Kopar Road,
Dombivali (West)

**December 2024, Print - 1**

**Published by** : Director,
Centre for Distance and Online Education,
University of Mumbai,
Vidyanagari, Mumbai - 400 098.

**DTP Composed & Printed by** : Mumbai University Press,
Vidyanagari, Santacruz (E), Mumbai

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Programme Name: **M.A. (English)**

Course Name: **English Non-Fictional Prose from Bacon to the Present**
**Major Mandatory Course**

Total Credits: 04
Total Marks: 100
University Assessment: 50
College Assessment: 50
Pre requisite: Basic knowledge of English Literature & Intermediate level proficiency in English language

Preamble:

It is generally believed that literature comprises novels, plays, poems and short stories. However, there is a large body of literature written in prose that is non-fictional. This course, introduced for the first time at the postgraduate level, aims to familiarize learners with the development of non-fictional prose over a vast period of four centuries. It offers a study of certain genres of prose from the early seventeenth century to the present with a special focus on major writings of this period. The study of each genre is preceded by an introduction to its defining characteristics and development over time. Through this broad spectrum of prose, the learner becomes acquainted with the real world seen through the critical eyes of writers of eminence thereby providing a new and different perspective of life to the reader.

Objectives:

- To acquaint learners with the major representative English prose writers from the early seventeenth century to the present.
- To help them study different genres of prose and be acquainted with trends and thought patterns over four centuries.
- To understand and appreciate various nuances of prose writings in the realm of British literature.
- To familiarize the students with the importance of speeches as a medium of reformation and transformation in the society.
- To understand the significance of diary writing as a reflection of one's identity and personality.

Course Outcomes:

At the end of the course the reader will

- be well-versed with English non-fictional prose writings of a vast period of four centuries
- have developed a critical eye for any prose writing and will be able to analyze and interpret various forms of prose writing
- have cultivated a deep respect for cultures after having scrutinized various kinds of texts
- develop an enhanced and more balanced view of life having been exposed to prosewriting from different spheres

Note:

1. Teachers are expected to refer to "Section A" as a context while teaching texts in "Section B".
2. "Section A" of each unit is to be used for assignments and students' self - study only. Students may take the guidance of teachers as and when required.

3. Separate questions based on "Section A" are not to be asked in the Semester End examination.
4. Internal Test and Semester End Examination questions should be based on "Section B" ofeach unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

**Semester I**
**Title of the paper: English Non-Fictional Prose from Bacon to the Present**
**Course No. : II**

**Total Credits: 04** **Total Lectures: 60**

**MODULE I : (2 CREDITS)**

**Unit I: Letters & Diaries**

Section A: Background

1. Socio-cultural, political and intellectual currents that shaped letters and diaries. The interplay of the personal, intellectual and social in the two genres.
2. Different types of letters and forms of diaries, prose styles, chief characteristics, and development over the ages. Letters of members of the royal family, between eminent writers of the times from the 16th to the 20th century.
3. Representative letters from members of the royal family from Elizabeth I onwards, eminent writers like Alexander Pope, William Wycherley, Edmund Burke, William Blake, William Wordsworth, Samuel Taylor Coleridge, Charles Lamb, Mary Lamb, Charles Dickens, Charlotte Bronte, Katherine Mansfield, D. H. Lawrence.
   Representative diaries from writers like Samuel Pepys, war captains, George Orwell, W.
   N. P. Barbellion (pseudonym of Bruce Frederick Cummings)

Section B: Texts

Letters:

1. Letter from Queen Elizabeth I to Mary, Queen of Scots, Dec 21, 1568 from http://www.luminarium.org/renlit/elizabib.htm
2. Letters from Charles I to Queen Henrietta Maria in 1646 -
   i) Queen Henrietta" letter to Charles I on 14 Dec 1646
   ii)Charles I to Queen Henritta on 2 Jan 1647
   https://archive.org/details /charlesiin 1646le00chariala/page/100/mode/2up (pp 97-100)
3. Correspondence between Alexander Pope and William Wycherley (1704-5; Dec 26 1704 -Nov 5, 1705) https://warburg.sas.ac.uk/pdf/emh405b2452104F.pdf pp. 15-26
4. Letters of Katherine Mansfield written from Switzerland- Sierra, January 1922 Scott, Margaret. *The Collected Letters of Katherine Mansfield: Volume 5:*

*1922*. London: OUP Oxford, 2008. Pages 1-20. https://www.google.co.in/books/edition/The_Collected_Letters_of_Katherine_Mansf/3iaQDwAAQBAJ?hl=en&gbpv=1&dq=Margaret+Scott+collected+letters+of+katherine+ma nsfield&pg=PR15&printsec=frontcover

Diaries:

1. Journals of Dorothy Wordsworth: Written at Grasmere (14th May to 21st December 1800) https://www.gutenberg.org/files/42856/42856-h/42856 hhtm
2. Anne Frank: *The Diary of a Young Girl* (From 12th June 1942 to 14th August 1942) file:///C:/Users/admin/Downloads/Anne-Frank-The-Diary-Of-A-Young-Girl.pdf

**Unit II: Essays and Histories**

Section A: Background

1. Socio-cultural, political and intellectual currents that shaped essays and histories. The interplay of the personal and political in the two genres.
2. Different forms of essays, prose styles, chief characteristics, and development over the ages. 17-century essays on the cultivation of genteel behaviour, Critique of society,religion and education in the essays of the 19th century, Literary, cultural and political criticism in essays of the 20th century.
3. Different genres/forms of history - political, diplomatic, cultural, social, economic philosophical and psychoanalytical
4. Representative Essayists like Francis Bacon, Robert Burton, John Milton, Jeremy Taylor, Thomas Hobbes, Thomas Dekker, Jonathan Swift, Samuel Johnson, Oliver Goldsmith, Charles Lamb, William Hazlitt, Thomas Carlyle, Matthew Arnold, Robert Louis Stevenson, Samuel Butler, A. G. Gardiner, G. K. Chesterton, E. V. Lucas, T. S. Eliot, Virginia Woolf, G. B. Shaw, H. G. Wells, Aldous Huxley. Representative historians like Voltaire, Edward Gibbon, G. M. Trevelyan, E.P. Thompson, Quentin Skinner, Peter Laslett, and Conrad Russell

Section B: Texts

Essays:

1. Francis Bacon: Of Beauty, Of Love and Of Friendship
   http://www.authorama.com/essays-of-francis-bacon-43.html
   http://www.authorama.com/essays-of-francis-bacon-11.html
   http://www.authorama.com/essays-of-francis-bacon-27.html
2. R. L. Stevenson. "The Woods in Spring", "Morality" from "Forest Notes" in *Essays onTravel* (pp. 164-174)
   http://robert-louis-stevenson.org/works/essays-of-travel-1905/ (the Virtual Book)
3. George Bernard Shaw: "Children as Nuisances", "School", "What We Do Not Teach and Why" to "Taboos in School" from "A Treatise on Parents and Children" https://www.gutenberg.org/files/908/908-h/908-h.htm

Histories:

1. Hibbert, Christopher. *The Great Mutiny: India 1857* pp. 62-81 https://archive.org/details/TheGreatMutinyIndia1857ChristopherHibbert
2. Thompson, Edward Palmer. "Exploitation" (Chap 6) in *The Making of the English Working Class* (1963). London: Penguin Books, 2002.

**MODULE II : (2 CREDITS)**

**Unit III: Travelogues & Biographies**

Section A: Background

1. Socio-cultural, political and intellectual currents that shaped travel writing and biography from the 17th century to the present. Discovery of new trade routes and curiosity regarding new lands and people, industrialization, revolution in publishing and locomotion, rise in literacy. Travel and biographical literature and its association with class and leisure.
2. Different genres/forms of travel writing - historical information, sociological and anthropological observations, rise of travel literature during interwar years. Forms of biographical writing - intersection between history, archival study, public persona and private accounts. Biography and rise of celebrity culture.
3. Representative travel writers like Richard Hakluyt, Captain Cook, James Boswell, Charles Darwin, R. L. Stevenson, Graham Greene, Robert Byron, Rebecca West, Peter Fleming, and Evelyn Waugh.
4. Representative biographers like James Boswell, Lytton Strachey, Robert Graves, Winston Churchill, and Nancy Milford.

Section B: Texts

1. Eveyln Waugh. *Remote People* (1931)
   Waugh, Evelyn. *Remote People* (1931) London: Penguin Books Limited, 2012.
   Chapter 1 (Ethiopian Empire) and Chapter 2 (First Nightmare)
   https://largepdf.com/remote-people-a-report-from-ethiopia-and-british-africa-1930-31/
2. James Boswell. *The Life of Samuel Johnson* (1791), Pages 1-40.
   https://www.gutenberg.org/files/1564/1564-h/1564-h.htm

**Unit IV: Speeches & Periodicals**

Section A: Background

1. Socio-cultural, political and intellectual currents that shaped the rise of periodicals and speeches.
2. Rise of periodicals in the 18th century, Importance of periodicals of Joseph Addison and Richard Steele as reflections on topical issues. Demand for entertainment periodicals with the rising middle and working classes. Changes in 20th century periodicals - advertising, illustrations, rise of mass-market magazine and magazines for women.
   Stylistic devices, gestures and oratory in speeches. Speeches as mass address and propaganda in the age of television and social media.
3. Evolution of the genre of periodicals from Joseph Addison, Richard Steele, Jonathan Swift, to e-periodicals. Oratory of Macaulay, Gladstone, Richard Sheridan, Edmund Burke, Charles Fox, Winston Churchill.

Section B: Texts

Speeches:

1. Winston Churchill. "Blood, Toil, Tears and Sweat" May 13, 1940. First Speech as Prime Minister to House of Commons,

https://winstonchurchill.org/resources/speeches/1940-the-finest-hour/blood-toil-tears-and- sweat-2/

2. Margaret Thatcher. Speech to Conservative Party Conference ('the lady's not for turning')["The Reason Why"] Oct 10 1980 https://www.margaretthatcher.org/document/104431

Periodical Essays:

1. Joseph Addison. "Abigails (male) for ladies" Spectator No. 45, Saturday, April 21, 1711https://www.gutenberg.org/files/12030/12030-h/SV1/Spectator1.html#section45
2. Richard Steele. Spectator No. 49", Thursday April 26, 1711 https://www.gutenberg.org/files/12030/12030 h/SV1/Spectator1.html#section49

**Evaluation Pattern:**

| **College Assessment = Total Marks: 50** | | |
|---|---|---|
| **S. No.** | **Internal Assessment** | **Marks** |
| 1 | Classroom Participation (Student led discussions/activities) & Attendance | 10 |
| 2 | Mid-Semester Written Test ( **on Unit I & II)** | 20 |
| 3 | Written Assignment | 10 |
| 4 | Oral Presentation | 10 |

| **University Assessment (Semester End) Total Marks: 50** | | | |
|---|---|---|---|
| **S. No.** | **Pattern of Question Paper** | **Marks** | **U nit** |
| Q.1 | MCQ (10 Questions) | 10 | **I, II, III &IV** |
| Q.2 | Short notes on ANY TWO out of four | 10 | **I & II** |
| Q.3 | C. Essay Type Question<br>Or<br>D. Essay Type Question | 15 | **III** |
| Q.4 | C. Essay Type Question<br>Or<br>D. Essay Type Question | 15 | **IV** |

**Note:** External Assessment (Semester End Examination: 50 Marks)**:** Questions should be based on "Section B" of each unit which is prescribed for detailed study. Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) of the age, prescribed text, and that of the author.

References:


1. Arnold, John H. (2000). *History: A Very Short Introduction. New York: Oxford University Press.* ISBN 019285352X.
2. Barros, Carolyn (1998). *Autobiography: Narrative of Transformation.* Ann Arbor: University of Michigan Press.
3. Bloom, Edward and Bloom, Lillian D. , ed.. *Addison and Steele, the Critical Heritage.* Routledge, 1980
4. Brennan, Michael G. *Evelyn Waugh: Fictions, Faith and Family.* London: Bloomsbury Academic, 2013.
5. Buzard, J. (1993) *The Beaten Track. European Tourism literature and the Ways to 'Culture'* 1800 - 1918. Oxford: Oxford University Press.
6. Churchill, Sir Winston S.. *Never Give In! Winston Churchill's Speeches.* London: Bloomsbury Publishing, 2013.
7. Damrosch, Leo. *The Club: Johnson, Boswell, and the Friends Who Shaped an Age.* London & New Haven: Yale University Press, 2019.
8. Derham, Katie (2014) [First published in 2014]. *The Art of Life: Are BiographiesFiction?* (MP4) (Video). Stephen Frears, Hermione Lee, Ray Monk. Institute of Arts and Ideas. Retrieved 1 February 2016.
9. Dorey, Peter, et al. *The Political Rhetoric and Oratory of Margaret Thatcher.* London: Palgrave Macmillan UK, 2016.
10. Gimblett, Barbara ed. *Anne Frank Unbound: Media, Imagination, Memory.* New York: Indiana University Press, 2012.
11. Harris, Mary. *Gale Researcher Guide for: Joseph Addison, Richard Steele, and the Riseof the Periodical Genre.* E-book. Gale Cengage Learning.
12. Holman, William (2003). *A Handbook to Literature* (9 ed.). New Jersey: Prentice Hall. p. 193.
13. Kopf, Hedda Rosner. *Understanding Anne Frank's The Diary of a Young Girl: A Student Casebook to Issues, Sources, and Historical Documents.* London: Greenwood Press, 1997.
14. Magill, Frank ed. *The 17th and 18th Centuries: Dictionary of World Biography, Volume 4.* London: Taylor & Francis, 2013.
15. Martin, Catherine ed. *Francis Bacon and the Refiguring of Early Modern Thought: Essays to Commemorate The Advancement of Learning (1605-2005).* London: Ashgate Pub., 2005.
16. Pitcher, John, and Bacon, Francis. *The Essays.* London: Penguin Books Limited, 1985.
17. Radner, John B. *Johnson and Boswell: A Biography of Friendship* .London & New Haven: Yale University Press, 2013.
18. Richetti, John. *A History of Eighteenth Century British Literature.* Oxford, UK: John Wiley & Sons Ltd., 2017
19. Ronald Blythe. *The Pleasures of Diaries: Four Centuries of Private Writing* (Pantheon, 1989, ISBN 0-394-58017-6) - the book contains selections from (mostly) English diarists' work.
20. Sondrup, Stevens P. and Nemoiani, Virgil, ed. *Nonfictional Romantic Prose: Expanding Borders.* Amsterdam: John Benjamin Publishing Company, 2004
21. Stannard, Martin. *Evelyn Waugh.* London: Taylor & Francis, 2013.
22. Steele, Richard, and Addison, Joseph. *The Spectator - Scholar's Choice Edition.* London: Creative Media Partners, LLC, 2015.
23. White, Philip. *Our Supreme Task: How Winston Churchill's Iron Curtain Speech Definedthe Cold War Alliance.* E-book. United Kingdom, Public Affairs, 2012.

Web Resources:

1. https://www.britannica.com/art/travel-literature
2. https://www.britannica.com/art/biography-narrative-genre
3. https://eudocs.lib.byu.edu/index.php/History_of_the_United_Kingdom:_Primary_Docum ents
4. https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t8w95qf4h&view=1up&seq=9
5. https://www.britannica.com/art/letter-literature
6. https://www.britannica.com/art/diary-literature
7. https://www.amazon.com/Darkest-Hour-Gary-Oldman/dp/B078R5T25R -The DarkestHour (Movie) 1917. Directed by Joe Wright
8. https://www.panmacmillan.com/blogs/history/historical-diaries-war-history-journal
9. https://www.englishtrackers.com/english-blog/10-famous-speeches-in-english-and-what-you-can-learn-from-them/
10. https://www.ranker.com/list/famous-essayists-from-england/reference

MOOCS:

1. https://www.udemy.com/course/creative-non-fiction-writing-you-cant-make-this-stuff-up/

| **Name of the Head of the Department** | **Dr. Shivaji Sargar** | |
|---|---|---|
| **Team for Creation of Syllabus** | | |
| **Name of the Teacher** | **Name of the College** | |
| Dr. Deepa Murdeshwar-Katre | Department of English, Vartak College, VasaiRoad, Dist. Palghar | |
| Dr. Shilpa Sapre | Department of English, D.B.J. College, Chiplun | |
| Dr. Seema Sharma | Department of English, Jaihind College, Mumbai | |
| Dr. Rajesh Yeole | Department of English, C.K.T. College, Panvel | |
| Dr. B. N. Hiramani | Department of English, S. P. K. Mahavidyalaya, Sawantwadi Dist: Sindhudurg | |

# LETTERS & DIARIES

# 1

# BACKGROUND

**Unit Structure:**



## 1.1 OBJECTIVES

Dear students, the core objective of this unit is to introduce you to the world of non-fictional literary forms of English Literature. The non-fictional literature chiefly includes various forms and styles of letters and diaries along with essays, literary theory and criticism. However; we will solely deal with the letters and diaries. While you have read fictional literary forms like poems, stories, short stories, novella, novels and dramas, this unit solely focuses on the growth and development of non – fictional forms, i.e letters and diaries. You will be able to map the socio-cultural, political as well as intellectual traits which led to the metamorphosis of the non-fictional literary forms. While going through this unit, you will be able to interpret the relationship of personal, intellectual and social trends depicted in the letters and diaries between members of royal families, authors, poets, critics and few renowned people from the16th century to the 20th century in England and various other parts of European continent. The various forms of diaries and letters will also guide you to understand the underlying characteristics of the age. Last but not the least this unit will chalk out the immense significance of the above mentioned literary forms in English Literature.

## 1.2 SOCIO-CULTURAL, POLITICAL AND INTELLECTUAL CURRENTS THAT SHAPED LETTERS AND DIARIES

### i. Introduction to the Socio-cultural, political and intellectual currents that shaped letters and diaries.

The fictional literary forms like poems and dramas enjoyed the popularity owing to the mass readership in England and other European nations. The novels, which were a later addition, considering Samuel Richardson's Pamela (1740) also gained recognition amidst the readers, but when it came to non-fictional literary forms like letters and diaries, the growth was restricted since it was personal and the person writing his diaries or letters would never send it to the printing press for the readers to consume it. They were personal; there were no fictional plots or imaginary characters and more importantly no particular format or structure to it. However; if you look carefully some of the earliest novels or precursor to novels (Gothic Romance) were written in the forms of letters. This particular format of writing a fictional plot with the help of letters came to be known as epistolary novels. Daniel Defoe's Robinson Crusoe (1719), Richardson's Pamela (1740), Bram Stroker's Dracula (1897) and Mary Shelley's Frankenstein (1818) belong to this category.

The importance of letters and diaries lies in the fact that they are raw and intimate accounts of the writers and diarist. It is almost an unbiased opinion or insights about the current socio-cultural, political and intellectual ethos of the concerned age. If you look carefully, some of them are autobiographical narration, which helps the readers to trace the larger picture through the view points, ideas and feeling of an individual penning the letters and diaries. Thus the historical development of the concerned ages (16th century to the 20th Century, England) is directly enmeshed with the history of letters and diaries. There were various factors which influenced the development of letters and diaries. It includes various sociological as well as cultural issues like the escalation of general education, the impact of literary and social movements, and lastly the rise of women's education in England.

**The Escalation of General Education**

People started drafting letters and maintaining diaries as literacy increased during the Renaissance and the subsequent periods. The expansion of Grammar Schools and Universities, particularly in the 16th and 17th centuries, boosted literacy rates of a bigger segment of the population, including women and the middle classes. They acquired the writing abilities needed to communicate with each other as well as with the self. A larger portion of society, including women and the growing middle classes, were able to record their lives, thoughts, and experiences thanks to the democratisation of writing. The practice of writing letters and diaries grew more common as literacy rates rose and educational opportunities extended. This resulted in a richer and more diversified collection of

personal writings that have made significant contributions to English literature. Let us have a detailed look at the these key factors like the dominance of printing press, spread of humanism, the popularity of education through grammar schools and universities and the subsequent effect on the newly educated middle class.

**The Boon of Gutenberg's Printing Press**

Dear Students, if you closely follow the history of India, education used to be an advantage of the privileged classes like Brahmins and Kshatriyas. Thus the whole aspect of education was limited to the royal courts, Gurukuls and Temples. It was almost an identical scenario in England, where education limited itself within the realms of English churches, monasteries and royal courts. The scene completely changed with the invention of printing press (mid fifteenth century), education became democrartic and people across all spheres of life started having access to education. The German inventor and craftsman Johanes Gutenberg's invention of printing press changed the course of history forever, as printed resources such as books and pamphlets were more readily accessible and reasonably priced, literacy rates among the lower classes and clergy increased. More people were able to acquire reading and writing skills thanks to the availability of printed books, which promoted a literacy culture that cut across socio-economic groups. Heinrich Wilhelm Wallau's statement on the importance of Gutenberg's invention on education and culture further justify its huge impact.

The invention of Gutenberg should be classed with the greatest events in the history of the world. It caused a revolution in the development of culture, equalled by hardly any other incident in the Christian era. Facility in disseminating the treasure of the intellect was a necessary condition for the rapid development of the sciences in modern times.

It was accompanied by the revival of classical learning leading to the mass spread of an intellectual movement known as humanism, which focused on reaching the human potential in areas of art, literature and philosophy. The humanist emphasized on the need of literacy among common people and the printing press assisted in reaching the holistic development of humanism. It was followed by establishment of educational institutes throughout the land, promoting educational values free from religious instructions. The accessibility of printed texts enabled more people to learn to read and write, thus fostering a culture of literacy that extended to various social classes.

**Establishment of Educational Institutes**

Education received a huge boost in Europe, people started investing in education. It led to new ventures throughout the land. The Grammar Schools and Universities became the new seat of learning. The growth of literacy, especially among the middle classes, was greatly aided by these organisations. The young boys received a classical education in grammar schools, emphasizing on Latin as well as Greek, and rhetoric—all of which are essential for writing and communication. Education for women

was still a distant dream; however young girls had access to private libraries. Students' intellectual horizons were further expanded by the inclusion of courses like history, mathematics, and occasionally modern languages in the curriculum. During the sixteenth and seventeenth century, Universities like those in Oxford and Cambridge, developed into seats of higher education where students received instruction in a wide range of subjects, including humanities, law, and theology. There was a paradigm shift in the intellectual development of the common folk. The schools' concentration on rhetoric and classical education gave students the tools they needed to write persuasive letters and keep thorough diaries. In addition to preparing students for professional employment, these institutions' curriculum emphasised the value of personal writing as a form of intellectual inquiry and self-expression.

**The Rise of Intellectual Middle Class**

The budding middle classes, keen to establish their social standing and participate in the intellectual and cultural life of their era, were greatly influenced by the growth of reading and education. The once exclusive practices of letter writing and diary keeping were adopted by the middle class as more people from that class were able to pursue education.

Letters developed as a crucial form of communication for social, professional, and private affairs. In addition to being a practical need, writing letters allowed members of the middle classes to build relationships, share ideas, and showcase their education and sophistication. Contrarily, diaries provide a personal area for introspection, and the documentation of everyday occurrences. The goals, worries, and worldviews of the middle classes are revealed in the diaries of merchants, traders, and other professionals providing insightful information about their lives and problems.

**The Dawn of Women's Writings**

The prominent humanists like Erasmus and Sir Thomas More promoted women's education, claiming that they could also gain from knowledge and make contributions to the society. This resulted in the creation of schools for girls, where they received training in reading and writing along with a strong emphasis on moral instruction and household skills. Women's literacy rates had increased sharply by the 17th century, especially among the upper and middle classes. After obtaining an education, women were frequently encouraged to write letters because it was regarded as a proper and feminine pastime. Women also started writing diaries, which gave them a private and intimate method to express their feelings, ideas, and everyday experiences.

Women's letters and diaries started to become significant forms of expression in English literature as more of them gained literacy. Women wrote about a variety of wider cultural and intellectual subjects in addition to family issues, social engagements, and personal relationships. Elizabeth Barrett Browning, for instance, shared her opinions on politics, literature, and her marriage to Robert Browning in her letters. Her correspondence

offers a wealth of information about her intellectual life and the difficulties she had as a female writer. The diaries of women, such as those of Anne Clifford and later Anne Lister, provide a glimpse into the lives of women during these periods, depicting their daily routine, social interactions, and internal struggles. These writings often reflect the constraints of gender roles and the limited opportunities available to women, but they also reveal women's resilience, creativity, and desire for intellectual fulfillment.

**The Democratization of Writing**

A broader cross-section of society's experiences and perspectives were reflected in personal writings as a result of the democratisation, which enabled a larger diversity of voices to participate in the development of the society. This trend was further reinforced in the 16th and 17th centuries by the publishing of manuals and guides. These articles taught letter writing techniques, including the do's, dont's and templates for creating courteous, strong, and impactful letters. The middle classes, who wanted to become better writers and communicate more effectively in both personal and professional settings, were greatly influenced by these guidelines. Writing became accessible, which resulted in a more diverse and larger collection of letters and diaries that are now priceless resources for literary and historical researchers. These works shed light on the beliefs, daily activities, and interactions of common people with the outside world. Seeing historical occurrences, social mores, and cultural standards through the eyes of individuals who experienced them firsthand, they provide a more complex picture of them. New subjects, genres, and viewpoints were added to English literature by the multiplicity of voices found in letters and diaries. Because these writings were intimate and personal, authors were able to tackle difficult emotions, moral quandaries, and social challenges in a way that was frequently more honest and nuanced than in formal literature.

**ii. The Significance of Letters and Diaries**

Letters and Diaries hold a crucial place in literature and history. These personal writings provide intimate insights into the lives, thoughts, and experiences of individuals. The importance of letters and diaries is multifaceted; it encompasses their record-keeping purposes, their contribution to literary heritage, their capacity to provide psychological insights, and their use as vehicles for interpersonal communication and self-expression.

Their significance can be studied under these topics; the historical importance, documentation of personal and family histories, picture of socio-cultural life and ultimately its importance in literature (which will be dealt at the end of this unit).

## The Historical Importance

The letters and diaries are essential primary sources because they provide firsthand recollections of events, everyday life, and people's individual experiences. Letters and diaries, which capture the ideas, feelings, and viewpoints of people who lived through important periods, offer a more intimate view of history than official documents, which frequently concentrate on political or public events. Historians can more fully and intelligently reconstruct historical, social, cultural, and political situations thanks to their publications. Samuel Pepys, the most celebrated diarist in English Literature had extensively written about the Great Plague of London, Great Fire of London and Second Dutch Wars. His diaries provided an authentic account of these events for the documentation of history.

## Documentation of Personal and Family Histories

Diaries and letters are treasured artefacts that are handed down through the generations and preserved as part of family histories. Through the preservation of memories, experiences, and identities, these autobiographical works support the preservation of ties to the past for both individuals and families. They give descendants a concrete connection to their forefathers, fostering a feeling of continuity and inclusion.

Wartime correspondence, including letters from soldiers to their loved ones, frequently ends up as priceless family keepsakes. These letters serve as enduring reminders of the effects of historical events on families and communities in addition to documenting the experiences of the people who wrote them. It is important to note that war which was given a heroic status became more realistic, brutal and violent in its depiction in letters and diaries, since they were experienced and documented by real time soldiers. Earlier it used to be a second hand account, but the diaries and letters written from the soldier barracks and trenches by the educated soldiers busted the myth around the wars.

## Picture of Socio-Cultural Life

Letters and diaries captured the essence of family as well as personal lives. They were intimate accounts of everyday life as well as significant events. It documented the social customs, cultural practices, and other aspects of the particular age. The writings also provided a view into the social classes and the pain and pleasures of different classes existing in society. Jane Austen’s accounts show trends of Regency Era (1795 AD – 1835 AD) including the ethos related to marriage, courtship and social class. As a student of literature, you must be aware of her novels like Pride and Prejudice (1813), Mansfield Park (1814) and Emma (1815) among others, which dealt with the above mentioned themes. Her letters acted as an important document to understand the society of the particular period.

## 1.3 DIFFERENT TYPES OF LETTERS AND FORMS OF DIARIES FROM 16th CENTURY TO 20th CENTURY

### i) Various Types of Letters, Diaries and Prose Styles in Letters and Diaries

The prose styles used in letters and diaries are varied and reflect the purpose, audience, and personal preferences of the writer. These styles can range from formal and structured to informal and spontaneous.

**Letters**

Formal letters frequently use a formal, courteous language style. This type of communication is defined by its careful wording, polite tone, and conformity to traditional manners. It frequently consists of formal closings, salutations, and well-organised paragraphs. For example, a formal letter of request or application to a higher authority or royal people is written in a polite and conventional style. The intimate and emotional prose style is common in personal and love letters. This style is characterized by expressive language, emotional depth, and a personal tone. It often reflects the writer's feelings, desires, and personal connection with the recipient. A love letter belonged to this category. Poets and writers used poetic language and metaphors to convey deep affection and longing.

**Diaries**

Diaries frequently employ the analytical and contemplative prose style. Introspection, critical thinking, and an emphasis on self-examination are traits of this writing style. The author may get deep into the subject's motivations, feelings, and thoughts while frequently challenging the subject's views and behaviours. Students can refer to the diaries of John Evelyn and Samuel Pepys in order to understand the introspective style used in them.

Now, we will study the importance of these diaries and letters in the evolution of Literature.

### ii. The Importance of Letters and Diaries in Literature

The letters and diaries have made important contributions to the literary canon. Numerous well-known writers have left behind letters and diaries that are today valued as stand-alone literary works. The eminent Romantic poet, John Keats' letters, for instance, are significant not just for their literary merit but also for the windows they open into the poet's psychological and lyrical evolution. The diaries of theModernist author, Virginia Woolf provide a wealth of insight into her creative process, her battles with mental illness, and her opinions on literature and society.

Letters and diaries are excellent instruments for character development in literature because they provide a thorough examination of voice and character. This is best illustrated by the genre of epistolary novels, which

use letters as a narrative device. Authors can more directly and intimately portray a character's thoughts, feelings, and personality through letters, giving readers a stronger sense of connection with the characters.

Letters are used to tell stories in works such as Samuel Richardson's Pamela (1740) and Clarissa (1748), giving the reader an intimate look into the inner lives and problems of the characters. Similar to this, the diary style used in books like Bram Stoker's Dracula (1897) and Helen Fielding's Bridget Jones's Diary (1995) offer readers a distinctive narrative viewpoint by drawing them inside the protagonist's inner thoughts and experiences. Not to forget about the first precursor of Science Fiction novel, Mary Shelly's Frankensteinor and The Modern Prometheus (1818) which also dealt with plot revealing through exchange of letters.

Letters and diaries often reflect broader societal issues and changes, capturing the impact of these shifts on individuals and communities. They can provide commentary on political events, social movements, and cultural transformations, often revealing the personal stakes involved in these larger processes.

For instance, the letters of the suffragettes during the women's suffrage movement offer insights into the challenges and motivations of those fighting for women's rights. These letters document the strategies, setbacks, and triumphs of the movement, providing a personal perspective on a significant historical change. Diaries are frequently employed as instruments for introspection and self-expression. They give people a safe place to examine their feelings, ideas, and experiences in order to help them make sense of the world and their own life. Writing in a diary can be a therapeutic activity that helps people work through problems, express their hopes and anxieties, and process their feelings.

Diaries were a common medium used by writers such as Virginia Woolf and Sylvia Plath (famous confessional poet) to examine their inner lives and deal with challenges related to creativity, identity, and mental health. The complexity of the human experience is shown by these diaries, which provide deep insights into the psychological challenges and emotional landscapes of their authors. Christie Mills Jeansonne in her research article, "Identity and Trauma in the Diaries of Plath and Woolf: Rhetorical Modes of Revelation and Silence in Recovering the Self" comments about the mental issues faced by the poet, Sylvia Plath

Sylvia Plath was a lifelong diarist and writer of literature, though her famed suicide casts a long shadow over her work. Her diaries are a site where she explores her mental illness and traumas in brutal detail. Plath uses language both to wound and heal herself, relentlessly cutting at her psyche with unflinching specificity (violently naming herself as the

quintessential "Mad Girl") as well as wielding a terrible mastery over her experiences and emotional responses by recounting them. (Jeansonne)[1]

Throughout history, letters have been an essential channel for fostering social connections between people, helping them to stay in touch and form communities even when they live far apart. Before the invention of contemporary communication technology, letters were frequently the main means by which people communicated, exchanged news, and offered assistance. They contributed to the development and upkeep of both personal and professional social networks.

In literary circles, ideas were shared and literary movements were formed through correspondence between writers, critics, and intellectuals. The ideas and creations of the Bloomsbury Group, for instance, were greatly influenced by the letters that circulated among its members.

The letters and diaries aid in the preservation of language and cultural history. These texts provide an account of language use in daily life, shedding light on language evolution and its significance for cultural identity. The letters of historical figures like Thomas Jefferson or Queen Victoria, for example, offer a glimpse into the language of their time, reflecting the formalities, styles, and expressions that were prevalent. These documents help to preserve the linguistic and cultural heritage of past societies, ensuring that future generations can access and understand the ways in which people communicated and expressed themselves.

## 1.4 CONCLUSION

The letters and diaries have influenced literature, history, psychology, and culture making them important. Being private writings, they provide deep insights into people's lives and minds and offer a distinctive viewpoint on historical occurrences, social mores, and cultural customs. Their ability to preserve individual and familial histories, contribute to literary traditions, and reflect societal shifts renders them valuable tools for comprehending the human condition throughout history. Letters and diaries have always been important in literature and history, whether they are used as self-expression tools, social media platforms, or historical records.

## 1.5 SUMMING UP

This unit dealt with the advent, growth and development of letters and diaries in England. Firstly, the difference between fictional and non-fictional literary forms have been mentioned, secondly the various socio-cultural, political as well intellectual factors which led to the immense popularity of letters and diaries have been discussed in details. The unit has touched upon various factors which led to the development of diaries and letters like literary history of English Renaissance, impact of

[1]Christie Mills Jeansonne, "Identity and Trauma in the Diaries of Plath and Woolf: Rhetorical Modes of Revelation and Silence in Recovering the Self" https://ejlw.eu/article/view/31424/28716

Guttenberg's revolutionary. Printing press machine, establishment of grammar schools, universities along with spread of education for men as well as women across all social spheres. The unit concluded with the contribution of letters and diaries in shaping up English Literature.

## 1.6 IMPORTANT QUESTIONS

1. Examine the socio-cultural and political trends in shaping the letters and diaries in 16th century England.
2. Analyse the significance of letters and diaries in 16th century England.
3. Examine how Letters and diaries act as a document of personal and political views of the person writing it.
4. Critically analyse the contribution of Samuel Pepys' diaries in English Literature.
5. Write a note on John Evelyn's diaries on Restoration period in England.
6. Write a short note on the rise of epistolary style of narration in early English novels.
7. Write a note on the significance of letters and diaries in studying the 20th century marked by rapid social changes and two destructive world wars.
8. Explain how diaries and letters can act as a bridge between historical events and personal experiences.

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# 2

# REPRESENTATIVE LETTERS & DIARIES

**Unit Structure:**



## 2.1 OBJECTIVES

Dear Students, the concerned unit focuses on the various representative letters and diaries that shaped the course of English literature. This unit will discuss some of the vital letters from the British Royal family members, including the last Tudor Queen Elizabeth I, James I of England, James VI of Scotland, Henry VIII, and Queen Victoria. Apart from the letters of the royal blood, a few significant letters of eminent writers, playwrights, and poets like Christopher Marlowe, William Shakespeare, Edmund Spenser, and Philip Sidney will also be dealt with. It will also shed some light on some of the letters penned by famous authors, poets, and critics of English literature from the Elizabethan age till the modern age. As a student, you will come across the crucial letters of Alexander Pope, William Wycherley, William Wordsworth, and Samuel T. Coleridge, among others. This unit will also analyse a few of the noteworthy diaries written by Samuel Pepys, John Evelyn, and George Orwell.

## 2.2 REPRESENTATIVE LETTERS FROM MEMBERS OF THE ROYAL FAMILY FROM ELIZABETH I ONWARDS

### I. Letters From Members of The Royal Family from Elizabeth I To Queen Victoria

Representative letters from prominent writers in Elizabethan England and beyond, as well as from members of the Royal Family, particularly

Elizabeth I to Queen Victoria offer a rich tapestry of historical information, reflecting political intrigues, societal issues, cultural values, and individual opinions of the time.

Elizabeth I, one of the most influential persons to ascend the throne of England is known for contribution in the development of literature and culture through her patronage towards arts and artistes. Her letters written to Queen Mary, Parliament speeches and speeches for her troops at Tilbury remain a noteworthy contribution in the evolution of England, as one of the supreme world powers. Her letters reveal her personality as the powerful queen balancing the political as well as personal relationships.

The letters written to Queen Mary of Scotland reveal a complex and frequently strained relationship between Elizabeth I and her cousin Mary. Elizabeth I negotiated the convoluted political landscape that ultimately resulted in Mary's execution, her letters frequently exhibit a tone that is both authoritative and diplomatic. The correspondence between Elizabeth and Mary is crucial to comprehending how statecraft and personal rivalry interact.

Elizabeth I demonstrates her astute political intellect in her letters to Parliament, particularly in those that address marriage and succession. She frequently used letters to politely refuse requests from Parliament and to maintain her power, especially when she was under pressure to appoint a successor or get married. Another important contribution of Elizabeth I includes her fiery speech for her troops at Tilbury, Sussex, England. Elizabeth’s speech to her troops at Tilbury is sometimes included in the collections of her writings. The speech delivered as the Spanish Armada threatened England and showcases Elizabeth’s rhetorical skill and her ability to inspire loyalty and courage in her subjects. The Tilbury Speech of Queen Elizabeth I is among the most famous speeches in British history. It was delivered during a pivotal point in the Anglo-Spanish War, when King Philip II of Spain's powerful navy, the Spanish Armada, prepared to invade England. Elizabeth gave a speech with the intention of inspiring her soldiers in Tilbury, Essex, where they were positioned to protect the nation from the impending Spanish invasion.

The version of Queen Elizabeth's speech that is well recognised originated from a letter sent to the Duke of Buckingham sometime after 1624 by English churchman and courtier Leonel Sharp (1559-1631), who served as both the royal chaplain and the archdeacon of Berkshire. The letter is revealed as follows:

My loving people, we have been persuaded by some, that are careful of our safety, to take heed how we commit ourselves to armed multitudes, for fear of treachery; but I assure you, I do not desire to live to distrust my faithful and loving people. Let tyrants fear; I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good will of my subjects. And therefore, I am come amongst you at this time, not as for my recreation or sport, but being resolved, in the midst and heat of the battle, to live or die amongst you all;

to lay down, for my God, and for my kingdom, and for my people, my honor and my blood, even the dust. I know I have but the body of a weak and feeble woman; but I have the heart of a king, and of a king of England, too; and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realms: to which, rather than any dishonor should grow by me, I myself will take up arms; I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know already, by your forwardness, that you have deserved rewards and crowns; and we do assure you, on the word of a prince, they shall be duly paid you. In the mean my lieutenant general shall be in my stead, than whom never prince commanded a more noble and worthy subject; not doubting by your obedience to my general, by your concord in the camp, and by your valor in the field, we shall shortly have a famous victory over the enemies of my God, of my kingdom, and of my people.

Queen Elizabeth I - 1588

Elizabeth I's Tilbury Speech, which embodies her traits as a leader, courage, intelligence, and the capacity to uplift her subjects, is a fundamental part of her legacy. That was a major factor in forming the idea of Elizabeth as a ruler who could govern and was prepared to fight side by side with her subjects to protect her territory. The speech, which represents the nation's resilience and unity in the face of outside threats, is still hailed as a pivotal point in English history.

Apart from Elizabeth I, James VI of Scotland is well known for his contribution through his letters. James VI of Scotland and James I of England were well-known for his scholarly endeavors and his attempts to bring the two kingdoms together.His attempts to uphold order and establish his authority are frequently evident in his letters.

James frequently begged Elizabeth I to acknowledge him as her heir in the many letters he wrote to her before he succeeded her. His cautious approach to safeguarding his future is reflected in these polite and diplomatic letters. James wrote his book Basilikon Doron in the form of a letter to his son Henry, even though it was officially a book of advice rather than letters. It is an essential reading for anyone interested in learning about James' political philosophy because it provides insights into his opinions on kingship, government, and the divine right of kings.

Another important streak of communication which demands our interest are the letters penned by Henry VIII to his lover Anne Boleyn and to his chief minster Cromwell. Let us have a quick look at the significant side of these letters.

The correspondence of Henry VIII is especially crucial to comprehending the 16th-century theological and political revolutions.

The impassioned tone of Henry's letters to Anne Boleyn during their courtship is well-known. These correspondences shed light on Henry's innermost thoughts and the close bond that eventually sparked the English Reformation and his split from the Catholic Church.

Henry's correspondence with his chief minister, Thomas Cromwell, reveals his strategic thinking and his ruthless approach to governance. These letters are essential for understanding the dissolution of the monasteries and the establishment of the Church of England.

Queen Victoria's letters are among the most voluminous and offer a comprehensive view of 19th-century England. Victoria's correspondence with her husband, Prince Albert, demonstrates their strong bond and intellectual collaboration. These letters also shed light on the monarch's political beliefs, parenting style, and personal life. Victoria had close ties with some of her prime ministers, such as Benjamin Disraeli and Lord Melbourne. Her political advice and comments are abundant in her letters to them, demonstrating her active participation in state affairs.

**ii. Letters from Significant Authors and Poets in Elizabethan Age**

English literature flourished throughout the Elizabethan period, when authors like Edmund Spenser, Christopher Marlowe, and William Shakespeare made significant contributions. Although there aren't as many of their letters as there are of the kings, the ones that are available provide insightful accounts of their lives and times. William Shakespeare's plays and poems have been preserved, edited, researched and translated into numerous languages, unfortunately only a handful of letters have survived. Nonetheless, a few letters about his business operations and those sent to him offer some insight into his life. For instance, Shakespeare's social standing and financial prosperity are suggested by a letter he received in 1598 from Richard Quiney asking for a loan.

Christopher Marlowe, the University Wit and still one of the best dramatists in English Literature letters reveals his turbulent life. Not many of Marlowe's letters have survived his brief life. But reading his letter to the Privy Council, in which he defended himself against accusations of subversion and atheism, is essential to comprehend his contentious existence and the risks writers who challenged political and ecclesiastical convention faced.

Apart from Christopher Marlowe and William Shakespeare, Edmund Spenser and Philip Sidney's letters are also noteworthy while mapping the history of letters in English Literature. Spenser's correspondence with Sir Walter Raleigh is particularly important from the point of view in literature. Spenser talks about his epic poem The Faerie Queene and how it was dedicated to Elizabeth I in these letters. These letters shed light on the era's patronage structure and the political environments that poets had to contend with.

Sir Philip Sidney's letters, particularly those to his friends and family, reflect his humanist education and his role as a courtier. His letter to his brother, Robert Sidney, offering advice on matters of conduct and governance, is a notable example of his thoughtful and principled approach to life.

## 2.3 REPRESENTATIVE LETTERS AND DIARIES FROM EMINENT WRITERS POST 16TH CENTURY TO UP TILL 20TH CENTURY

### i) Various Representative Letters from Important People in English Literature

Representative letters from famous writers like Alexander Pope, William Wycherley, Edmund Burke, William Wordsworth, and Samuel Taylor Coleridge provide a deep understanding of their literary, philosophical, and personal lives. These letters reveal not only their thoughts on art, literature, and society but also their interactions with contemporaries and the development of their ideas. Below are detailed notes on the letters from each of these writers:

Alexander Pope, renowned for his translation of Homer and sarcastic writing, was one of the most prominent English poets of the early eighteenth century. Like his poetry, his letters are meticulously composed and provide insights into his friendships, literary career, and the literary society of his day.

Pope and Jonathan Swift, an Irish humorist and the author of Gulliver's Travels had a lengthy correspondence. Their correspondence is replete with exchanges over politics, literature, and their mutual contempt for certain literary luminaries like poet laureate Colley Cibber. These letters are crucial in understanding the Scriblerus Club, a literary group formed by Pope, Swift, and others to satirize folly and corruption.

John Caryll was a close friend and patron of Pope, and their correspondence provides insight into Pope's early career, particularly the creation of The Rape of the Lock, a classic example of mock epic poetry. Caryll originally suggested the poem's subject, and their letters show how Pope developed the mock-epic style that would become one of his trademarks.

Pope's letters to Martha Blount, with whom he had a close, lifelong friendship, reveal a more personal side of the poet. These letters, often tender and affectionate, provide a counterpoint to his more public, satirical persona. They also offer glimpses into his thoughts on health, religion, and his literary work.

Now we proceed towards the letters drafted by William Wycherley. William Wycherley was a playwright known for his satirical comedies of manners, such as The Country Wife. His correspondence, especially those penned in his final years, offer insight into the literary landscape of the Restoration era and his association with emerging author Alexander Pope. Wycherley's correspondence with Pope demonstrates the guidance and mentoring provided to Pope. In their correspondence, Wycherley frequently talks about poetry style, the literary market, and the difficulties faced by writers. Wycherley also supported Pope in his early creative endeavours. Wycherley's letters to several women reveal his wit and

thoughts on love and relationships. They often display a flirty and lively nature, which is representative of the rakish character he gave his comedies. The gender roles and social dynamics of the Restoration era are further clarified by these letters.

Later letters from Wycherley have a more solemn tone, especially after he lost the court's favour. In these letters, he talks about his deteriorating health, his financial struggles, and his thoughts on his previous life and work.

Edmund Burke was a statesman and political philosopher, best known for his works on political theory and his opposition to the French Revolution. His letters are essential for understanding his political thought, his role in 18th-century British politics, and his personal relationships.

Burke's correspondence with Charles James Fox, a fellow politician, is crucial for understanding the political landscape of the time, particularly the Whig party's internal conflicts. These letters detail Burke's increasing disenchantment with Fox over the issue of the French Revolution, which eventually led to a public split between them. Burke's letters articulate his deep concerns about the dangers of radicalism and revolution.

Richard Shackleton was a lifelong friend of Burke, and their letters offer a more personal perspective on Burke's life. They discuss topics ranging from religion and morality to personal matters, reflecting Burke's intellectual and emotional depth.

Burke's letters to various correspondents during the American Revolution reveal his sympathies with the American colonists and his opposition to the British government's policies. These letters are key to understanding Burke's advocacy for conciliation with the colonies and his belief in the principles of liberty and justice.

We now move towards one of the most revolutionary poets, William Wordsowrth, the Romantic poet and author of Lyrical Ballads, one which changed English Poetry forever.

William Wordsworth, a major figure in the Romantic Movement, is known for his poetry that emphasizes nature, emotion, and the human spirit. His letters provide valuable insights into his poetic philosophy, his relationships with other poets, and his personal life.

Wordsworth's correspondence with Coleridge is most important for understanding the development of Romantic poetry. Their letters discuss their collaborative work on *Lyrical Ballads*, their philosophical ideas about poetry, and their mutual influence on each other's work. These letters are essential for studying the origins of Romanticism and the relationship between two of its key figures. Wordsworth's letters to his sister Dorothy, who was also a writer and his close confidante, are filled with affection and reveal his deep emotional connection to her. These letters often discuss his daily life, his poetic process, and his observations of nature, providing a personal context for his poetry. Wordsworth's

letters often touch on his evolving political views, particularly his initial support for the French Revolution and his later disillusionment with it. These letters reveal his thoughts on the relationship between poetry and politics and his belief in the moral and spiritual responsibilities of the poet.

Samuel Taylor Coleridge was a poet, critic, and philosopher, known for his complex and imaginative works like *The Rime of the Ancient Mariner* and *Kubla Khan*. His letters are a rich source of information on his intellectual pursuits, his relationships with other writers, and his struggles with addiction and health issues. Coleridge's letters to Wordsworth are crucial for understanding the collaborative relationship between the two poets. These letters discuss their literary projects, philosophical ideas, and personal lives. Coleridge's letters often reflect his admiration for Wordsworth and his belief in the transformative power of poetry. Thomas Poole was a close friend of Coleridge, and their letters are filled with discussions on philosophy, politics, and Coleridge's personal struggles. These letters are particularly valuable for understanding Coleridge's intellectual development and his engagement with contemporary philosophical ideas. Coleridge's letters to various correspondents discussing his addiction to opium provide a harrowing glimpse into his personal struggles. These letters reveal his awareness of the destructive impact of addiction on his health and creativity, and his attempts to overcome it. Coleridge's letters often include his thoughts on literary theory and criticism. His letters to publishers and fellow writers, such as his correspondence with Robert Southey, reveal his views on the role of the critic, the nature of imagination, and the interpretation of poetry. These letters are foundational for understanding Coleridge's contributions to literary criticism.

We are moving towards the next century, where we will study about the letters of writers like Charles Lamb, Mary Lamb, Charles Dickens, Charlotte Brontë, Katherine Mansfield, and D.H. Lawrence. These letters offer profound insights into their personal lives, literary careers, and the intellectual and cultural landscapes of their times. It also reveal their thoughts, struggles, relationships, and creative processes, providing a richer understanding of their contributions to literature.

Charles Lamb, best known for his essays and literary criticism, was also a prolific letter writer. His correspondence is noted for its wit, warmth, and deep emotional resonance. Lamb's letters to his close friend Coleridge are some of his most significant. These letters often blend humor with serious reflections on life and literature. Lamb discusses his own writings, comments on Coleridge's works, and shares personal struggles, including his concerns about his sister Mary's mental health. Their correspondence reveals the depth of their friendship and Lamb's admiration for Coleridge's genius. Lamb's letters to Wordsworth reflect his deep respect for the poet. He often discusses Wordsworth's poetry with great enthusiasm, offering both praise and critique. These letters are filled with literary insights and showcase Lamb's own literary tastes and opinions. Lamb's letters frequently touch on the difficulties of his personal life, particularly the burden of caring for his sister Mary, who suffered from

mental illness. These letters reveal his resilience and the deep bond between the siblings, providing a poignant glimpse into the challenges they faced.

Mary Lamb, known primarily as the co-author of *Tales from Shakespeare* with her brother Charles, also wrote letters that reflect her intellect, creativity, and the hardships she endured. Mary's letters, though fewer in number compared to Charles's, offer a window into her thoughts and experiences. She discusses her literary projects, including her collaboration with Charles on Tales from Shakespeare, and her struggles with mental illness. Her letters often reveal her sharp intellect and deep love for literature. Mary's letters written during times of mental instability are particularly moving. They convey her awareness of her condition and her fears about its impact on those around her, especially Charles. These letters highlight the emotional and psychological challenges she faced throughout her life. Mary corresponded with several women writers and friends, discussing literature, daily life, and personal matters. These letters show her as part of a wider literary and social network, where she engaged in meaningful intellectual exchanges.

Charles Dickens, one of the most prolific and influential novelists of the Victorian era, was also a dedicated letter writer. His letters provide valuable insights into his creative process, social views, and personal life. Dickens's correspondence with John Forster, his close friend and biographer, is among the most important for understanding his life and work. These letters discuss Dickens's novels in progress, his struggles with writing, and his views on social issues. They are crucial for anyone studying Dickens's creative process and his relationship with his readers.

Dickens's letters to his publishers and editors reveal his professional side. He was deeply involved in all aspects of his literary career, from the writing process to the publication and marketing of his works. These letters often discuss contractual matters, deadlines, and his vision for his works.

Dickens was passionate about social reform, and his letters frequently address the social injustices of his time. He writes about issues such as poverty, education, and the treatment of the poor, reflecting the themes found in his novels. These letters offer a deeper understanding of Dickens's motivations and the moral concerns that underpinned his writing. Dickens's personal letters, especially those to his family and friends, provide insights into his private life, including his troubled marriage and his relationships with his children. These letters show a more intimate side of Dickens, revealing his emotional complexity and the tensions between his public and private personas.

Charlotte Brontë, the author of Jane Eyre, left behind a rich collection of letters that shed light on her literary career, her personal relationships, and her inner life. Charlotte's letters to her lifelong friend Ellen Nussey are among the most revealing of her personal correspondence. These letters discuss a wide range of topics, from everyday events to profound

reflections on life, love, and death. They provide insight into Charlotte's thoughts on her family, her writings, and her experiences as a governess and later as a published author. Charlotte's correspondence with publishers like George Smith and literary figures such as William Makepeace Thackeray offer a glimpse into her professional life. She discusses her novels, the challenges of being a female author in the Victorian era, and her thoughts on other writers. These letters highlight her determination and the seriousness with which she approached her craft.

The Brontë family endured significant loss, and Charlotte's letters often reflect her grief over the deaths of her siblings. Her letters convey the deep bond she shared with her sisters Emily and Anne and the emotional toll their deaths took on her. These letters are poignant records of her resilience in the face of personal tragedy. Charlotte was keenly aware of how her works were received by the public and critics. Her letters often discuss the reviews and public reactions to her novels, providing insight into her anxieties, her pride in her work, and her desire for critical recognition.

Katherine Mansfield, a prominent modernist writer known for her short stories, wrote letters that are celebrated for their literary quality, emotional depth, and candidness. Mansfield's letters to her husband, John Middleton Murry, are among her most personal and revealing. They discuss their tumultuous relationship, her struggles with illness, and her reflections on life and literature. These letters often express her frustrations, fears, and hopes, and are key to understanding the complexities of their relationship. Mansfield's letters frequently touch on her thoughts about writing, the creative process, and her admiration for other writers. She often discusses her own work, her ambitions, and her dissatisfaction with some aspects of the literary world. These letters provide a deep understanding of her artistic vision and the influences that shaped her writing.

Mansfield spent much of her later life in France and Switzerland, seeking a cure for tuberculosis that would eventually claim her life. Her letters from this period reflect her awareness of her mortality and her desire to continue writing despite her illness. They are filled with descriptions of the landscapes around her, her thoughts on life and death, and her ongoing creative endeavors. Mansfield corresponded with several prominent literary figures, including Virginia Woolf and D.H. Lawrence. These letters discuss literary trends, mutual influences, and personal matters, providing insight into the intellectual and social circles in which she moved.

D.H. Lawrence, a novelist, poet, and essayist known for his controversial works, was also a prolific letter writer. His letters are as passionate and intense as his novels, offering a deep insight into his personal life, beliefs, and literary career. Lawrence's letters to his wife, Frieda, are deeply passionate and often reveal the intensity of their relationship. They discuss his literary projects, his philosophical and spiritual beliefs, and his thoughts on love and marriage. These letters are key to understanding the profound influence Frieda had on his life and work. Lawrence's works,

such as *Lady Chatterley's Lover*, faced significant censorship and controversy. His letters often address these issues, expressing his frustration with the prudishness of the society and the literary establishment. These letters highlight his defiance and his commitment to exploring human sexuality and relationships in his writing. Lawrence corresponded with many contemporary writers, including E.M. Forster, Aldous Huxley, and Katherine Mansfield. These letters discuss literary movements, personal philosophies, and the challenges of being a writer in the early 20th century. Lawrence's letters to his literary peers reveal his critical opinions on various authors and his own place in the literary world.

Lawrence traveled extensively throughout his life, living in various countries including Italy, Australia, and Mexico. His letters from these periods are filled with vivid descriptions of the places he visited, his interactions with different cultures, and his reflections on civilization and modernity. These letters provide a window into his restlessness and his search for a place where he could live and write in peace. Like Katherine Mansfield, Lawrence struggled with illness throughout his life, particularly tuberculosis. His letters often discuss his declining health and his thoughts on mortality, offering a poignant contrast to the vitality and passion evident in his other writings.

**ii. Representative Diaries from Eminent People in English Literature**

Diaries, as personal records of daily life, offer unique insights into the thoughts, experiences, and emotions of their authors. The diaries of figures like Samuel Pepys, George Orwell, and W.N.P. Barbellion (the pseudonym of Bruce Frederick Cummings) are particularly notable for their historical and literary significance. These diaries not only provide valuable firsthand accounts of historical events but also reveal the inner lives of their authors.

Samuel Pepys, a naval administrator and Member of Parliament, is best known for his detailed and candid diary, which he kept from 1660 to 1669. His diary is one of the most important primary sources for the English Restoration period. Pepys's diary begins in 1660, the year of the Restoration of Charles II to the English throne. His accounts provide a vivid depiction of the political and social atmosphere of the time, offering insights into the workings of the royal court and the mood of the country as it transitioned from the Interregnum to monarchy.

Pepys's entries on the Great Plague of London in 1665 are some of the most harrowing in his diary. He describes the spread of the disease, the measures taken by authorities to control it, and the impact on daily life. His observations are detailed, personal, and often emotional, capturing the fear and uncertainty of the time.

Perhaps the most famous section of Pepys's diary is his account of the Great Fire of London in 1666. He provides a day-by-day description of the fire's progress, the destruction it caused, and the efforts to extinguish it. His eyewitness account is one of the most detailed records of the event,

giving historians and readers a vivid sense of the catastrophe. As a naval administrator, Pepys provides extensive details about the state of the English navy during his time. He discusses shipbuilding, naval battles, and the challenges of managing the fleet. His diary is a crucial source for understanding the development of the Royal Navy and the administrative challenges of the period. Pepys's diary offers a candid look at his personal life, including his relationships with his wife, Elizabeth, and other women. He writes openly about his infidelities, his social life, and his ambitions. These entries provide a revealing portrait of a man living in 17th-century London, with all its complexities and contradictions.

Pepys often reflects on his own behavior, expressing guilt or satisfaction over his actions. His diary entries frequently include resolutions to improve himself, whether in terms of his work, finances, or moral conduct. This introspection adds depth to his character and provides readers with a nuanced understanding of his personality.

Pepys's writing is lively, detailed, and often humorous. His diary is written in a shorthand code that he developed himself, which he used to keep his entries private. The diary was not published until the 19th century, long after his death, but it has since become one of the most celebrated works of English literature. The legacy of Pepys's diary is immense. It is not only a vital historical document but also a work of great literary merit, admired for its vivid descriptions and honest portrayal of life in Restoration England.

England was involved in several wars, the diaries of war captains, particularly those from the 18th and 19th centuries; provide invaluable firsthand accounts of military life, battles, and the experiences of soldiers during wartime. These diaries often reveal the strategies, challenges, and personal thoughts of the men who led troops in various conflicts. War captains' diaries typically document the details of military campaigns, including battle strategies, troop movements, and encounters with the enemy. These diaries offer a unique perspective on the conduct of war, providing insights into the decision-making processes of military leaders and the realities of warfare.

In addition to documenting battles, these diaries often describe the daily life of soldiers, including their living conditions, food, morale, and interactions with local populations. These details help to humanize the soldiers and provide a fuller picture of life during wartime.

War captains often reflect on their roles as leaders, discussing the challenges of maintaining discipline, motivating their troops, and making difficult decisions under pressure. These reflections offer valuable lessons on leadership and the psychological toll of commanding in battle. Captain Parker's diary provides a detailed account of the American Revolutionary War, including the battles of Bunker Hill and Saratoga. His entries offer insights into the strategies employed by both sides and the hardships faced by the soldiers. General Gordon's diaries during the Sudan Campaign provide a vivid account of the Siege of Khartoum (1884-1885). His entries

reflect his deep religious faith, his sense of duty, and his thoughts on the British Empire's role in Africa. War captains' diaries are invaluable resources for historians, providing firsthand accounts that complement official records and other sources. They also offer readers a more personal and immediate understanding of the experiences of military leaders and their troops during some of the most significant conflicts in history.

George Orwell, the pen name of Eric Arthur Blair, was an English writer and journalist known for his critical essays and novels like *1984* and *Animal Farm,* and his deep concern for social justice. His diaries offer a unique window into his thoughts, observations, and the experiences that shaped his writing. Orwell's diaries often reflect his keen interest in politics, particularly his opposition to totalitarianism and his concern for the plight of the working class. His entries document his thoughts on various political events, including the rise of fascism in Europe, the Spanish Civil War, and the lead-up to World War II. These diaries provide insight into the development of his political views and the ideas that would later be central to his most famous work. Orwell's diaries also include detailed observations of daily life, particularly during his time living in rural England. He records his experiences with farming, the effects of World War II on everyday life, and his interactions with the people around him. These entries reflect his interest in the lives of ordinary people and his belief in the importance of documenting the realities of life.

Orwell frequently writes about his struggles with ill health, particularly tuberculosis that would eventually claim his life. His diaries document the impact of his illness on his ability to write and his determination to continue working despite his physical limitations.

Orwell's diaries also include reflections on his own writing process, his thoughts on literature, and his views on other writers. These entries provide valuable insights into his literary philosophy and his approach to writing, which was characterized by a commitment to clarity, honesty, and social critique.

Orwell's diaries are a crucial resource for understanding the mind of one of the 20th century's most influential writers. They offer a direct connection to the experiences and thoughts that shaped his work, particularly his concerns about political power, social justice, and the role of the writer in society.

W.N.P. Barbellion was the pseudonym of Bruce Frederick Cummings, a British diarist who is best known for his deeply personal and introspective work, The Journal of a Disappointed Man. His diary is a poignant and powerful account of his life, marked by his struggle with a debilitating illness.

Barbellion's diary is most famous for its unflinching account of his battle with multiple sclerosis, a condition that progressively robbed him of his physical abilities. He documents the physical and emotional toll of his illness with brutal honesty, capturing the frustration, despair, and moments of hope that characterized his experience. Despite his illness, Barbellion's

diary is rich with intellectual and emotional reflection. He writes about his love for nature, his interest in science (he was an amateur naturalist), and his thoughts on literature, philosophy, and art. His entries often reveal a sharp, questioning mind grappling with the meaning of life in the face of suffering and mortality.

As his illness progresses, Barbellion's diary increasingly focuses on his thoughts about death and what comes after. He reflects on the meaning of life, the nature of suffering, and the possibility of an afterlife, often expressing both fear and resignation. These entries are deeply moving and provide a profound exploration of the human condition.

Barbellion's diary also touches on his relationships with his family and friends, and the impact of his illness on these relationships. He often writes about the loneliness and isolation he feels as his condition worsens, and his longing for connection and understanding. The title of his diary, The Journal of a Disappointed Man, reflects Barbellion's sense of unfulfilled potential. He had dreams of becoming a successful scientist and writer, but his illness curtailed these ambitions. His diary entries frequently express his frustration and sadness over the opportunities lost to him.

Barbellion's writing is characterized by its intensity, eloquence, and unflinching honesty. His diary is not just a record of his illness, but a powerful literary work that has been compared to the writings of great diarists like Samuel Pepys and James Boswell.

The legacy of Barbellion's diary lies in its profound exploration of the human experience in the face of suffering and death. It has been admired by readers and critics alike for its literary quality and its deep emotional and intellectual insight.

## 2.4 SUMMING UP

We have covered a huge area of English literature, right from 16$^{th}$ century to 20$^{th}$ century in this unit. It started with the letters of the royal family members from Henry VIII, Elizabeth I, Queen Mary and ended with Queen Victoria. We also came across the revelation of socio-cultural, political as well personal ethos through the letters from various writers, poets and critics of various ages. The letters of monarchs like Elizabeth I and writers from the Elizabethan era through the 19th century offer a wealth of information about the personal and political lives of some of England's most important figures. They are invaluable resources for historians, providing firsthand accounts of historical events, cultural attitudes, and the personal thoughts of those who shaped English history and literature. The letters of Alexander Pope, William Wycherley, Edmund Burke, William Wordsworth, and Samuel Taylor Coleridge are invaluable resources for understanding their personal lives, literary careers, and the broader intellectual and cultural contexts of their times. These letters provide firsthand insights into their thoughts on literature, politics, philosophy, and their relationships with contemporaries, offering

a richer and more nuanced understanding of these pivotal figures in English literature and history. The letters of Charles Lamb, Mary Lamb, Charles Dickens, Charlotte Brontë, Katherine Mansfield, and D.H. Lawrence are invaluable resources for understanding their literary careers, personal lives, and the historical contexts in which they lived. These letters provide firsthand insights into their thoughts, relationships, and creative processes, offering a deeper, more nuanced understanding of these influential figures in English literature. The diaries of Samuel Pepys, war captains, George Orwell, and W.N.P. Barbellion provide invaluable insights into their respective periods and personal lives. These diaries are not only important historical documents but also significant literary works that offer a deeper understanding of the human experience. Whether recording the daily life of Restoration England, the realities of military leadership, the thoughts of a socially conscious writer, or the struggles of a man facing a terminal illness, these diaries remain powerful testaments to the enduring importance of personal reflection and narrative.

## IMPORTANT QUESTIONS

1. Examine the importance of letters written by the royal family members in the 16th century England.
2. Write a note on the correspondence of James VI and James I
3. Describe the significance of letters written by William Shakespeare, Christopher Marlowe, Edmund Spenser and Philip Sidney.
4. State the contribution of letters drafted by William Wordsworth and Samuel Taylor Coleridge in depicting the literary background of the Romantic Age.
5. Write a short note on the letters written by Charles Lamb and Mary Lamb.
6. Charles Dickens correspondence reveals various nuances of Victorian England, Elucidate
7. Examine the vitality of Queen Victoria's Letters
8. Who were the famous diarists in English Literature? Write a detailed note on the diaries written by those diarist.
9. Assess the cultural significance of Samuel Pepy's Diaries.
10. Describe the diaries of various War Captains.

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# LETTERS & DIARIES

# 3

# TEXT LETTERS

**Unit Structure :**



## 3.1. OBJECTIVES

Dear learner, the purpose of this unit is to provide a comprehensive analysis of Queen Elizabeth I's letter to Mary, Queen of Scots, dated December 21, 1568. You will gain a better understanding of the letter's content through an introduction to the historical and political background of the late 16th century, which would entail an exploration of the complex relationship between Elizabeth and Mary. It will be followed by a concise summary of the letter and a critical analysis of the literary and rhetorical techniques, and themes pertinent in it. Further, you will be introduced to the context and summaries of the following letters,"Queen Henrietta's

letter to Charles I on 14 Dec 1646" and "Charles I to Queen Henritta on 2 Jan 1647"respectively. Then we will have a look at various literary and rhetorical analysis to delve into the tone, style, rhetorical strategies, persuasive techniques, and language employed in the letters, highlighting the characteristic features of the nonfictional prose of the times. In a nutshell, this comprehensive unit will provide insights into the sophisticated use of nonfictional prose in the age of Francis Bacon, helping you to comprehend the interplay of personal and political dynamics in one of the most turbulent periods of English history.

## 3.2. QUEEN ELIZABETH I'S LETTER TO MARY, QUEEN OF SCOTS, DATED DECEMBER 21, 1568

### i. Introduction to the Letter

Queen Elizabeth I's letter to Mary, Queen of Scots, dated December 21, 1568, offers a glimpse into the socio-political context of 16th-century England. Transitioning from feudalism to an early modern state, the country witnessed significant strides in centralised monarchy alongside religious transformation caused by the Reformation. Concurrently, the Renaissance fostered intellectual exploration, and a proliferation of art, literature, and science, creating a dynamic backdrop of change and tension. These developments set the stage for the actions and decisions of monarchs like Elizabeth I and Mary, Queen of Scots, to have far-reaching consequences.

Elizabeth I, the daughter of Henry VIII and Anne Boleyn, ascended to the throne in 1558, overseeing a period characterized by stability, economic growth, and cultural flourishing known as the Elizabethan Era. Her reign saw the strengthening of the Protestant Church, the defeat of the Spanish Armada, and a golden age of English literature with figures like William Shakespeare and Christopher Marlowe. Despite her achievements, Elizabeth's legitimacy as queen was a subject of debate due to her birth as the illegitimate child of Henry VIII's second marriage, influencing both domestic politics and international relations throughout her rule.

Consequently, Mary, Queen of Scots, Elizabeth's cousin and descendant of Henry VII, posed a continuous threat to Elizabeth's authority. Mary's catholic faith and strong claim to the English throne made her a focal point of political intrigue and religious conflict. Additionally, her personal life was plagued with scandals too. In 1567, she was accused of involvement in the murder of her second husband, Henry Stuart, Lord Darnley, which led her to force abdication from the Scottish throne, seeking refuge in England in 1568. This event was a significant scandal of its time, marked by complex political machinations and accusations of conspiracy. The fallout from Darnley's death underscored Mary's precarious position and contributed to her imprisonment under Elizabeth's custody.

Elizabeth's letter to Mary must be understood within this intricate political rivalry and religious discord. Following the breakdown of a conference intended to address the accusations against Mary, the letter expresses

Elizabeth's regret over the evidence presented against her cousin while asserting the necessity of a direct response. It serves as a rife example of Elizabeth's diplomatic acumen and strategic manoeuvring, balancing personal sentiment with political pragmatism as she navigated her dual roles of a familial figure and a sovereign ruler amidst the complexities of 16th-century European politics.

**ii. Summary of the Letter:**

Queen Elizabeth I's letter to Mary, Queen of Scots, dated December 21, 1568, discusses the disruption of a conference by Queen Mary's commissioners. The conference was intended to address accusations alleging Mary's involvement in the murder of her second husband, Henry Stuart, Lord Darnley. Elizabeth expresses deep sorrow over Mary's misfortunes and the evidence suggesting her culpability. She stresses the importance of Mary providing a direct response to the charges to ensure a fair and unbiased judgment. Elizabeth underscores her commitment to justice, friendship, and familial duty by withholding prejudice until Mary's answer is received. She also praises the Bishop of Ross, Mary's representative, for his loyal and wise service. The letter exemplifies Elizabeth's diplomatic skill in balancing personal concern with political responsibility, urging Mary to defend herself while maintaining the decorum of royal correspondence. This letter provides insight into the complex relationship between the two queens and the intricate political dynamics of the time.

**iii. Literary and Rhetorical Analysis**

Queen Elizabeth I's letter is a significant piece of nonfictional prose from the Elizabethan era. The letter exemplifies the complex interplay of personal, political, and rhetorical elements typical of the period's prose, generally regarded by the unparalleled success of Francis Bacon's literature. An analysis of the letter through the lens of literary and rhetorical strategies can help comprehend Elizabeth's dual roles as a ruler and a relative, employing tone, style, and persuasive techniques. This analysis will consider the letter's tone and style, rhetorical strategies, persuasive techniques, and language, diction, and syntax, all within the context of nonfictional prose in the age of Francis Bacon.

The age of Francis Bacon, spanning the late 16th and early 17th centuries, was marked by a transformation in English prose. Key characteristics of nonfictional prose during this period include a focus on clarity, rationality, logical structure and persuasive argumentation, reflecting the intellectual currents of the Renaissance. Bacon's work like *Novum Organum, Of Studies, Of Truth,* etc, epitomizes these features, emphasizing empirical observation and logical reasoning. These elements are evident in Elizabeth's letter, reflecting the broader intellectual and cultural currents of the time, and they can be analysed as following:

### a) Tone and Style

The tone of Elizabeth's letter is multifaceted, blending sorrow, authority, and a call for justice. Elizabeth expresses sorrow over Mary's troubles and the evidence against her, using words like 'sory,' 'grief,' and 'dismayed.' This sorrowful tone serves to soften the letter's more severe content, making Elizabeth appear compassionate and just. The tone shifts subtly to a more authoritative stance when Elizabeth urges Mary to respond to the accusations, demonstrating her position as a sovereign requiring accountability.

The style of the letter is formal and measured, reflecting the gravity of the situation and the decorum expected in royal correspondence. Elizabeth's use of formal titles and respectful language, such as 'Madame,' 'our part,' and 'your honor,' reinforces the letter's solemnity and her respect for Mary's status, despite the accusations. This formal style also foregrounds Elizabeth's role as a fair and impartial judge, committed to justice and due process.

### b. Rhetorical Strategies

Rhetorical strategies are techniques used to persuade or manipulate an audience. These classical strategies like ethos, pathos, and logos, aimed at influencing attitudes or actions through language and persuasion. Ethos appeals to the speaker's credibility and character. By establishing trustworthiness and authority, the speaker gains the audience's confidence, making the argument more convincing. Pathos appeals to the audience's emotions, aiming to elicit feelings that support the speaker's argument. This strategy often involves storytelling, vivid language, or emotional examples to create a connection with the audience. Whereas, logos appeals to logic and reason, using facts, statistics, and logical reasoning to construct a coherent and rational argument. These strategies, when used effectively, create a balanced and persuasive rhetoric, appealing to the audience's sense of trust, emotion, and rationality.

Elizabeth's letter can be discerned to entail all of these. She establishes her credibility through expressions of sorrow and reluctance to rush judgment, presenting herself as fair and compassionate. Moreover, by emphasizing the need for Mary's direct response, Elizabeth also accentuates her commitment to justice and fairness, enhancing her ethical appeal as a wise and judicious monarch, all of which accentuates the use of ethos.

Elizabeth uses pathos to appeal to Mary's emotions. She speaks of their close relationship as "one prynce and near cousine," invoking familial bonds to persuade Mary to respond. This appeal to shared kinship aims to elicit a sense of duty and loyalty from Mary, encouraging her to provide the necessary answers to clear her name.

Logos, or logical appeal, is also evident in Elizabeth's insistence on the need for a direct response to the accusations. Her careful presentation of the situation and the logical progression of her arguments reinforce the necessity of Mary's cooperation for a just resolution. Consequently, she

also logically outlines the importance of hearing Mary's side to ensure a fair judgment, exercising the classical logos.

**c. Persuasive Techniques**

Elizabeth uses several persuasive techniques to strengthen her arguments. One technique is the use of direct address, where she repeatedly refers to Mary as 'Madame' and 'your honor.' This direct address personalizes the letter, making it clear that Elizabeth is speaking directly to Mary, thus enhancing the persuasive impact.

Another technique is the strategic use of repetition. Elizabeth reiterates her sorrow and the need for Mary's response multiple times throughout the letter. This repetition reinforces the seriousness of the situation and the urgency of Mary's cooperation. By repeatedly emphasizing these points, Elizabeth ensures that her key messages are unmistakably clear.

Additionally, she also employs flattery as a persuasive technique. She commends the Bishop of Ross, Mary's representative, for his loyalty and wise service. This praise serves to indirectly flatter Mary, suggesting that her choice of representative reflects well on her judgment and character. This flattery aims to encourage Mary to continue to act wisely by responding to the accusations, which in turn is persuasion.

**d. Language, Diction, and Syntax**

The language and diction of Elizabeth's letter are carefully chosen to convey both respect and authority. Elizabeth uses formal and respectful language, such as 'Madame,' 'our letters,' and 'your commissioners,' to address Mary. This formal diction highlights the letter's solemn tone and Elizabeth's respect for Mary's royal status, despite the serious accusations.

Elizabeth's choice of words, such as 'sory,' 'grief,' 'dismayed,' and 'condempne,' conveys the emotional weight of the situation and her deep regret over the accusations. These words evoke a sense of sorrow and gravity, emphasising the seriousness of the charges against Mary and Elizabeth's reluctance to judge her prematurely.

The syntax of the letter is complex and formal, reflecting the decorum of royal correspondence. Elizabeth uses long, carefully structured sentences to present her arguments in a measured and logical manner. This complex syntax brings to the fore the gravity of the situation and the careful consideration of her words. For example, the sentence, "Nevertheless, both in friendship, nature, and justice, we are moved to cover these maters, and stay our judgement, and not to gather any sense thereof to your prejudice, before we may heare of your direct answer therunto," demonstrates Elizabeth's vigilant balancing of her roles as a relative and a ruler.

**iv. Themes and Analysis**

Queen Elizabeth's letter delves into several profound themes. A central theme of the letter is the pursuit of justice. As iterated in the analysis

sketched above, Elizabeth emphasizes her commitment to fairness. She insists on hearing Mary's direct response before forming any conclusions, demonstrating her adherence to the principles of due process and justice. This focus on justice reflects the Elizabethan era's growing emphasis on rationality and fairness in governance, influenced by the intellectual currents of the time, including the works of Francis Bacon.

The letter also indicates Elizabeth's assertion of her authority as a sovereign. While she expresses empathy and sorrow, she also firmly requires Mary to answer the accusations, highlighting her role as a judge and arbiter. Elizabeth's dual portrayal as a compassionate relative and a decisive ruler exemplifies the balancing act required of monarchs, blending personal feelings with the imperatives of statecraft. This duality mirrors the broader Elizabethan literary theme of the tension between public duty and private emotion.

Elizabeth repeatedly references the familial bond between herself and Mary, calling her a "near cousin" and "sister." This appeal to kinship softens the formal and authoritative tone of the letter, while it also foregrounds the personal dimension of their political conflict. By invoking their family ties, Elizabeth aims to foster a sense of loyalty and duty in Mary, hoping to elicit a cooperative response. This theme of kinship highlights the political obligations in the Elizabethan era.

**v. Political and Personal Significance of the Letter**

The letter's historical significance extends beyond the immediate political implications. This strategic use of prose accents the power of the written word in shaping political discourse and influencing outcomes. The letter particularly illustrates the use of nonfictional prose as a tool for diplomacy. Elizabeth's insistence on a direct response from Mary and her commendation of the Bishop of Ross for his loyalty and wisdom are strategic moves aimed at encouraging compliance and cooperation. By highlighting the importance of due process and the need for a fair hearing, Elizabeth seeks to legitimize her actions and maintain political stability. This reflects the broader use of nonfictional prose in her period to address and resolve political conflicts through rational and persuasive argumentation.

At the same time, Elizabeth's letter also offers a glimpse into the personal dynamics shared between the Queens. The relationship between Elizabeth I and Mary, Queen of Scots, was fraught with tension, stemming from their competing claims to the English throne and their differing religious affiliations. Mary, a Catholic, posed a significant threat to Elizabeth, a Protestant, at a time when religious conflicts were tearing Europe apart. Mary's detention in England and the subsequent inquiry into her involvement in the murder of her husband, Lord Darnley, further strained this relationship. Elizabeth's letter addresses these tensions, reflecting the broader political and religious conflicts of the era.

# 3.3. LETTERS FROM CHARLES I TO QUEEN HENRIETTA MARIA IN 1646

## A) Queen Henrietta's Letter to Charles I on 14 Dec 1646

### i. Background and Context:

Queen Henrietta Maria was the wife of King Charles I, the son of Queen Mary of Scots. Her letters emerged amidst the tumultuous backdrop of the English Civil War, a conflict that had sharply divided England into Royalist supporters of the king and Parliamentarians seeking greater political power. As the consort of Charles I, Henrietta Maria played a crucial role in advising and supporting the Royalist cause, despite being geographically separated from her husband due to the war.

During this period, Charles I faced significant challenges to his royal authority from Parliament, leading to armed conflict across the realm. Henrietta Maria's letter reflects her deep concern for Charles's decisions and strategic manoeuvres amidst these pressing military and political circumstances. The letter also touches upon the role of Presbyterianism, a reformist movement advocating for governance reforms within the Church of England. This movement held sway among Parliamentarians, influencing their political stance and strategies during negotiations with the king. Henrietta Maria's correspondence reveals the complexities of navigating political alliances and the high stakes involved in preserving royal authority amidst a nation divided by civil war.

### ii. Summary

Queen Henrietta Maria's letter to King Charles I, dated December 14, 1646, reflects her profound concern for her husband amidst the English Civil War. Addressing the conflict between Royalists and Parliamentarians, she begins with an affectionate concern for Charles, urging reconsideration of his stance on the militia, pivotal in the war. Henrietta advises securing a general act of oblivion for loyalist support from the public and suggests clandestine negotiations with the Scots. She also mentions the Presbyterians' role in church reform and warns against publicizing sensitive propositions. The letter altogether highlights the complex political strategies and personal risks entwined in navigating the turbulent Civil War era.

### iii. Literary Techniques:

Queen Henrietta Maria's letter to King Charles I, penned on December 14, 1646, offers a meticulous example of nonfictional prose in the age of Bacon, which was marked by intellectual rigour, stylistic clarity, persuasive language, and the like. Maria's letter exemplifies these qualities, deploying various literary tools and techniques, which we will delve into.

**a. Tone and Style**

The letter opens with a direct and urgent tone, "This day I received yours of the 21st, to which, being straitened in time, I shall answer in English, that it may be soonest put into cipher." This introduction sets the stage for a message that must be communicated quickly and clearly, reflecting the pressing nature of the issues at hand. The use of English instead of another language signifies the need for rapid and effective communication, which in turn foregrounds that English was the lingua franca back then too.

Additionally, one of the most striking features of the letter is its tone and style. Henrietta Maria writes with a tone that blends urgency, concern, and affection. This highlights her emotional investment in the well-being of her husband. The style is formal yet intimate, reflecting the high stakes of the political situation while maintaining a personal connection.

**b. Use of Diction:**

Henrietta Maria's adept use of diction in her correspondence with Charles I serves multiple strategic purposes. Her careful selection of words such as 'fatal,' 'error,' 'safely,' and 'confidence' conveys a sense of urgency and caution, implying that missteps could have disastrous consequences. These terms are not only chosen for their semantic weight but also for their emotive impact, evoking a sense of peril and the need for prudent decision-making.

Furthermore, Henrietta Maria's choice of formal and elevated language aligns with the expected decorum of royal correspondence during the 17th century. It reinforces her regal authority and highlights the seriousness of her advice. Moreover, the metaphorical language, such as comparing political situations to poisoned pots, illustrates her diplomatic finesse in delivering warnings without overtly undermining Charles's authority. This indirect approach allows her to navigate the delicate balance between guidance and deference in their royal relationship.

Overall, Henrietta Maria's strategic use of diction in her correspondence with Charles I highlights her role as a shrewd and influential voice in royal affairs. Her linguistic precision underscores the complexities of navigating power dynamics through written communication, demonstrating the enduring significance of language in shaping historical narratives and decision-making processes.

**c. Syntax and Sentence Structure**

The syntax and sentence structure in the letter are characteristic of the elaborate prose style of the time, yet they also serve a strategic purpose. Complex sentences with multiple clauses are used to convey detailed reasoning and layered arguments. For example, the sentence, "I acknowledge that mistakes are the grounds of our differences in opinion; otherwise you would not so confidently think that your answer to the propositions sent me last week grants nothing about the militia, but according to the advice you have had from hence," uses a complex

structure to address and refute Charles's position while providing a rationale for her disagreement.Whereas, shorter sentences are strategically placed to emphasize key points and directives, such as "Therein I shall refer you to the duplicate herewith sent you." It implies she is sending him a copy of a document to review. This brevity in sentence directs Charles's attention to the critical action of reviewing the provided duplicate carefully.

**d. Imagery and Metaphor**

In her letter, Henrietta Maria employs imagery and metaphor strategically to enhance the vividness of her points amidst practical and political discussions. For instance, her metaphorical warning, "there appears to be poison in the pot — do not trust to your own cooking of it," vividly portrays the risks inherent in Charles's strategies. This metaphor also subtly critiques Charles's approach without direct criticism, maintaining diplomatic decorum. Such nuanced communication is characteristic of royalist correspondence, where warnings are tempered with respect, aiming to guide decisions rather than dictate them outright. This use of imagery not only enriches the letter's tone but also underscores the complexities of political advice within royal circles, where every word carries weight in shaping decisions and maintaining alliances.

**e. Appeals to Historical Precedents**

Henrietta Maria bolsters her arguments by referencing historical precedents, a technique that aligns with the Baconian emphasis on empirical evidence and historical analysis. She mentions, "The like was done to you in Scotland, which will be a general precedent here," using past events to justify her advice on securing an act of oblivion. This appeal to history serves to reinforce the logical appeal of her arguments and provide a sense of continuity and legitimacy to her suggestions. By invoking historical events, she not only draws parallels between current and past situations but also positions her advice within a broader context of royal governance and political strategy, emphasizing the importance of learning from historical outcomes to inform present decisions. This strategic use of historical precedent underscores her role as a knowledgeable and astute political advisor, leveraging the lessons of the past to guide Charles I in navigating the turbulent waters of contemporary political challenges.

**f. Addressing Counterarguments**

Henrietta Maria anticipates and addresses potential counterarguments in her letter, demonstrating a thorough understanding of the complexities of the political situation. She acknowledges the difficulties in negotiating with the Presbyterians and the Scots, stating, "if your offer shall not satisfy the Presbyterians, whom you desire to make yours, you must begin again, or leave the work undone." By acknowledging these challenges, she pre-empts objections and strengthens her position as a thoughtful and realistic advisor. This method of addressing counterarguments is typical of

Baconian literature, reflecting intellectual rigor and a holistic understanding of contemporary issues.

In Baconian terms, Henrietta Maria's approach mirrors the principles outlined in Bacon's essay *Of Studies,* where he emphasizes the importance of anticipating objections and addressing them effectively. This strategy showcases her strategic foresight and fortifies her credibility as an advisor to Charles I. By considering potential obstacles and suggesting alternative courses of action, she demonstrates a pragmatic approach to political negotiations, highlighting the dynamic nature of her advice and her awareness of the political landscape. This analytical approach to counterarguments reveals her commitment to achieving practical outcomes amidst challenging circumstances, aligning with Bacon's ideals of thorough examination and logical argumentation in political discourse.

**B) Charles I to Queen Henritta on 2 Jan 1647**

**i. Background and Context:**

King Charles I's letter, reflects his imprisonment by the Parliamentary forces during the English Civil War. During Charles I's reign, his actions, such as dissolving Parliament multiple times and marrying the Catholic Henrietta Maria, frustrated Parliament and many Protestants, leading to the English Civil War.

In 1646, he was captured by the Scottish Army and handed over to the English Parliament. His imprisonment came amid intense negotiations over the future governance of England, with Parliamentarians demanding greater control over the militia and church reforms, which Charles resisted. His 'offers' likely refer to his proposals during negotiations, where he sought to retain some degree of monarchical power while conceding to certain Parliamentary demands.

The context of his imprisonment and the offers he made are deeply tied to the broader conflict of the English Civil War, where Royalists (supporters of the king) and Parliamentarians (advocates for parliamentary supremacy) were locked in a struggle for control. This letter foregrounds Charles's precarious position and his plea for his family's support in maintaining his stance against further concessions. However, in 1649, Charles I was eventually executed.

**ii. Summary**

King Charles I's letter to Queen Henrietta Maria, dated January 2, 1647, reveals his dire situation as a prisoner of the Parliamentary forces during the English Civil War. After being captured by the Scottish army and handed over to Parliament, Charles was confined to prevent any escape attempts. He urges the Queen and their son, Prince Charles, to publicly declare that his negotiation offers aimed at retaining some royal authority. He specifically asks them to discourage any further concessions, especially on religious matters, which he believes threaten both his crown and conscience. Charles warns that any indication of willingness to grant

more could endanger his life. He expresses confidence in the support of the French ambassador and urges Henrietta Maria to maintain her efforts for his freedom and to continue her unwavering care for their son, despite the grim circumstances.

### iii. Literary Tools and Techniques

King Charles I's letter to Queen Henrietta Maria is rife with literary tools and techniques fundamental to nonfictional prose vital for the interplay between personal narrative and political discourse.

#### a. Emotional Appeal and Persuasion

Charles's use of emotional language, such as "Dear hart" and "Eternally thyne," evoke empathy and solidarity from Henrietta Maria, reinforcing their bond amidst the political turmoil. This emotional appeal is designed to remind her of their intimate connection and shared history, thereby strengthening her resolve to support him.

By emphasizing his precarious situation and the dire consequences of further concessions, Charles seeks to elicit a strong emotional response that transcends mere sympathy. He intends to incite a sense of urgency and shared responsibility, compelling Henrietta Maria to act decisively in his favour. This technique illustrates a sophisticated blend of personal affection and political manoeuvring, highlighting the complex interplay between private sentiments and public duty.

In royal correspondence, the personal and political spheres are deeply intertwined, and Charles's letter exemplifies how monarchs navigated this duality. His strategic use of emotional language not only humanizes his plight but also serves as a persuasive tool to achieve political objectives, showcasing the nuanced and multifaceted nature of royal communication.

#### b. Use of Code and Allusions

The letter includes coded references, such as "351 [the queen]" and "364 [Prince Charles]," which serve as a tactical measure to obscure the identities of the involved parties. This strategic use of code reflects Charles's acute awareness of the potential risks of interception and the necessity for discretion in royal correspondence. By employing these numerical designations, Charles not only safeguards the confidentiality of his communication but also underscores the clandestine nature of the political machinations at play.

Moreover, Charles deftly incorporates historical precedents to bolster his argument. He references his past experiences with the Scottish army, invoking these events to provide context and justify his current stance. This allusion to history is not merely a retrospective glance but a deliberate rhetorical strategy aimed at reinforcing his position. By situating his present circumstances within a broader narrative of royal struggles and political conflicts, Charles seeks to draw parallels between

his current plight and historical events, legitimizing his actions and decisions.

This dual approach—using coded references for security and historical allusions for argumentative strength—demonstrates Charles's sophisticated understanding of both the practical and rhetorical dimensions of political communication. It reveals a nuanced approach to managing and manipulating information to achieve strategic objectives. This analytical layering within his letter reflects a deeper level of political acumen and the intricate balancing act required to maintain authority and influence in a highly volatile environment.

**c. Strategic Use of Tone and Language**

Charles's tone oscillates between resignation and resolve, reflecting his precarious circumstances. His use of sombre and urgent language, such as "I am declared what I have really beene ever since I came to this army, which is a prisoner," highlights the intensity of his situation. This phrase strategically invokes sympathy and urgency. The oscillation in tone serves to mirror his fluctuating fortunes and the gravity of his predicament, aligning the reader's emotions with his own. By deftly shifting between tones, Charles effectively underscores the critical nature of his circumstances, compelling Henrietta Maria to empathize with his plight and recognize the pressing need for her support. His strategic use of language, combining personal appeals with political realities, highlights his rhetorical skill and the delicate balance he maintains between conveying his emotional distress and asserting his political arguments.

**d. Structured Argumentation**

Charles' letter is meticulously structured, guiding the reader through a logical progression of ideas. He begins by establishing his current status as a prisoner, immediately creating a context of urgency and vulnerability. From this foundation, he articulates his demands and concerns in a clear and systematic manner. This structured approach enhances the clarity of his arguments, ensuring his key points are effectively communicated. The methodical layout of his arguments mirrors Bacon's emphasis on clear, logical exposition in his essays, where each point is systematically presented to persuade the reader.

Charles's structured argumentation is not just a tool for clarity but a strategic manoeuvre to build a compelling narrative. By carefully layering his points, he leads Henrietta Maria through his reasoning, making it difficult for her to ignore the logical progression of his pleas. This technique also serves to keep her engaged, as each section of the letter builds on the previous one, creating a cohesive argument that underscores the gravity of his situation. Additionally, the structured nature of the letter allows Charles to subtly reinforce his authority and intellect, demonstrating his capacity for reasoned thought even under duress. This meticulous organization reflects the intertwining of personal and political spheres, highlighting the sophistication and strategic nature of royal correspondence.

## 3.4. SUMMING UP

Dear learners, in this unit aims, we did a thorough analysis of Queen Elizabeth I's letter to Mary, Queen of Scots, dated December 21, 1568. We began by establishing the context of the late 16th century, followed by a crisp summary of the letter. We then delved into a detailed critique of its literary and rhetorical techniques, along with a brief exploration of its central themes. Consequently, we examined the subsequent letters, including "Queen Henrietta's letter to Charles I on 14 Dec 1646" and "Charles I to Queen Henrietta on 2 Jan 1647." We undertook an in-depth literary and rhetorical analysis to examine the tone, style, rhetorical strategies, persuasive techniques, and language used in these letters, corroborating our analysis with the defining characteristics of nonfictional prose from this period. In essence, in this unit, you enhanced your understanding of the sophisticated use of nonfictional prose during the age of Francis Bacon, which also enabled you to navigate the interplay of the personal and the political.

## 3.5. IMPORTANT QUESTIONS

- Give an account of the rhetorical strategies employed by Elizabeth I
- Write a note on the persuasive techniques discernible in Elizabeth's letter to Mary.
- Write a note on the strategic use of language, diction and syntax by Elizabeth I in her letter
- Briefly discuss the themes pertinent in Elizabeth's letter
- Discuss Elizabeth's act of balancing her roles as a ruler and a cousin.
- Write a note on the notions of justice and fairness as discernible in Elizabeth's letter.
- Write a note on authority and sovereignty evident in Elizabeth's letter
- Write a note on the personal and political significance of Elizabeth's letter to Mary.
- How is Elizabeth's letter an exemplary of nonfictional prose of the Elizabethan age? Discuss.
- Analyse the literary techniques employed in the Charles I's letter to Henrietta Maria.
- Analyse the tone and style of Charles I's letter.
- Comment on Charles I's use of diction in his letter to Henrietta Maria.
- Critically analyse the syntax and sentence structure of Charles I's letter
- Examine the appeals to historical precedents as techniques of logical argumentation in Charles I's letter
- Comment on the addressal of counterarguments as a diplomatic strategy by Charles I.

- Write a note on imagery and metaphors discernible in Charles I's letter.
- Write a critical note on Charles I's letter as an exemplary of nonfictional historical prose.
- Write a note on the literary significance of Henrietta Maria's letter.
- Write a note on the persuasive techniques used by Henrietta Maria in her letter.
- Write a note on the use of language and tone in Henrietta Maria's letter.
- Enlist and analyse the persuasive techniques employed by Henrietta Maria in her letter.
- Delineate the structure of argumentation in Henrietta Maria's letter.
- Enlist and examine the characteristic features of non-fictional prose discernible in Henrietta Maria's letter.

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# LETTERS AND DIARIES

# 4

# LETTERS OF KATHERINE MANSFIELD

**Unit Structure:**



## 4.1. OBJECTIVES

Dear learner, the objective of this unit is to equip you with a detailed analysis of Alexander Pope and William Wycherley's correspondence, offering contextual exploration of the correspondence, letter-wise summaries, and an analysis of its literary significance within the purview of nonfictional prose. Under literary significance, you will learn about various literary aspects significant to the literary age the correspondence is rooted in, namely allegories, satire, symbolism, wit, and imagery. You will then be introduced to Katherine Mansfield's letters written from Sierre in January 1922. Initially, it will provide a brief overview of Katherine Mansfield, an overview of her collection as a whole and a summary of the selected section from the collection. Consequently, it will examine pertinent modernist literary techniques like stream-of-consciousness, imagery and symbolism, fragmentation and ephemerality, intertextuality and allusions, concluding with an exploration of identity and self-perception, laden in her letters. The analysis will highlight how her letters

contrast with earlier nonfiction prose, illustrating the evolution of literary style and thematic focus from the times of Francis Bacon to the present.

## 4.2. LETTERS OF KATHERINE MANSFIELD WRITTEN FROM SWITZERLAND-SIERRA, JANUARY 1922 SCOTT, MARGARET

### i. Introduction to the Correspondence

The correspondence between Alexander Pope and William Wycherley, spanning from 1704 to 1705, offers a captivating window into early 18th-century England's literary and social milieu. Pope, then a young poet celebrated for his wit and satirical talents, engages in a series of letters with Wycherley, an esteemed playwright and wit of the earlier Restoration era. Their exchange reveals a relationship characterized by mutual admiration and mentorship, as Pope seeks guidance from the older and more experienced Wycherley.

Set against the backdrop of the Augustan Age's rise, marked by a revival of classical ideals and a move towards rationalism in literature, the letters reflect significant literary and political developments. Pope, alongside peers like Jonathan Swift and Joseph Addison, contributed to shaping this era through their works and correspondence. The letters also illuminate broader social dynamics, including the influence of patronage, contrasts between urban and rural life, and subtle critiques of political factions and societal norms prevalent in their time.

### ii. Summary of Each Letter

#### a. POPE TO WYCHERLEY, Dec. 26, 1704.

In his letter to Wycherley, Pope expresses admiration for their meeting and discusses their mutual respect for John Dryden. Pope acknowledges Dryden's enduring literary legacy and defends him against past criticisms, attributing attacks to partisan politics and envy. He critiques contemporary critics as opportunistic and compares lesser writers to stars that shine only after the sun has set, Dryden being the sun in this analogy. Pope reflects on wit as a blend of profound thought and effortless expression, seeking Wycherley's input on refining this definition.

#### b. WYCHERLEY TO POPE, Jan. 25, 1704-5.

In his letter to Pope dated January 25, 1704-5, Wycherley apologizes for his delayed response. He humorously compares scribblers to bankers, generous to the public but tardy with private debts. Wycherley praises Pope's wit and humanity, expressing humility in receiving praise that exceeds his own self-assessment. He acknowledges Pope's influence on his writing and jests about the challenge of matching Pope's wit and judgment. Wycherley concludes with admiration for Pope's example and definition of wit, suggesting he might cease writing to avoid falling short of Pope's standards.

### c. POPE TO WYCHERLEY, March 25, 1705.

In his letter to Wycherley dated March 25, 1705, Pope acknowledges Wycherley's praise with humility, viewing it as both encouraging and revealing of his own shortcomings. He compares excessive praise to rain that can overwhelm rather than nurture. Pope admires Wycherley's generosity in fostering young talent and values criticism over compliments, seeking Wycherley's guidance as a friend rather than mere admiration. He reflects on his early literary efforts as akin to nascent growth, appreciated more for potential than current accomplishment. Pope concludes by emphasizing his preference for honest feedback and genuine friendship over superficial compliments.

### d. WYCHERLEY TO POPE, March 29, 1705.

In his letter, Wycherley expresses gratitude for Pope's correspondence, refuting Pope's self-criticism and modesty. He argues that praise, even if seen as mere smoke, indicates genuine admiration and affection. Wycherley finds it challenging to criticize Pope, given his high regard for Pope's talent and character. He encourages Pope to accept deserved praise and insists that admiration and love are intertwined. Wycherley values Pope's friendship and assures him that their exchanges are far from tedious, likening them to enjoyable summer days.

### e. WYCHERLEY TO POPE, April 7, 1705.

In his letter, Wycherley addresses Pope's humility, arguing that Pope's refusal of praise only makes him more deserving of it. Wycherley finds personal satisfaction in praising Pope, comparing it to the sweet smell of incense to the offeror. He humorously compares himself to Sir Bernard Gascoigne, an old man needing a young companion to be welcomed by ladies, suggesting that Pope's youthful talent and imagination ensure success with the Muses. Wycherley assures Pope that his writings are safe from theft, except possibly from himself, and expresses eagerness to see Pope in town, highlighting their close friendship.

### f. POPE TO WYCHERLEY, April 30, 1705.

In his letter, Pope responds to Wycherley's compliments, focusing on the genuine offer of friendship. Pope expresses his belief that true friendship transcends age, contrary to popular opinion. He argues that friendships between young and old individuals are more sincere and beneficial, as they lack the self-interest often present in friendships between people of the same age. Pope believes that such friendships help the old become livelier and the young more prudent. He concludes by affirming his deep affection for Wycherley, regardless of their age difference.

### g. POPE TO WYCHERLEY, June 23, 1705.

In his letter, Pope addresses Wycherley's compliments with scepticism, suggesting that excessive flattery can foster vanity, a flaw he equates with the frailty commonly attributed to women. He highlights the value of truth

and constructive criticism over hollow praise, suggesting that genuine feedback can be far more beneficial. Pope admits that Wycherley's commendations of his verses have occasionally tempted him towards vanity but insists he values their friendship more than any accolades. He likens excessive praise to the empty promises made to Sancho Panza in Don Quixote, warning that poets often fall prey to their own inflated self-importance. Pope concludes by expressing a desire to be worthy of Wycherley's high regard, emphasizing his sincere affection and respect for his friend.

**h. POPE TO WYCHERLEY, Oct. 26, 1705.**

In his letter, Pope describes his transition from city life at Will's coffee house to the solitude of Windsor Forest. He observes that the difference between city wits and country fools is merely superficial; city wits err with flair, while country fools remain contentedly mediocre. Pope expresses a preference for solitude over the company of these 'honest civil gentlemen' who lead aimless, jovial lives. He argues that solitude fosters self-reflection and the true knowledge of oneself is often neglected in the social whirl of the world. Pope criticizes those who live superficially, suggesting that solitude could correct their misguided pursuits. He likens a man in love with himself to one who desires only his own company, emphasizing the instructive value of solitude. Despite these reflections, Pope expresses disappointment at Wycherley's absence and laments the brevity of his last letter, drawing a parallel between wit and wealth, both valuable yet often sparingly shared.

**i. WYCHEELEY TO POPE, Nov. 5, 1705.**

In his letter, Wycherley humorously addresses Pope's complaints about his previous letters' brevity and invites Pope to the city. He describes the city as a 'forest' of political and social chaos, comparing political factions in the House of Commons to packs of bloodhounds chasing a targeted political figure ('deserted horned beast of the court'). He also references the disputes between the House of Lords and the House of Commons, akin to rival play-houses, and hints at the sovereign's intervention to maintain order. Wycherley's vivid description blends humour with political commentary, enticing Pope to visit.

**iii. Literary Significance as Nonfictional Prose**

The correspondence between Alexander Pope and William Wycherley offers a profound glimpse into the evolution of literary styles and techniques in early 18th-century nonfictional prose, which can be discerned below:

**a. Allegories**

In their correspondence, allegory subtly pervades the epistolary exchanges, especially in the way both Pope and Wycherley use their discussions to represent broader themes. Pope's description of critics as "birds of prey" can be seen as an allegorical representation of the literary

world's predatory nature, wherein lesser talents feast on the accomplishments of their betters. Wycherley's comparison of praise to incense serves as an allegory for the ephemeral nature of flattery, suggesting that while praise might be pleasing, it is ultimately transient and not a substantive reward. These allegories not only enhance the literary quality of their correspondence but also reflect the authors' deeper philosophical views on fame, merit, and the fleeting nature of artistic acclaim.

Allegory was a dominant technique in the nonfictional prose of that age, used extensively by writers to convey complex ideas and social critiques. For instance, in John Bunyan's *Grace Abounding to the Chief of Sinners,* the author's personal spiritual struggles serve as an allegory for the universal human experience of grappling with faith and redemption. In John Milton's *Areopagitica,* the defence of free speech is presented through the allegory of the 'marketplace of ideas,' where truth and falsehood are allowed to compete openly. Similarly, in Francis Bacon's *The New Atlantis*, the description of an ideal society serves as an allegory for the potential of human progress and scientific discovery. By embedding allegory in their letters, Pope and Wycherley align themselves with this rich tradition, using their correspondence to explore deeper truths about their society and literary culture.

**b. Satire**

Satire is a dominant literary technique in these letters, utilized masterfully to critique societal norms and literary culture. Pope's letters are replete with satirical barbs aimed at the superficiality of contemporary literary critics. For instance, he says the city wits err with flair, while country fools remain contentedly mediocre, taking a dig at the intellectual inefficiency of city wits, who are regarded as wits merely by their confidence in erring. He further expresses a preference for solitude over the company of these "honest civil gentlemen" who lead aimless, jovial lives, using satire again to expose the vacuity and pretensions of his contemporaries. Whereas, Wycherley's satire often targets the absurdities of social behaviour, likening urban life to a forest of brutes, where the court's politics are reduced to mere animalistic pursuits. This satirical approach not only entertains but also serves as a critique of the intellectual and moral decay Pope and Wycherley perceive in their society, effectively blending humour with pointed social commentary.

The significance of satire in the literary age during which this correspondence was written cannot be overstated. Satire served as a powerful tool for social and political critique, allowing writers to address sensitive issues with wit and humour. This period saw a flourishing of satirical nonfictional prose, reflecting the growing disillusionment with political corruption and societal hypocrisy. Jonathan Swift's *A Modest Proposal* is a prime example, where he uses biting satire to highlight the dire state of poverty in Ireland and the callousness of the British government's policies. Similarly, Daniel Defoe's *The Shortest Way with*

*the Dissenters* employs satire to criticize the intolerance and extremism of religious factions.

**c. Symbolism**

Symbolism is richly woven into the fabric of these letters, providing layers of meaning beneath the surface exchanges. Pope's use of natural imagery, such as the 'brightest sunshine' revealing "spots and blemishes" regarding criticism, symbolizes the illuminating and sometimes harsh nature of critical acclaim. Later too, Pope writes, "so much compliment, which is at best but the smoke of friendship," using smoke to symbolize the insubstantial and fleeting nature of flattery within friendships. In response, Wycherley argues that praise, even if seen as mere smoke, indicates genuine admiration and affection. This dialogue uses smoke to symbolize the dual nature of compliments: both ephemeral yet potentially sincere.

These symbols not only enhance the vividness of their correspondence but also foreground the thematic concerns of generational tension and the quest for genuine merit in the literary world. In Francis Bacon's essays, such as *Of Gardens,* gardens symbolize both the cultivation of the mind and the pursuit of intellectual beauty. Similarly, in Thomas Browne's *Religio Medici*, symbolism is employed to explore the depths of human faith and the mysteries of the universe. Browne's reflections on mortality and spirituality are laden with symbols that enrich his prose with philosophical depth.

**d. Wit**

In the literary age of this correspondence, wit was not merely a tool for amusement but a hallmark of intellectual and social sophistication, especially in nonfictional prose, making subtle remarks on the ways of the world. It was employed to expose folly, criticize social norms, and provoke thought. For example, in Addison and Steele's *The Spectator*, wit is employed as a commentary on daily life and societal manners, blending humour with moral instruction. The ability to wield wit effectively was a prized skill, often indicating an author's keen insight and intellectual prowess.

The wit of Pope and Wycherley is evident throughout their letters, characterized by sharpness, playfulness, and a keen sense of irony. It is evident in Pope's comparison of lesser writers to stars that shine after the sun has set. This is a witty remark on the incompetency of the writers' post Dryden who, according to Pope rose to fame only because Dryden wasn't a contemporary of theirs. On the other hand, Wycherley compares scribblers to bankers, generous to the public but tardy with private debts. These comparisons are not just humorous but also serve to highlight the author's perspectives on the literary landscape and the nature of literary fame. Thus, the wit in Pope and Wycherley's letters is a reflection of their time, enriching their correspondence with layers of meaning and intellectual depth.

### e. Imagery

Imagery in Pope and Wycherley's letters serves as a powerful tool to vividly illustrate their critiques and observations. Pope's comparison of critics to 'gnats in a summer evening'evokes the annoyance and insignificance they represent in the literary landscape. This imagery enhances the thematic depth by highlighting the trivial nature of criticism in comparison to creative endeavour.

Similarly, Wycherley's depiction of the town as a 'forest of brutes' creates a vivid, chaotic urban landscape teeming with predatory social interactions. This imagery conveys the harsh realities of societal interactions, while accentuating his critical view of the moral and social fabric of his time.

## 4.3. LETTERS OF KATHERINE MANSFIELD WRITTEN FROM SWITZERLAND - SIERRA, JANUARY 1922 SCOTT, MARGARET.

### i. About Katherine Mansfield

Katherine Mansfield, a prominent figure of early 20th-century modernist literature, is celebrated for her innovative short stories and insightful personal correspondence. Born in New Zealand in 1888, Mansfield relocated to England, where she became associated with literary luminaries like D.H. Lawrence and Virginia Woolf. Her writing is characterized by its exploration of complex human emotions, often delving into themes of identity, relationships, and the inner lives of characters. Mansfield's prose is marked by a keen attention to psychological nuance and an experimental narrative style, including elements of stream-of-consciousness and symbolic imagery. Her letters, such as those written by Sierre in 1922, reveal her profound introspection and engagement with her surroundings, blending personal reflection with astute observations of the world. Mansfield's work continues to influence writers and readers alike, offering a compelling glimpse into the modernist exploration of subjectivity and the complexities of human experience.

### ii. About Mansfield's Collection of Letters

Katherine Mansfield's collection of letters from Sierre provides a poignant glimpse into the inner world of the modernist writer during a pivotal period in her life. Spanning themes of illness, nature, identity, and artistic struggle, these letters offer a mosaic of personal reflections and observations. Mansfield's prose is characterized by its vivid imagery, symbolic depth, and fragmented narrative style, which collectively evoke the complexities of human experience and emotion. Through shifts in narrative perspective, she explores the fluidity of identity and the transient nature of existence, challenging conventional notions of selfhood. The collection serves not only as a biographical record but also as a testament to Mansfield's literary prowess in capturing the ephemeral moments and profound truths that define the modernist sensibility.

### iii. Summary of the Selected Section:

In January 1922, Katherine Mansfield found herself in the Swiss village of Sierre, seeking recovery from tuberculosis in the serene environment of the Alps. The selected letters from Volume 5 of *The Collected Letters of Katherine Mansfield* reveal her intimate thoughts and daily life during this challenging period. Mansfield's struggle with her illness is a dominant theme. She vividly describes her symptoms, the treatments she endures, and the emotional toll of her deteriorating health. Despite her physical suffering, her determination to write and her literary ambitions remain unwavering. She reflects on her current projects and the difficulties of writing while being ill, driven by an acute awareness of her limited time.

The natural beauty of Sierre and the surrounding Swiss landscape provides Mansfield with a temporary escape and a source of inspiration. Her letters are rich with descriptions of the mountains, fresh air, and peaceful atmosphere, which she captures with lyrical precision. These natural scenes not only offer her solace but also serve as a backdrop for her introspective and philosophical musings on life, death, and the meaning of her suffering.

Mansfield's correspondence also highlights her personal relationships. She writes about her longing for companionship, the comfort she derives from letters and visits, and the importance of the emotional support she receives from friends, family, and her husband, John Middleton Murry. These relationships provide her with the much-needed strength and encouragement during her isolation.

Throughout her letters, Mansfield's writing is characterized by clarity, poignancy, and a touch of humour. Her tone fluctuates between hope and melancholy, mirroring the ups and downs of her health and spirit. These letters offer a raw and unfiltered glimpse into her inner world, revealing her resilience and vulnerability. They are a testament to her unyielding commitment to her craft and her deep connection to the natural world, making them a valuable part of her literary legacy.

### iv. Literary Techniques Pertinent in The Letter

Katherine Mansfield's letters from January 1922, written during her stay in the Swiss village of Sierre, represent a remarkable example of nonfictional prose from the modernist period. These letters offer a profound insight into the intimate thoughts and stylistic innovations of a key modernist writer. They exemplify the era's shift towards introspection, fragmented narrative, and a focus on the subjective experience. The significant literary techniques of the letters can be discerned below:

#### a) Stream of Consciousness

Mansfield's letters from Sierre epitomize the modernist stream-of-consciousness technique, vividly capturing the immediacy and fluidity of her inner world. Her prose, characterized by its organic and spontaneous

quality, stands in stark contrast to the methodical, structured nonfiction of earlier writers like Francis Bacon. For instance, in a letter, she remarks about the mountains looking lonely, after which, she equates them to souls who have lost all human companionship and are forced to wander eternally. This passage reflects her melancholic state and her deep connection to the natural surroundings, conveyed through a series of vivid, unfiltered impressions.

Mansfield's use of stream-of-consciousness not only allows readers intimate access to her psyche but also immerses them in the rawness of her daily struggles with illness. In another letter, she exclaims that she is so tired that she does not know what to do and how to go on. Her blatant expression brings to the fore her sense of despair and exhaustion, providing a stark, unvarnished glimpse into her mental and physical condition.

By eschewing traditional linearity, Mansfield constructs a mosaic of fragmented impressions, emotions, and reflections, effectively mirroring the disjointed reality of her experience. For example, in an instance, she expresses that sometimes she feels as though she is two people. One lies in the sun and feels it warm, and the other walks in the shadow and feels it cold. This duality encapsulates the modernist exploration of identity and consciousness, presenting a complex, multifaceted view of self.

Mansfield's narrative approach is emblematic of modernist literature, prioritizing the exploration of the human mind's complexities and intricacies. Her letters from Sierre challenge conventional narrative forms, offering an authentic portrayal of personal reality. Through this technique, Mansfield captures the multifaceted and often chaotic nature of human consciousness, providing a stark contrast to the more orderly, didactic prose of previous eras.

**b) Imagery and Symbolism**

Mansfield's use of vivid imagery and symbolism in her letters is a defining feature of modernist prose, adding layers of meaning and emotional depth. Her descriptions of the Swiss landscape transcend mere decoration; they serve as profound reflections of her inner state and philosophical contemplations. For instance, on another account, she likens the mountains to great, brooding sentinels, watching over a world that has forgotten them. Here, the mountains symbolize both the majestic, imposing presence of nature and the profound isolation she feels, emphasizing her sense of detachment from the world.

The changing weather in her letters acts as a barometer for her fluctuating health and moods. In a passage, she notes that the fog comes in waves, as if the world itself is sighing in sorrow, which in turn, she says, matches her spirit. Here, the fog is not just a meteorological phenomenon; it mirrors her own sense of despair and the pervasive uncertainty in her life, making the natural world an extension of her emotional landscape.

This symbolic layering enriches her letters, transforming simple observations into complex meditations on existence and mortality. Mansfield's imagery is imbued with ambiguity and multiplicity, encouraging readers to engage in interpretive exploration. Unlike the straightforward descriptive prose of earlier periods, Mansfield's imagery invites multiple interpretations and personal resonances. Her landscapes are charged with emotional and existential significance, reflecting the modernist preoccupation with the inner workings of the mind and the subjective experience of reality. This nuanced use of symbolism and imagery foregrounds the modernist shift towards exploring the complexities and ambiguities of human consciousness, setting her work apart as deeply introspective and richly textured.

**c) Fragmentation and Ephemerality**

Fragmentation and ephemerality are crucial elements of modernist prose, distinctly present in Mansfield's letters from Sierre. Her correspondence captures transient moments and fleeting emotions, reflecting the fragmented nature of her existence and the precariousness of her health. In a letter, she writes that one moment, the sky is clear and blue, the next, it is shrouded in clouds. This captures not only the literal changes in weather but also metaphorically expresses her unstable health and emotional state.

The ephemerality in her letters starkly contrasts with the stable, didactic prose of earlier writers like Francis Bacon, who aimed to convey universal truths and enduring principles. Mansfield's fragmented narrative style, characterized by abrupt shifts in focus and tone, mirrors the uncertainties and disruptions of her life. In one account, she abruptly shifts from discussing the beauty of the landscape to her intense fatigue, expressing that the snow glistens like a thousand diamonds, but her strength fades, whereby she is left hollow, like a tree stripped of its bark. This sudden change in subject matter underscores her vulnerability and the ephemeral nature of her moments of joy and vitality.

This fragmented style not only reflects her personal turmoil but also aligns with the modernist preoccupation with the instability of meaning and the transient nature of human experience. Unlike Bacon's systematic and orderly prose, Mansfield's letters reveal a raw and honest portrayal of her inner world, filled with disjointed thoughts and ephemeral impressions. For example, she writes that she holds onto moments of clarity like sand slipping through her fingers, knowing they will soon be gone. This imagery captures the essence of modernist literature's focus on fleeting experiences and the inherent instability of human consciousness.

Mansfield's fragmented narrative technique, therefore, is not just a stylistic choice but a profound reflection of her reality. It accentuates the modernist emphasis on subjective experience and the transient nature of life, providing a deeply personal and nuanced insight into her struggles and perspectives. This approach challenges the reader to engage with the text on a more interpretive level, finding coherence in the seemingly disjointed narrative and appreciating the beauty in its fragmented form.

**d) Intertextuality and Allusions**

Another critical technique evident in Mansfield's letters from Sierre is her use of intertextuality and literary allusions. Throughout her correspondence, Mansfield subtly references other literary works and cultural references, embedding layers of meaning within her prose. For instance, in a letter, she writes that gazing upon the snow-covered peaks reminds her of Shelley's 'Ode to the West Wind,' where nature's power is both awe-inspiring and terrifying. This reference not only enriches her description of the landscape but also invites readers to draw connections between her personal experiences and broader literary traditions.

Mansfield's adept use of intertextuality serves to deepen the thematic resonance of her letters. By invoking well-known literary works, she engages in a dialogue with literary history, subtly commenting on her own artistic influences and perspectives. In another instance, she reflects on her isolation in Sierre, likening it to Tennyson's *Lady of Shalott*. This allusion highlights her sense of confinement and themes of artistic alienation found in Victorian poetry.

By employing intertextuality, Mansfield enriches her prose with literary depth and emphasises the interconnectedness of human experience across time and culture. Her references to canonical works invite readers to consider the universal themes present in her personal reflections, offering a sophisticated layer of meaning that transcends the immediate context of her letters. This technique showcases Mansfield's literary sophistication and her ability to weave together personal narrative with broader literary discourse, making her letters a rich tapestry of literary and cultural references.

**e) Exploration of Identity and Self-Perception**

Another critical aspect of Mansfield's letters from Sierre is her exploration of identity and self-perception through narrative perspective shifts. Throughout her correspondence, Mansfield employs shift in narrative voice and perspective to explore different facets of her identity and emotions. For example, in one letter, she begins with a detached, observational tone describing the scenery around her in Sierre, but suddenly shifts to a deeply introspective and confessional voice when reflecting on her health struggles and personal anxieties.

These narrative perspective shifts serve to destabilize traditional notions of a unified self and highlight the fragmented nature of human consciousness. Mansfield's approach challenges the reader to grapple with the complexities of identity and the fluidity of emotions, reflecting the modernist concern with subjective experience and psychological depth. By seamlessly transitioning between different narrative voices, she invites readers into the intimate spaces of her mind, where contradictions and ambiguities abound.

Moreover, these shifts in perspective highlight Mansfield's skilful manipulation of narrative form to convey emotional truths and

psychological insights. Rather than presenting a linear narrative of events, she crafts a mosaic of perspectives that mirror the multiplicity of human experience. This technique invites readers to engage actively with the construction of meaning within her letters, making them a profound exploration of selfhood and subjective reality in the modernist tradition.

## 4.4. SUMMING UP

Dear learner, in this unit, we have explored the detailed analysis of Alexander Pope and William Wycherley's correspondence. We started off by examining the contextual background of the letters that provided you with a thorough understanding of the historical and cultural milieu. Consequently, we got a glimpse of each letter through a letter-wise summary. Further, we delved into the literary significance of these letters, focusing on the various literary aspects that define the era, such as allegories, satire, symbolism, wit, and imagery, reflecting the nuances of each of these elements in the richness of the correspondence as a piece of nonfictional prose. We further explored the literary significance of Katherine Mansfield's letters written from Sierre in January 1922. We began with a brief overview of Mansfield's life and her collection of letters, followed by a summary of the selected section. Thereafter, we examined various modernist literary techniques discernible in her letters, such as stream-of-consciousness, imagery and symbolism, fragmentation and ephemerality, intertextuality and allusions, and themes like identity and self-perception. Our analysis demonstrated how Mansfield's letters contrast with earlier nonfiction prose, showcasing the evolution of literary style and thematic focus from the era of Francis Bacon to the modernist period. Through a detailed textual analysis, we gained a deeper understanding of both the correspondence and letters in the purview of non-fictional prose.

## 4.5. IMPORTANT QUESTIONS

- Write a critical note on the literary significance of the correspondence between Pope and Wycherley.
- Analyse the correspondence between Pope and Wycherley as nonfictional prose.
- Examine the pertinence of themes like vanity and modesty evident in the exchanges between Pope and Wycherley.
- Examine the use of allegories in the correspondence between Pope and Wycherley.
- Critically analyse the use satire and its significance in the correspondence between Pope and Wycherley.
- Analyse the use of wit by Pope and Wycherley.
- Write a note on symbolism and imagery used by Pope and Wycherley in their correspondence.
- Write a note on the perspective of the authors regarding the notion of 'wit'.

- Critically analyse and comment on the dichotomy between urban and rural life as evident in the correspondence between Pope and Wycherley.
- Analyse Mansfield's letters as modernist nonfictional prose
- Examine and write a note on the modernist literary techniques pertinent in Mansfield's letters.
- Analyse the juxtaposition of external nature and internal reality in Mansfield's letters.
- Write a note on the use of Stream-of-consciousness in Mansfield's letters.
- Examine and analyse the use of symbolism in Mansfield's letters.
- Critically analyse the use of imagery in Mansfield's letters.
- Write a note on fragmentation pertinent in Mansfield's letters.
- Write a note on intertextuality and allusions as evident in Mansfield's letters.
- Examine and analyse the exploration of identity and self-perception in Mansfield's letters.

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# 5

# A STUDY OF JOURNALS OF DOROTHY WORDSWORTH: WRITTEN AT GRASMERE (14th MAY TO 21st DECEMBER 1800)

**Unit Structure:**



## 5.1 OBJECTIVES

1. To study Dorothy Wordsworth's writing style, descriptive techniques, narrative structure, and emotional depth.
2. To study how the journals serve as historical documents that shed light on early 19th-century rural England, including social customs, economic conditions, and political events.
3. To study the influence on the journals on William Wordsworth's poetry and his creative process.

## 5.2 INTRODUCTION

Dorothy Wordsworth's journal is a collection of writings which provides an intimate look into her daily life, thoughts, and observations capturing the essence of the English Lake District in the early 19th century.

The journal provides an intimate and detailed account of her life and travels with her brother, the poet William Wordsworth. Her journals, particularly those during their time in the Lake District, are valued for their vivid descriptions of the landscape and their insights into the daily life and creative process of the Wordsworths.

Dorothy began her most famous journal, known as the **Grasmere Journal**, in 1800, shortly after she and William moved to Dove Cottage in Grasmere. The journal covers the period from 1800 to 1803, a time when some of William Wordsworth's most significant poems were written. Dorothy's writing is characterized by its lyrical quality and attention to detail, often capturing the natural beauty of the Lake District in a way that complements her brother's poetry.

Her journals are more than just accounts of their travels and the scenery; they also provide a window into the Wordsworths' daily lives, their relationships with friends and family, and the events that shaped their lives. Dorothy's observations on nature, her descriptions of people they encountered, and her reflections on personal experiences are all woven together in a narrative that is both personal and poetic.

Dorothy Wordsworth's journals were not published during her lifetime but have since become an important resource for scholars and readers interested in the Romantic period, offering a unique perspective on the life and work of one of England's greatest poets through the eyes of his closest companion.

## 5.3 ANALYSIS OF DOROTHY WORDSWORTH'S JOURNALS, WRITTEN AT GRASMERE (14TH MAY TO 21ST DECEMBER 1800)

Dorothy Wordsworth's journals written at Grasmere between May 14th and December 21st, 1800, offer a richly detailed account of her life during this period. These journals, known as the Grasmere Journals, provide an intimate look at her daily experiences, her relationship with her brother William Wordsworth, and her deep appreciation for the natural beauty of the Lake District.

Dorothy's journal entries from this time are characterized by the vivid descriptions of the landscape. She had a keen eye for details and often recorded the changing seasons, the weather, and the flora and fauna she encountered on her walks. Her writing captures the essence of the natural world with a painterly precision, bringing to life the colours, sounds, and textures of the environment. For instance, she might describe the way the sunlight filters through the trees or the sound of a stream flowing over rocks, creating a sensory experience for the reader.

In addition to her observations of nature, Dorothy's journals also provide insight into the domestic life she and William shared at Dove Cottage. She writes about the routine activities that filled their days, such as gardening, cooking, and cleaning, as well as the social visits they received from

friends and neighbours. These mundane details offer a glimpse into the rhythms of daily life in the early 19th century and the simple yet fulfilling existence they led.

Dorothy's close relationship with her brother William is a central theme in her journals. She often records their walks together, their conversations, and the collaborative nature of their creative work. William's poetry was greatly influenced by Dorothy's observations and descriptions, and her journals reveal the ways in which they inspired each other. For example, her account of a walk they took on April 15, 1802, during which they encountered a field of daffodils, later served as the inspiration for William's famous poem "I Wandered Lonely as a Cloud."

The journals also reflect Dorothy's interactions with other notable figures of the Romantic Movement, such as Samuel Taylor Coleridge. Her entries capture the intellectual and artistic exchanges that took place during their visits, providing valuable context for understanding the relationships and ideas that shaped this period of literary history.

Beyond their historical and literary significance, Dorothy Wordsworth's journals are celebrated for their literary quality. Her prose is clear, expressive, and imbued with a deep sense of wonder and appreciation for the world around her. She has a talent for capturing fleeting moments and emotions, creating a rich tapestry of life in the Lake District.

The Grasmere Journals written by Dorothy Wordsworth between May and December 1800 offer a window into her world, highlighting her acute observational skills, her deep bond with her brother, and her ability to find beauty in the everyday. Her writing not only provides valuable insights into the lives of the Wordsworths and their contemporaries but also stands on its own as a testament to her literary talent.

The journals are characterized by Dorothy's acute observational skills and her ability to describe nature with precision and emotional depth. Her entries often begin with descriptions of the weather and the changing seasons, noting the subtle shifts in the landscape. For instance, she writes about the play of light on the mountains, the blooming of flowers, and the behavior of birds and animals. These descriptions are not just passive observations but are imbued with a sense of wonder and intimacy with nature, revealing Dorothy's profound connection to her surroundings.

Throughout the journals, Dorothy's relationship with her brother William is a recurring theme. Her entries provide insight into their daily routines, collaborative walks, and shared experiences. She often details the walks they take together, describing the routes, the scenery, and their conversations. These walks were crucial for William's poetic inspiration, and Dorothy's meticulous accounts sometimes directly influenced his poetry. For example, her description of the daffodils by the lake in one of her entries famously inspired William's poem "I Wandered Lonely as a Cloud."

Dorothy's journals also reflect the social and domestic aspects of their lives. She writes about their friends and visitors, such as Samuel Taylor Coleridge, and the simple yet meaningful interactions they have. These entries provide a sense of the close-knit community and intellectual exchange among the Romantic poets. Additionally, Dorothy's records of household chores, gardening, and cooking offer a glimpse into the domestic sphere, highlighting her role in maintaining the household and supporting her brother.

The emotional tenor of the journals is subtle but profound. Dorothy often writes in a matter-of-fact tone, yet there are moments where her inner life surfaces. She expresses joy in the beauty of nature, contentment in her domestic routines, and occasional melancholy or weariness. These moments add a layer of emotional depth to her journals, revealing her as a complex individual with a rich inner world.

Dorothy's prose style is notable for its clarity and vividness. She has a talent for capturing scenes in precise detail, making the reader feel present in the moment. Her language is often lyrical, reflecting her poetic sensibility, yet it remains grounded in the concrete details of everyday life. This blend of the poetic and the prosaic gives her journals a unique literary quality, making them valuable not only as historical documents but also as works of literature in their own right.

In summary, Dorothy Wordsworth's "Journals of Dorothy Wordsworth: Written at Grasmere" are a rich tapestry of natural observation, domestic life, and emotional depth. They offer invaluable insights into the life and creative processes of the Wordsworths, as well as the broader Romantic Movement. Dorothy's ability to blend detailed observation with lyrical prose makes her journals enduringly compelling and significant.

## 5.4 THE DAILY LIFE AND ROUTINES DESCRIBED BY DOROTHY WORDSWORTH IN HER JOURNALS

Dorothy Wordsworth's journals, particularly those from May to December 1800, provide a vivid portrayal of daily life in rural England during the early 19th century. Her entries reveal a routine deeply intertwined with nature and domestic responsibilities, reflecting broader societal norms and economic conditions of the time.

In her journals, Dorothy describes a rhythm dictated by the seasons and agricultural cycles. Mornings often begin early, marked by observations of the natural world around her. She notes the weather, changes in vegetation, and the behaviour of birds and animals. This atonement to nature not only underscores her deep connection to the countryside but also mirrors a common preoccupation among rural dwellers whose livelihood depended on weather conditions and the productivity of the land.

Domestic chores occupy a significant part of Dorothy's day. She writes about household tasks such as cooking, cleaning, and gardening. These

activities were not just daily necessities but essential contributions to the household economy. Women in rural England were often responsible for managing the home, tending to gardens and livestock, and preserving food for winter months. Dorothy's meticulous descriptions of these activities provide insights into the labour-intensive nature of domestic life during this period.

Social interactions are another prominent aspect of Dorothy's journals. She frequently mentions visits from neighbours, family gatherings, and encounters with travelers passing through Grasmere. These interactions were vital for maintaining social connections in small rural communities where personal relationships were central to daily life. They also highlight the importance of communal support and cooperation within village settings, where individuals relied on each other for both practical assistance and emotional companionship.

Dorothy's journals also reflect the intellectual pursuits of the time. She often engages in reading, writing, and creative activities alongside her domestic duties. This hints at a broader cultural milieu where education and literary interests were valued, even in rural settings. The Wordsworths' circle of friends included poets and intellectuals, underscoring the intellectual vibrancy of rural communities beyond mere agricultural concerns.

Economic realities shape Dorothy's routines as well. References to household budgets, the purchase of goods, and the management of resources indicate a practical awareness of financial constraints and the need for careful planning. These insights provide a glimpse into the economic challenges faced by rural families, where income often relied on agricultural production supplemented by other economic activities like cottage industries or seasonal labour.

Overall, Dorothy Wordsworth's journals offer a rich tapestry of daily life in early 19th-century rural England. Her routines, deeply embedded in the natural environment and domestic responsibilities, mirror broader social, economic, and cultural realities of the time. They depict a life shaped by seasonal rhythms, communal ties, domestic labour, and intellectual pursuits, illustrating the complexities and interconnectedness of rural existence during this period.

## 5.5 THE RELATIONSHIP BETWEEN DOROTHY WORDSWORTH AND HER BROTHER WILLIAM WORDSWORTH AS DEPICTED IN THE JOURNALS

Dorothy Wordsworth's relationship with her brother William, as depicted in her journals, reveals a profound and symbiotic bond that significantly influenced her writing and personal life. The Journals of Dorothy Wordsworth: Written at Grasmere (14th May to 21st December 1800) provide intimate insights into their relationship, portraying Dorothy not

only as William's sister but as his close companion, muse, and literary collaborator.

Firstly, Dorothy's journals serve as a testament to her deep emotional connection with William. She often describes their shared experiences in nature, walks, and everyday life with vivid detail and emotional depth. Her observations of the natural world intertwine with her reflections on William's poetry and creative process, showing her keen understanding of his work and its themes. This closeness suggests that their relationship was not merely familial but also intellectual and creative, where they inspired and supported each other's artistic endeavors.

Moreover, Dorothy's role in William's life was multifaceted. Beyond being a sister, she acted as a devoted assistant and muse. She documented their surroundings and experiences meticulously, providing William with material and inspiration for his poems. Her journals are filled with descriptions that later found their way into William's poetry, underscoring her influence on his creative output. This collaborative aspect of their relationship highlights Dorothy's significant impact on William's literary career, making her a crucial figure not only in his personal life but also in his artistic development.

In terms of Dorothy's own writing, her journals reveal a distinctive voice and perspective. While she might not have sought fame or recognition like her brother, her keen observations and sensitive reflections demonstrate her talent as a writer in her own right. The journals serve as a reflection of her inner life, her thoughts on nature, society, and her own emotional landscape. Through her writing, Dorothy found a means of expression and self-discovery, shaping her identity as a writer and thinker.

Overall, the relationship between Dorothy Wordsworth and her brother William, as depicted in her journals, is one of profound intimacy, mutual support, and creative collaboration. This relationship not only influenced Dorothy's writing by providing her with subject matter and inspiration but also enriched William's literary endeavors through her keen observations and emotional insights. Dorothy Wordsworth emerges from her journals not just as a sister but as a significant literary figure in her own right, whose writings continue to illuminate the Romantic era and the creative processes of one of its foremost poets.

## 5.6 ROLE OF ILLNESS AND PHYSICAL WELL-BEING IN DOROTHY WORDSWORTH'S JOURNALS

In Dorothy Wordsworth's journals, particularly in "Journals of Dorothy Wordsworth: Written at Grasmere," there is a significant focus on the documentation of illness and physical well-being, both her own and those around her. Throughout the entries from 14th May to 21st December 1800, Wordsworth meticulously details the fluctuations in her health and that of her companions, offering a candid glimpse into the challenges and impacts of illness in their daily lives.

Wordsworth's approach to documenting her health is both personal and observational. She often notes her own ailments, describing symptoms such as headaches, fatigue, or digestive issues with a keen awareness of how they affect her ability to engage in daily activities. For instance, she might write about feeling "low-spirited" or "indisposed," providing a direct insight into her physical state at different times.

Equally, Wordsworth pays close attention to the health of her brother, William Wordsworth, and other individuals in their circle. She records instances of sickness, recovery, and sometimes the severity of their conditions. Her descriptions are not just clinical but infused with empathy and concern, reflecting her intimate connection to those she cares for.

Beyond personal health, Wordsworth also captures the broader impact of illness on their household dynamics and social interactions. She notes how illness disrupts routines, alters plans, or necessitates care and attention from others. These observations reveal not only her acute sensitivity to the physical well-being of those around her but also the interdependence and support network within their community.

In summary, Dorothy Wordsworth's journals from this period serve as a nuanced record of illness and physical well-being. Through her detailed observations and introspective entries, she not only documents her own health journey but also portrays the broader implications of illness on personal relationships and daily life in early 19th-century rural England. Her approach combines personal reflection with a keen eye for detail, providing valuable insights into the lived experience of health and illness during her time.

## 5.7 DOROTHY WORDSWORTH'S JOURNALS AS A HISTORICAL DOCUMENT

Dorothy Wordsworth's journals, particularly her "Journals Written at Grasmere" covering the period from 14th May to 21st December 1800, are invaluable historical documents that provide a unique perspective on the cultural, social, and literary contexts of the early 19th century.

Firstly, these journals offer a deeply personal and intimate view of daily life during that era. Dorothy Wordsworth wrote vividly about her experiences, observations, and interactions with nature and society, providing a firsthand account of rural life in the Lake District. Her detailed descriptions of landscapes, weather conditions, and flora and fauna not only reveal her keen powers of observation but also serve as a record of the natural environment as it existed then. This is significant because it offers modern historians a glimpse into the unspoiled beauty of the countryside before the onset of industrialization and urbanization.

Socially, Dorothy's journals shed light on the domestic sphere and the roles of women in early 19th-century England. As the sister of William Wordsworth, she often documented their domestic life, interactions with neighbours, and the rhythms of daily chores. Her writings reflect the

realities of domestic labour, familial relationships, and the informal networks that sustained rural communities. This perspective is crucial for understanding the lived experiences of women during a time when their voices and perspectives were often marginalized in historical records.

Literarily, Dorothy Wordsworth's journals are significant for their influence on her brother William Wordsworth's poetry. Scholars have noted that many of William Wordsworth's poems, such as those in the "Lyrical Ballads," were inspired by Dorothy's observations and experiences as recorded in her journals. Her writings therefore offer insights into the creative process of one of the foremost poets of the Romantic era, illustrating how everyday experiences and encounters with nature were transformed into enduring works of literature.

Moreover, Dorothy Wordsworth's journals provide a counterpoint to the dominant narratives of her time. While literary and historical accounts often focused on the lives and achievements of men, her writings offer a more inclusive perspective that encompasses the domestic, natural, and emotional dimensions of life. This contributes to a more holistic understanding of the cultural and social fabric of early 19th-century England.

In conclusion, Dorothy Wordsworth's "Journals Written at Grasmere" are a rich and multifaceted historical document that illuminates the cultural, social, and literary contexts of the early 19th century. Through her keen observations, personal reflections, and literary influence, Dorothy Wordsworth's journals continue to offer valuable insights into a pivotal period in British history and literature.

## 5.8 THE THEMES OF SOLITUDE AND COMPANIONSHIP IN DOROTHY WORDSWORTH'S JOURNALS

In Dorothy Wordsworth's journals, particularly in "Journals of Dorothy Wordsworth: Written at Grasmere," solitude and companionship emerge as central themes, offering insights into her daily life and emotional experiences. Throughout the entries from May to December 1800, Wordsworth adeptly navigates her need for solitude and her interactions with others, providing a nuanced exploration of these themes.

Solitude occupies a significant place in Wordsworth's life, often portrayed as a source of solace and creative inspiration. Her journal entries frequently depict moments of solitary contemplation amidst the natural beauty of Grasmere and its surroundings. For instance, she describes walks alone in the countryside, where she finds solace in the quietude of nature, allowing her thoughts to wander freely. These moments of solitude not only rejuvenate her spirit but also serve as opportunities for introspection and creative reflection. Through her keen observations of the natural world, Wordsworth captures the essence of solitude as a transformative experience, where she feels deeply connected to her surroundings and herself.

However, alongside her appreciation for solitude, Wordsworth also values companionship and social interactions. Her journals reveal a rich tapestry of relationships with family members, including her brother William Wordsworth and their mutual friend Samuel Taylor Coleridge. These interpersonal connections play a crucial role in her life, offering emotional support and intellectual stimulation. Wordsworth's entries often highlight shared moments of conversation, laughter, and communal activities, illustrating her deep-seated need for human companionship.

Interestingly, Wordsworth skillfully balances her desire for solitude with her engagements in social interactions. While she cherishes her solitary walks and quiet moments of reflection, she also actively participates in social gatherings and domestic duties within the household. Her journal entries frequently document gatherings with friends and visits from acquaintances, showcasing her ability to navigate between periods of solitude and communal life.

Moreover, Wordsworth's depiction of solitude and companionship extends beyond personal experiences to encompass broader themes of emotional resilience and spiritual fulfillment. Through her intimate observations and reflective prose, she illuminates the complex interplay between solitude as a nurturing force and companionship as a source of emotional nourishment.

In conclusion, Dorothy Wordsworth's journals in "Written at Grasmere" offer a profound exploration of solitude and companionship, revealing her deep connection to nature, her introspective insights, and her meaningful relationships with others. Through her evocative writing, Wordsworth invites readers to contemplate the delicate balance between solitude and social interactions, ultimately portraying these themes as integral aspects of her personal and creative life.

## 5.9 CONCLUSION

The Journals of Dorothy Wordsworth: Written at Grasmere (14th May to 21st December 1800) provide a profound glimpse into the daily life, observations, and emotional landscape of a remarkable woman living in the Lake District during the Romantic era. Dorothy Wordsworth's journals are not merely a chronicle of events but a vivid portrayal of her deep connection with nature, her profound sensitivity to the changing seasons, and her keen observations of the world around her.

In these journals, Dorothy's writing captures the essence of everyday life, offering insights into the domestic routines, the natural beauty that surrounded her, and the simple joys she found in her surroundings. Her descriptions are often lyrical, infused with a sense of wonder and reverence for the natural world. Through her keen observations of the landscape, weather, and the flora and fauna of the region, Dorothy not only documents but also celebrates the beauty and tranquillity of rural life.

Moreover, Dorothy Wordsworth's journals are significant for their portrayal of her relationship with her brother, the poet William Wordsworth. As William's close companion and confidante, Dorothy's entries reveal the intimate bond between them, as well as her role in nurturing and supporting his poetic vision. Her observations and reflections often find their way into William's poetry, highlighting her influence on his creative process and the collaborative nature of their literary endeavours.

Beyond their literary and historical value, Dorothy Wordsworth's journals offer a timeless meditation on the human experience and our relationship with nature. Through her writings, she invites readers to slow down, to observe the world with greater attention, and to appreciate the beauty and significance of the seemingly ordinary moments of life.

In conclusion, the Journals of Dorothy Wordsworth: Written at Grasmere (14th May to 21st December 1800) stand as a testament to her literary talent, her deep love for nature, and her unique perspective on the world. They continue to inspire readers with their lyrical prose, intimate insights, and profound reflections on life, making them a valuable contribution to both literature and our understanding of the Romantic era.

## 5.10 SUGGESTED QUESTIONS

1. Examine the daily life and routine described by Dorothy Wordsworth in her journals. How do these routines reflect the broader context of early 19th-century rural life in England?
2. Discuss the relationship between Dorothy Wordsworth and her brother William Wordsworth as depicted in the journals. How does this relationship influence her writing?
3. Analyse Dorothy Wordsworth's portrayal of nature in her journals. How does her depiction compare to the Romantic ideals of nature prevalent during her time?
4. Consider the role of illness and physical well-being in Dorothy Wordsworth's journals. How does she document her own health and that of those around her?
5. Evaluate the significance of Dorothy Wordsworth's journals as a historical document. What do they reveal about the cultural, social, and literary contexts of the early 19th century?
6. Explore the themes of solitude and companionship in Dorothy Wordsworth's journals. How does she balance her need for solitude with her social interactions?

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# 6

# A STUDY OF ANNE FRANK'S THE DIARY OF A YOUNG GIRL (FROM 12th JUNE 1942 TO 14th AUGUST 1942)

**Unit Structure:**



## 6.1 OBJECTIVES

- To explore the events of World War II and the Holocaust during this period, which deeply influenced Anne Frank's life and diary entries.
- To analyse how Anne develops as a character during this time, her relationships with others in the Secret Annex, and her personal growth.
- To identify and discuss themes such as identity, isolation, hope, fear, and resilience, which are prevalent in Anne's diary during these months.
- To investigate how the war and occupation affected the daily lives of Anne and those hiding in the Secret Annex, including rationing, fear of discovery, and psychological strain.

## 6.2 INTRODUCTION

The Diary of a Young Girl, commonly known as The Diary of Anne Frank, is a deeply personal and poignant account of a Jewish teenager's life during the Holocaust. Anne Frank, born on June 12, 1929, in Frankfurt, Germany, received a diary as a gift on her 13th birthday in 1942. This diary became a confidant and an outlet for her thoughts and experiences while she and her family were in hiding.

The Frank family fled to Amsterdam in 1933, seeking refuge from the rising anti-Semitic persecution in Germany. However, when the Nazis occupied the Netherlands in 1940, the situation for Jews deteriorated

rapidly. On July 6, 1942, to avoid deportation, Anne Frank, her sister Margot, their parents Otto and Edith, and four other Jews went into hiding in a concealed annex behind Otto Frank's business premises.

For over two years, Anne documented her life in the "Secret Annex." The diary entries reveal the daily struggles, fears, and hopes of those in hiding. Despite the constant threat of discovery, Anne's writings reflect a remarkable depth of insight and a resilient spirit. She wrote about the confined quarters, the personalities and tensions among the occupants, and her own personal growth and reflections.

Anne Frank's diary is more than a historical document; it is a testament to the human spirit. Themes of identity, adolescence, and the loss of innocence permeate her entries. Anne grapples with typical teenage concerns – such as her relationship with her mother, her developing feelings for Peter van Pels (another occupant), and her ambitions of becoming a writer – while facing extraordinary circumstances.

The diary poignantly illustrates the brutality of the Holocaust, the impact of war on individuals and families, and the resilience of the human spirit in the face of unimaginable adversity. It also serves as a powerful reminder of the consequences of hatred and bigotry.

After the annex was betrayed and its occupants arrested in August 1944, Anne Frank and her sister Margot were eventually transported to the Bergen-Belsen concentration camp, where they both died of typhus in early 1945. Otto Frank, the sole survivor of the family, found Anne's diary upon returning to Amsterdam after the war. Recognizing its significance, he arranged for its publication.

First published in 1947, The Diary of a Young Girl has since been translated into numerous languages and has become one of the most widely read and influential books in the world. It continues to educate and move readers, serving as a crucial voice in Holocaust literature and a symbol of the millions of lives affected by Nazi persecution.

## 6.3 IMPORTANT THEMES

1. **The Brutality of War**: Anne's diary chronicles the constant fear of discovery, the deprivation, and the psychological toll of living in hiding. Through her eyes, we see the devastating impact of war on individuals and families.

2. **The Loss of Innocence**: The diary captures Anne's transition from childhood to adolescence in extraordinary circumstances. Her reflections on her changing body, her budding romantic feelings, and her evolving relationship with her parents and others in the Annex highlight her loss of innocence.

3. **Hope and Despair**: Despite the dire circumstances, Anne's diary is filled with hope and dreams for the future. Her resilience and optimism

are juxtaposed with moments of despair and frustration, reflecting the complex emotional landscape of a young girl in hiding.

4. **Identity and Self-Discovery**: Anne's diary is a journey of self-discovery. She grapples with her identity, her ambitions, and her beliefs. Her introspective nature and desire to understand herself and the world around her resonate deeply with readers.

## 6.4 ANALYSIS OF ANNE FRANK'S THE DIARY OF A YOUNG GIRL (FROM 12TH JUNE 1942 TO 14TH AUGUST 1942)

**June 12, 1942: Anne's 13th Birthday**

Anne Frank received the diary as a birthday present for her 13th birthday. She immediately began writing in it, addressing her entries to "Kitty," a fictional character she created. She described her family, friends, and school life, giving readers an intimate glimpse into her pre-war existence.

This entry sets the stage for the rest of her writings, providing insights into her personality, her family, and her life before going into hiding. Anne is depicted as a lively, observant, and introspective young girl with a talent for writing. Her initial entries are filled with typical adolescent concerns, friendships, and school life, but also subtly hint at the growing tensions and fears surrounding the Nazi occupation.

**Early July 1942: Increasing Persecution**

In early July, Anne's entries reflect the increasing persecution of Jews in Amsterdam. Jews were required to wear a yellow star, restricted in their movements, and subjected to various discriminatory laws. Anne's father, Otto Frank, had already been preparing for the possibility of going into hiding.

**July 6, 1942: Going into Hiding**

The transition from everyday life to life in hiding begins on July 6, 1942, when Anne's family goes into hiding in the "Secret Annex" of her father's office building. This sudden shift marks a significant change in Anne's life and her diary entries. The sense of urgency, fear, and uncertainty is palpable as Anne describes the hurried preparations and the difficult decision to leave their home. This period marks the start of a new, confined reality for Anne and her family.

**Daily Life in Hiding**

From July to mid-August, Anne wrote about the daily routines, the tension of living in close quarters, and her thoughts and feelings. She also mentioned world events, such as the progress of the war and the fate of other Jews.

**August 14, 1942: Settling into Routine**

By mid-August, the group in hiding had settled into a routine, but the constant fear of discovery loomed large. Anne's diary entries during this period reveal her introspection, her developing sense of self, and her hope for the future despite the dire circumstances.

**Adjusting to Life in the Annex:** Anne's early entries in the annex reflect the challenges of adapting to a restricted and secretive life. She writes about the initial discomforts, the need for silence during the day, and the tension of living in close quarters with another family, the Van Daans. Despite the hardships, Anne's resilience and adaptability shine through. She finds solace in her writing, which becomes a crucial outlet for her thoughts and feelings.

**Relationships and Personal Growth:** During this period, Anne's diary entries reveal her evolving relationships with her family and the others in hiding. She often reflects on her strained relationship with her mother, contrasting it with her closer bond with her father. Anne's observations are keen and honest, showcasing her growing awareness and maturity. She also writes about her burgeoning sense of self, her ambitions, and her dreams, providing a deeply personal glimpse into her inner world.

**Reflections on the Outside World:** Despite being cut off from the outside world, Anne remains acutely aware of the ongoing war and its impact. Her diary entries from this period often include reflections on the news they receive from the radio and visitors who help them. Anne's empathy and concern for others suffering outside the annex are evident, highlighting her depth of character and her understanding of the broader context of her situation.

**Anne's Life Before her Family went into Hiding:**

Anne Frank's life before her family went into hiding was marked by the typical experiences of a young girl growing up in Amsterdam. Through her diary entries, she provides a vivid portrayal of her school life, friendships, and family relationships, giving readers a glimpse into her world before the drastic changes brought by the war.

In her diary, Anne describes her school life with a mixture of fondness and frustration. She attends a Montessori school, where she has a close-knit group of friends and is known for her lively and outspoken personality. Anne is an intelligent and curious student, though she sometimes struggles with subjects like math. Her diary entries reflect the normalcy of her school experiences, with mentions of teachers she likes and dislikes, the pressures of homework, and the typical concerns of a teenager.

Anne's friendships are a significant part of her life before going into hiding. She writes about her best friend, Hanneli Goslar, and other close companions with affection. These friendships provide her with a sense of belonging and joy. Anne often recounts their shared activities, conversations, and the emotional support they offer each other. Her

interactions with friends reveal her sociable nature and her desire for connection and understanding.

Family relationships are also a central theme in Anne's diary during this period. She has a complex relationship with her mother, Edith Frank. Anne often feels misunderstood by her mother and expresses frustration and irritation in her diary. However, she is very close to her father, Otto Frank, whom she admires deeply. Otto is a source of comfort and guidance for Anne, and she often turns to him for advice and support. Her sister, Margot, is portrayed as more reserved and studious, and while Anne loves her, she sometimes feels overshadowed by Margot's calm demeanor and academic achievements.

Anne's descriptions of her family life before going into hiding reflect a mixture of typical adolescent emotions and the undercurrents of anxiety due to the increasing persecution of Jews in Amsterdam. The anti-Jewish decrees imposed by the Nazis restrict many aspects of their daily lives, causing fear and uncertainty. Despite these challenges, Anne's diary entries from this time capture moments of happiness and normalcy, showcasing her resilience and the strong bonds within her family.

Anne Frank's portrayal of her life before hiding is a poignant snapshot of a young girl navigating the challenges of adolescence against the backdrop of a world growing increasingly hostile to her and her family. Her reflections on school, friendships, and family relationships offer a rich, detailed account of her inner world and the external pressures shaping her early teenage years.

**The Effect of Anti-Jewish Decrees on Anne and Her Family's Daily Lives:**

The anti-Jewish decrees profoundly disrupted Anne Frank's and her family's daily lives, imposing a series of increasingly restrictive measures that stripped away their sense of normalcy and freedom. Initially, these decrees barred Jews from public spaces such as parks, cinemas, and other social venues. This isolation intensified as Jews were required to wear yellow stars, marking them visibly as targets of discrimination.

These measures extended into every aspect of daily life. Anne details how her father, Otto Frank, faced increasing limitations in his business dealings due to anti-Jewish regulations, ultimately leading to the closure of their company. This economic impact compounded their isolation, as they were forced to rely more heavily on the support of friends and helpers.

Furthermore, the decree mandating Jews to relocate to segregated neighbourhoods, followed by the order to surrender personal belongings such as bicycles and radios, further restricted their mobility and communication. These actions were not only physically constraining but also psychologically damaging, as they underscored their status as second-class citizens in their own country.

The culmination of these restrictions was the call-up notice for Anne's sister, Margot, to report for forced labour in Germany, prompting the family to go into hiding. This final blow shattered any semblance of normalcy or security, forcing them to live in constant fear of discovery and deportation.

In Anne's diary, these decrees are depicted not just as legal measures but as existential threats that eroded their sense of identity, safety, and hope for the future. The impact on their daily lives was profound, transforming their existence from one of relative comfort and security to a precarious struggle for survival under Nazi persecution.

**The Daily Routines and Challenges Faced by Anne and the Other Residents of the Secret Annex during the Initial Months:**

In the early months of hiding in the Secret Annex, Anne Frank and the other residents faced profound challenges that reshaped their daily lives and tested their resilience in profound ways. Initially, the transition itself was jarring, abruptly shifting from their normal routines and freedoms to a confined space hidden away from the outside world. Anne vividly describes the cramped quarters, the necessity of keeping quiet during the day to avoid detection, and the constant fear of discovery.

The routines within the Annex were carefully structured to minimize noise and movement. They lived in constant fear of the warehouse workers downstairs hearing any sound that might give away their presence. This fear dictated their daily habits—walking quietly, whispering during conversations, and adhering strictly to the blackout rules at night. Even the simple act of using the toilet became a strategic endeavor, requiring coordination and caution.

Despite these challenges, the residents of the Annex developed coping mechanisms to maintain their spirits and sense of humanity. Anne turned to her diary as a confidant and a means of processing her thoughts and emotions. Writing became not only a creative outlet but also a way to preserve her sanity amidst the uncertainty and fear. She cherished books as a means of escape, diving into stories that transported her beyond the Annex walls.

The relationships among the residents also played a crucial role in their ability to cope. Anne's bond with her family, particularly her sister Margot and her father Otto, strengthened as they relied on each other for emotional support. The Van Daan family, though initially viewed as intrusive, gradually became integral to their communal survival, sharing resources and offering companionship during the long days of confinement.

Beyond their internal dynamics, the support of their helpers—Miep Gies, Jan Gies, and others—provided a lifeline to the outside world. These courageous individuals risked their own safety to bring news, supplies, and occasional moments of normalcy, such as birthdays and celebrations, which helped sustain the Annex residents' spirits.

Living under such intense pressure and constant threat, Anne and her companions demonstrated extraordinary resilience and adaptability. They found solace in small joys—a shared meal, a laugh over a joke, or a quiet moment of reflection. Their ability to maintain hope and humanity in the face of unimaginable circumstances underscores the enduring power of the human spirit and serves as a testament to the strength of Anne Frank's legacy.

**The Dynamics of Anne's Relationship with Her Parents and Sister Margot during the First Months in Hiding:**

During the initial months in hiding, Anne's relationship with her parents and sister Margot undergoes significant changes. At the beginning, Anne expresses frustration and tension with her mother, Mrs. Frank, whom she often finds difficult to connect with emotionally. She perceives her mother as critical and less understanding compared to her father, Mr. Frank, whom she sees as more supportive and comforting. Anne's relationship with Margot, her elder sister, is initially distant. She feels overshadowed by Margot's perceived maturity and closeness to their mother.

However, as time progresses in the Secret Annex, Anne's perception of her family members begins to evolve. She starts to understand her mother better, recognizing the sacrifices Mrs. Frank makes and the pressure she feels in their confined situation. Anne becomes more empathetic towards her, though occasional tensions still arise.

Anne's relationship with Margot also deepens over time. As they share the experience of confinement and the challenges of living in hiding, Anne begins to appreciate Margot's wisdom and calm demeanour. They develop a bond based on mutual support and understanding, overcoming their initial differences.

Anne's diary reveals a complex evolution in her relationships with her parents and sister during their time in hiding. It shows her growing maturity and empathy as she navigates the emotional challenges of confinement and uncertainty, ultimately deepening her connection with her family despite the difficult circumstances.

**Anne’s Personal Growth and Self-Awareness during the Initial Period in The Annex:**

Anne Frank's diary provides a profound window into her personal growth and self-awareness during the initial period in the Annex. Initially, she writes with the innocence of a young girl, grappling with the sudden upheaval of her life and the challenges of hiding. As time progresses, her entries reveal a remarkable development in her understanding of herself and the world around her.

In her introspective reflections, Anne often contemplates her own character and behaviour. She acknowledges her flaws and aspirations, striving to improve herself despite the constraints of confinement. For

instance, she critiques her own emotional outbursts and impatience, recognizing the impact of her actions on those around her.

Moreover, Anne's diary becomes a space for her to explore deeper philosophical questions. She questions the nature of humanity and the existence of good and evil in times of adversity. Her thoughts on faith and hope evolve as she seeks solace in religion and grapples with the harsh realities of war.

Anne's relationships also contribute to her personal growth. Her interactions with the other inhabitants of the Annex—her family, the Van Daans, and Mr. Dussel—offer insights into her ability to empathize and understand different perspectives. Through conflicts and moments of camaraderie, she learns to navigate the complexities of human relationships and the importance of tolerance and compassion.

Anne's diary evolves from a record of daily events to a profound testament of resilience and introspection. Her writings reveal a young girl maturing into a thoughtful and perceptive young woman, grappling with her identity, her beliefs, and her place in a world fraught with uncertainty and injustice.

**Anne's Diary Entries' Insight into the Broader Historical Context of World War II and the Persecution of Jews:**

Anne Frank's diary entries from June 12, 1942, to August 14, 1942, offer a poignant glimpse into the broader historical context of World War II and the persecution of Jews. Throughout this period, Anne's writings reflect the escalating oppression faced by Jewish people under Nazi occupation. She mentions several key events that deeply affect her and those in hiding.

Firstly, Anne discusses the imposition of anti-Jewish measures, such as the requirement to wear a yellow star and the confiscation of Jewish-owned businesses and property. These measures not only restrict her freedom but also mark a significant shift in her sense of identity and safety.

Anne is acutely aware of the news from the outside world, including reports of Jews being deported to concentration camps in Eastern Europe. The fear of being discovered and facing a similar fate weigh heavily on her and the others in hiding. This fear is compounded by the constant air raids and bombings in Amsterdam, which remind them of the precariousness of their situation.

The diary also captures Anne's evolving understanding of the broader political and military developments of the war. She mentions Allied bombings and the advancing German forces, showing her awareness of the larger conflict raging beyond their confined existence in the Secret Annex.

Despite these grim realities, Anne's diary also reflects her resilience and hope. She expresses her dreams for the future and her belief in humanity's capacity for good, even amid the horrors she witnesses. Her observations of the world around her, filtered through the lens of a young girl

experiencing extraordinary circumstances, provide a profound testament to the human spirit and resilience in the face of adversity.

Anne Frank's diary entries during this period serve as a powerful historical document, offering personal insights into the impact of World War II and the Holocaust on individual lives. Through her experiences and emotions, readers gain a deeper understanding of the human cost of war and persecution, as well as the enduring legacy of hope and courage in the face of unimaginable hardship.

**The Coping Mechanisms Anne Employs to Deal with The Stress and Fear of Living in Hiding:**

Anne Frank's coping mechanisms in hiding reveal a resilient spirit amidst the stress and fear of their confined existence. Writing in her diary becomes a sanctuary where she can freely express her thoughts and emotions, providing a sense of catharsis and clarity in turbulent times. Through her diary, Anne not only documents daily life but also introspects deeply, reflecting on her own growth and struggles, which helps her make sense of the chaos around her.

Reading serves as both an escape and a source of solace for Anne. Books offer her a mental retreat from the harsh realities of their situation, transporting her to different worlds and providing intellectual stimulation. This diversion helps alleviate the monotony and anxiety of hiding, offering temporary respite from the constant fear of discovery.

Anne's relationships with others in the Annex, particularly with her family and the Van Daans, play a crucial role in her emotional well-being. Despite occasional conflicts and tensions, these relationships provide emotional support, companionship, and a sense of belonging in the cramped quarters of the Annex. Bonds formed through shared experiences help Anne find moments of joy and solidarity amidst the hardships, fostering a sense of community that is vital for her mental and emotional resilience.

Writing, reading, and her relationships with others function not only as coping mechanisms but as lifelines for Anne Frank, sustaining her spirit and fortitude in the face of adversity during their time in hiding.

## 6.5 CONCLUSION

The entries from June 12, 1942, to August 14, 1942, in Anne Frank's diary lay the foundation for the rest of her narrative. They introduce readers to Anne's world, her thoughts, and the initial phase of life in hiding. These entries capture the juxtaposition of ordinary teenage life with the extraordinary circumstances of war, offering a poignant glimpse into the resilience and inner life of a young girl facing unimaginable challenges.

The Diary of a Young Girl remains a timeless and essential work. Anne Frank's words offer a unique and deeply personal perspective on the horrors of war and the strength of the human spirit. Her diary not only

honours the memory of those who suffered and perished but also inspires generations to strive for a world free of hatred and intolerance.

## 6.6 SUGGESTED QUESTIONS

1. Discuss the significance of Anne Frank receiving her diary on her 13th birthday. How does this event set the stage for the personal and historical narrative that unfolds?

2. Describe Anne Frank's life before her family went into hiding. How does she portray her school life, friendships, and family relationships during this period?

3. Analyse how the anti-Jewish decrees affected Anne and her family's daily lives. What specific restrictions did they face, and how did these impact their sense of normalcy and freedom?

4. Examine the Frank family's transition into hiding. How does Anne describe the move to the Secret Annex? What were her initial reactions and feelings about their new living conditions?

5. Discuss the daily routines and challenges faced by Anne and the other residents of the Secret Annex during the initial months. How did they cope with the limitations and fears of living in hiding?

6. Explore the dynamics of Anne's relationship with her parents and sister Margot during the first months in hiding. How does Anne's perception of her family members begin to evolve?

7. How does Anne's diary reflect her personal growth and self-awareness during the initial period in the Annex? Provide examples of her introspective thoughts and reflections.

8. Analyse how Anne's diary entries from this period provide insight into the broader historical context of World War II and the persecution of Jews. What events does she mention, and how do they affect her?

9. Examine the coping mechanisms Anne employs to deal with the stress and fear of living in hiding. How do writing, reading, and her relationships with others help her manage her emotions?

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# 7

# BACKGROUND (ESSAYS AND HISTORIES)

**Unit Structure:**



## 7.1 OBJECTIVES

Dear learner, this unit will give you a critical and comprehensive understanding of essays and histories. We will begin by delving into the socio-cultural, political and intellectual forces that shaped both the essays and histories, backing our understanding with prominent essays and historians according to the age they belonged to. Further, we will examine the intersection and interplay between the personal and the political in

both genres, assessing how one intertwines with the other. To further investigate the evolution and nuances of essays and histories, this unit will then illuminate the different forms of essays, prose styles, chief characteristics, and their development over the ages. Building on this, we will look into the 17th century essays on the cultivation of genteel behaviour, post which the literary, cultural and political criticism in essays of the 20th century will be delved into. Eventually, we will consolidate our understanding of essays and histories by taking into consideration representative essayists and historians.

## 7.2 A. SOCIO-CULTURAL, POLITICAL AND INTELLECTUAL CURRENTS THAT SHAPED ESSAYS AND HISTORIES

The evolution of essays and histories as prominent literary forms has been significantly influenced by the socio-cultural, political, and intellectual currents of their respective eras. From the Renaissance through the Enlightenment and into the modern age, these currents have shaped the thematic concerns, stylistic choices, and rhetorical strategies of essayists and historians.

During the Renaissance, the revival of classical learning and humanism played a crucial role in shaping both essays and histories as literary forms. Michel de Montaigne, often credited with inventing the essay, infused his works with introspective self-examination and philosophical inquiry, reflecting the era's emphasis on individualism and scepticism of authoritative knowledge. Montaigne's Essais (Essays) are a collection of subjective deliberations and assessments on various topics that showcase the Renaissance focus on the rediscovery of ancient texts and the human experience, fostering a new literary form that valued personal reflection and critical thinking. Similarly, historians like Francesco Guicciardini in his Storia d'Italia (History of Italy) embraced humanist principles, emphasising empirical evidence and critical analysis of historical events.

The Enlightenment period further developed essays and historical writing, driven by the intellectual movement that emphasized reason, empiricism, and scepticism of traditional institutions. Essayists like John Locke, in his *An Essay Concerning Human Understanding,* and David Hume, in his essays on moral and political philosophy, used the form to discuss ideas about government, ethics, and human understanding, contributing to the period's broader philosophical debates. Historians like Edward Gibbon, in his monumental work *The History of the Decline and Fall of the Roman Empire*, combined empirical research with critical analysis, corroborating the Enlightenment's valorisation of scientific inquiry and historical causality.

In the 19th century, the socio-political upheavals of the Industrial Revolution and the rise of nationalism profoundly impacted essays and histories. The period's essays often addressed social issues, political reforms, and the consequences of industrialization. Writers like Thomas Carlyle, in his essay *Signs of the Times,* and John Stuart Mill, in *On*

*Liberty*, used the essay to critique the dehumanizing effects of industrial capitalism and to advocate for social and political reforms. Meanwhile, historians like Thomas Babington Macaulay and Leopold von Ranke developed a more rigorous, source-based approach to historical writing, emphasizing the importance of primary documents and objective analysis. This era saw the professionalisation of history as a discipline, with an increased focus on methodological rigour and the use of archival sources to construct accurate historical narratives.

The 20th century brought further diversification, influenced by modernism, postmodernism, and other ideological movements. Modernist writers like Virginia Woolf in *The Common Reader* and T.S. Eliot in *Tradition and the Individual Talent* experimented with the form to explore the fragmented nature of human consciousness and the complexities of modern life. Postmodernist thinkers like Michel Foucault, in *What is an Author?* and Jacques Derrida, in *Structure, Sign, and Play in the Discourse of the Human Sciences*, challenged traditional narratives and historical objectivity, foregrounding the subjective nature of historical interpretation and the power dynamics embedded in historical discourse.

In contemporary times, the digital age and globalization have introduced new dimensions to essays and histories. The internet has democratized access to information, allowing a broader range of voices and perspectives to contribute to historical and essayistic discourse. Issues such as identity politics, environmentalism, and global interconnectedness are now prominent themes, reflecting current socio-political concerns and intellectual trends. Digital platforms have also transformed the way histories are written and consumed, with interactive and multimedia elements enriching traditional narratives and making them more accessible to a global audience.

In essence, we can say that essays and histories have evolved to address the changing needs and concerns of society, providing a vital means for reflection, critique, and understanding of the human experience. Now let’s explore the interplay between the personal and political within such experiences.

## 7.2 B. THE INTERPLAY OF THE PERSONAL AND POLITICAL IN THE TWO GENRES

The interplay of the personal and political in essays and histories is a defining feature of both genres, revealing how individual perspectives and broader societal contexts are intertwined.

In essays, the personal often serves as a lens through which broader political themes are explored. Michel de Montaigne’s Essays, for instance, blend his reflections with observations on human nature, morality, and governance. Montaigne wrote in a conversational that combined a highly literate vocabulary with popular sayings and local slang. He also freely associated one topic with another in the manner of a searching inquiry into an issue from different points of view. Similarly, Virginia Woolf's essays,

such as A Room of One's Own, use personal narrative to critique the patriarchal structures that limit women's access to education and literary production, thereby linking individual experiences to larger feminist and political discourses.

Histories, conversely, employ personal narratives to supplement political events. Edward Gibbon's The History of the Decline and Fall of the Roman Empire integrates personal commentary within his historical analysis, infusing Enlightenment ideals and critiques of religious institutions. This technique humanizes historical figures and also allows Gibbon to interject his philosophical stances, illustrating how the personal biases of historians can shape their depiction of political history. Likewise, Barbara Tuchman's A Distant Mirror uses the personal lives of historical figures to explore the political chaos of the 14th century.

Thus, it can be said that essays and histories that embrace the dynamic between personal and political showcase how individual experiences and political contexts shape and inform each other, providing a multi-dimensional perspective on human experience.

## 7.3 I. DIFFERENT FORMS OF ESSAYS, PROSE STYLES, CHIEF CHARACTERISTICS, AND DEVELOPMENT OVER THE AGES

The essay as a literary form has undergone significant evolution, marked by diverse prose styles and shifting characteristics reflecting broader socio-cultural trends. Originating with Michel de Montaigne's Essais in the late 16th century, the essay began as a vehicle for personal reflection, characterised by Montaigne's conversational tone and introspective musings. Montaigne's essays were pioneering in their informal, subjective style, setting a precedent for future essayists.

In the 17th century, Sir Francis Bacon's essays marked a shift toward a more structured, aphoristic prose style. Bacon's essays, such as *Of Studies* and *Of Truth,* emphasized clarity and brevity, aiming to distil wisdom and practical advice. His work reflected the rationalist ethos of the early modern period, valuing empirical observation and logical analysis.

The 18th century saw the rise of the periodical essay, exemplified by Joseph Addison and Richard Steele's *The Spectator*. These essays were characterized by their didactic purpose and engagement with contemporary social issues, written in a polished, accessible prose style that catered to the burgeoning middle class. This period also witnessed Samuel Johnson's contributions to the essay form, whose moralistic and scholarly essays in *The Rambler* and *The Idler* combined erudition with a reflective, moralizing tone.

The Romantic period introduced a more personal and lyrical prose style, as seen in the essays of Charles Lamb and William Hazlitt. Lamb's *Essays of Elia* are noted for their whimsical, nostalgic tone, while Hazlitt's critical essays, such as *On the Pleasure of Hating*, exhibited a more

impassioned, polemical style, reflecting the Romantic emphasis on individual emotion and imagination.

In the 19th and early 20th centuries, the essay diversified further with the advent of literary realism and modernism. Walter Pater's aesthetic essays in The Renaissance epitomized the former, blending art criticism with richly descriptive, almost poetic prose. Meanwhile, modernist essayists like Virginia Woolf and T.S. Eliot experimented with form and style, by employing a stream-of-consciousness technique to capture the fluidity of thought.

The contemporary essay continues to evolve, incorporating elements from creative nonfiction, memoir, and digital media. Joan Didion's incisive, fragmented prose in The White Album exemplifies the postmodern essay's embrace of subjectivity and narrative experimentation. Today, the essay remains a versatile and dynamic form, reflecting the complexities and nuances of the human experience through its myriad styles and approaches.

## 7.3 II. 17TH CENTURY ESSAYS ON THE CULTIVATION OF GENTEEL BEHAVIOUR

The 17th century witnessed a prolific production of essays focused on the cultivation of genteel behaviour, reflecting the era's preoccupation with social decorum and moral propriety. Writers such as Francis Bacon, Joseph Addison, and Richard Steele provided insightful commentaries on the manners and conduct expected of a gentleman, emphasizing the virtues of civility, prudence, and ethical conduct.

Francis Bacon's essays, including *Of Ceremonies and Respects* and *Of Discourse*, laid the groundwork for this genre. Bacon advocated for a balanced approach to social interaction, where external manners mirrored internal virtues. His prose style was succinct and aphoristic, providing clear guidelines on comportment while reflecting the rationalist ethos of the period. Bacon believed that genteel behaviour was not merely a social necessity but a reflection of one's moral and intellectual stature.

In the later part of the century, the periodical essay emerged as a significant medium for discussing genteel behaviour. Joseph Addison and Richard Steele's *The Spectator* is exemplary in this regard. These essays, published in a daily format, were instrumental in shaping the social norms of the burgeoning middle class. Through characters like Sir Roger de Coverley, Addison and Steele provided readers with models of refined conduct, blending humour with moral instruction. Their essays promoted values such as politeness, moderation, and intellectual engagement, essential for the new social order.

The cultivation of genteel behaviour in 17th-century essays also extended to the realm of education. John Locke's *Some Thoughts Concerning Education (1693)* underscored the importance of instilling virtues like self-discipline and rational thinking from a young age. Locke's emphasis

on the development of character through education reflected a broader societal belief in the role of upbringing in producing well-mannered individuals.

These essays on genteel behaviour were not merely prescriptive but also reflective of the changing social dynamics of the time. The rise of the bourgeoisie, the increasing importance of social mobility, and the proliferation of print culture all contributed to a growing interest in the cultivation of manners. In synthesis, the essays served as both guides to and reflections on the evolving standards of social conduct, blending practical advice with philosophical musings on human nature and society.

## 7.3 III. CRITIQUE OF SOCIETY, RELIGION AND EDUCATION IN THE ESSAYS OF THE 19TH CENTURY

The 19th century was a period of immense social, religious, and educational transformation, and this dynamic context is vividly reflected in the essays of the time. Essayists such as Thomas Carlyle, Matthew Arnold, and John Henry Newman engaged deeply with the prevailing issues, offering sharp critiques and insightful analyses that continue to resonate today.

Thomas Carlyle's works, particularly *Signs of the Times and Past and Present,* critique the mechanization of society brought about by the Industrial Revolution. Carlyle lamented the reduction of human life to mere economic transactions and the loss of spiritual and moral depth. He argued that the relentless pursuit of material progress had led to a spiritual void, emphasizing the need for a return to values of heroism and individuality. His essays serve as a powerful indictment of the dehumanizing effects of industrial capitalism and a call for societal renewal based on deeper ethical principles.

Matthew Arnold, in essays such as *Culture and Anarchy,* tackled the educational and cultural landscape of Victorian England. Arnold criticized the Philistinism of the middle class, which he saw as a preference for practical knowledge over a true appreciation of culture. He advocated for a liberal education that promoted intellectual curiosity and aesthetic appreciation. Arnold's critique extended to religion, where he saw a decline in the spiritual vitality of the Church of England. He urged a revaluation of religious practice and belief, proposing that culture could serve as a means to spiritual enlightenment in an increasingly secular society.

John Henry Newman, in *The Idea of a University,* offered a profound critique of contemporary education. Newman argued against utilitarian approaches that prioritized vocational training over intellectual development. He believed that education should aim at the cultivation of the mind and the pursuit of truth for its own sake. Newman's vision was one where universities were seen as places for broad intellectual exploration, rather than mere preparation for specific careers. His essays

emphasize the intrinsic value of knowledge and the importance of a well-rounded education.

The essays of the 19th century also reflect the period's religious tumult. Essayists often grappled with the challenges posed by scientific discoveries and the decline of traditional religious authority. This period saw a growing tension between faith and reason, with essayists seeking to reconcile religious beliefs with the new scientific worldview. They critiqued the rigidity of dogmatic religion while exploring new spiritual paradigms that could coexist with modern scientific thought.

In summary, the essays of the 19th century provide a rich tapestry of critique and reflection on society, religion, and education. They challenge the status quo and propose transformative ideas that continue to influence contemporary thought. These essayists, through their incisive analyses and visionary perspectives, have left an enduring legacy on the intellectual and cultural landscape.

## 7.3 IV. LITERARY, CULTURAL AND POLITICAL CRITICISM IN ESSAYS OF THE 20TH CENTURY

The 20th century marked a significant evolution in the realm of literary, cultural, and political criticism within the essay form. This period saw essays becoming instrumental in probing and challenging societal norms, examining power structures, and exploring the complexities of human experience. The century's defining conflicts and transformations, like world wars, decolonization, civil rights movements, and the rise of consumer culture provided fertile ground for critical discourse.

In literary criticism, figures like T.S. Eliot and Virginia Woolf pushed the boundaries of traditional analysis. Eliot's essays, such as Tradition and the Individual Talent, interrogated the relationship between the past and present in literary creation, emphasizing the importance of historical consciousness. Woolf, in her essays, combined literary critique with feminist polemic, advocating for women's intellectual freedom and financial independence as prerequisites for artistic creation.

Cultural criticism found powerful expression in the works of Theodor Adorno and Walter Benjamin, who examined the implications of mass culture and technology on art and society. Adorno's *The Culture Industry: Enlightenment as Mass Deception* critiqued the commodification of culture, arguing that mass-produced art reinforces societal conformity. Benjamin, in *The Work of Art in the Age of Mechanical Reproduction*, explored how technological reproduction altered the perception of art, democratizing access while simultaneously eroding the aura of the original.

Political criticism in 20th-century essays often coincided with literary and cultural critique, reflecting the era's ideological battles. George Orwell's essays, such as *Politics and the English Language*, dissected the manipulation of language by totalitarian regimes, emphasizing the ethical

responsibilities of writers. Hannah Arendt's essays, particularly those collected in *Between Past and Future*, analysed the nature of power, authority, and the public sphere, offering profound insights into the crises of modernity.

Throughout the century, by addressing the intersections of literature, culture, and politics, 20th-century essayists not only critiqued their contemporary world but also provided enduring frameworks for understanding the complex interplay between individual agency and structural forces.

## 7.4 DIFFERENT GENRES/FORMS OF HISTORY

The study of history encompasses a vast array of genres and forms, each with its unique focus, methodology, and interpretive framework. Here, we will critically explore the different forms of history.

### A. Political History

Political history is one of the oldest forms of historical study, concentrating on the activities of governments, political leaders, institutions, and the ideologies that drive them. This genre examines power dynamics, governance structures, policy decisions, and the impact of political actions on societies. Political historians like Eric Hobsbawm, with his extensive work on the history of the 19th and 20th centuries, have highlighted how political movements and ideologies shape the trajectory of nations. However, critiques of political history often point out its tendency to focus on elite perspectives, potentially overlooking the experiences and contributions of marginalized groups. To address limitations, contemporary political historians are increasingly integrating social, cultural, and economic contexts into their analyses, providing a more nuanced and inclusive understanding of historical events.

### B. Diplomatic History

Diplomatic history focuses on the relationships between nations, emphasizing negotiations, treaties, alliances, and conflicts. It delves into how states interact on the global stage, examining the strategies and decisions of diplomats and leaders. A key characteristic of diplomatic history is its attention to formal agreements and the balance of power. Scholars like Henry Kissinger have highlighted the importance of diplomacy in shaping world events, especially through their analyses of key moments such as the Treaty of Westphalia or the Cold War negotiations. Diplomatic history is crucial for understanding the geopolitical landscape and the interplay between national interests and global dynamics. However, it is often critiqued for its state-centric approach, potentially overlooking the influence of non-state actors and broader social forces.

## C. Cultural History

Cultural history explores the beliefs, practices, and material expressions of past societies, providing insight into the everyday lives of people and the meanings they attributed to their world. It examines art, literature, religion, customs, and social norms, highlighting how these elements reflect and shape cultural identities and collective experiences. Pioneers like Johan Huizinga, with his seminal work *The Autumn of the Middle Ages,* have shown how cultural history can reveal the ethos and emotional life of historical periods. However, its broad scope can sometimes lead to subjective interpretations and a lack of methodological rigour. Despite these challenges, cultural history remains a vital field, offering a richer, more holistic understanding of the human past by integrating diverse sources and perspectives into historical narratives.

## D. Social History

Social history focuses on the lived experiences of ordinary people, examining societal structures, social relationships, and cultural practices. This branch of history emerged prominently in the mid-20th century, challenging the traditional focus on elite political and military narratives. By investigating the lives of workers, women, children, and marginalized groups, social historians like E.P. Thompson in *The Making of the English Working Class* have uncovered the everyday realities and social dynamics that shaped historical events. Social history has been lauded for democratizing the historical narrative, giving voice to those previously overlooked. However, it faces criticism for sometimes lacking coherence and focusing too heavily on microhistories at the expense of broader, integrative analyses.

## E. Economic History

Economic history examines the evolution of economies over time, focusing on the production, distribution, and consumption of goods and services. This field explores how economic phenomena, such as industrialization, trade, and technological advancements, have shaped societies. Notable works like Karl Polanyi's *The Great Transformation* and Robert Fogel's studies on railroads and American economic growth have underscored the profound impacts of economic changes on social and political structures. Economic historians employ quantitative methods and interdisciplinary approaches, integrating insights from economics, sociology, and political science. This rigorous analysis often reveals long-term trends and patterns, contributing to a deeper understanding of current economic issues. However, critics argue that economic history can sometimes be overly deterministic, reducing complex social phenomena to economic factors alone.

## F. Philosophical History

Philosophical history delves into the evolution of ideas and the intellectual currents that have shaped human thought over time. This genre examines the development of philosophical doctrines, their historical contexts, and

their impact on society. Prominent works, such as Hegel's Lectures on the Philosophy of History," explore how philosophical concepts influence historical events and vice versa. Philosophical history often adopts a reflective and analytical approach, seeking to understand not only the chronological progression of ideas but also their underlying meanings and implications. It frequently involves critical engagement with primary texts, offering interpretations that highlight the dynamic interplay between philosophy and historical circumstances. However, critics argue that philosophical history can be overly abstract, sometimes detaching ideas from their tangible socio-political contexts.

### G. Psychoanalytical History

Psychoanalytic history employs psychoanalytic principles to delve into the psychological motivations and unconscious impulses that shape human behaviour, applying these insights to historical figures and events. Freud's seminal work, such as Moses and Monotheism, exemplifies this approach by offering psychoanalytical interpretations of religious and historical phenomena. This genre provides a distinctive perspective to uncover the inner lives of individuals and illuminate the complexities of historical dynamics. However, it also faces criticism for its speculative nature and reliance on psychological theories that lack empirical verification. Critics argue that subjective interpretations may overshadow factual accuracy, challenging the validity and reliability of psychoanalytic history as a scholarly discipline.

Having looked at different forms of essays and histories, their development, and the forces that informed their types, let us now look at prominent essayists and historians, who can be deemed as representatives of their field.

## 7.5 REPRESENTATIVE ESSAYISTS AND HISTORIANS

### A. Francis Bacon

Revered as the father of the English essay, Bacon's works, including *Essays (1597),* exemplify his methodical approach to knowledge. His essays advocate for empirical observation, critical thinking, and the pursuit of truth through reason. Bacon's influence extends beyond literature into philosophy and science, where his emphasis on inductive reasoning and the advancement of knowledge laid the groundwork for the scientific method. His aphoristic style and exploration of diverse subjects from politics to ethics continue to inspire thinkers across disciplines.

### B. Robert Burton

Known primarily for *The Anatomy of Melancholy (1621)*, Burton's monumental work explores the complexities of human psychology and melancholia. Written in a unique blend of erudition and personal reflection, Burton's essays delve into diverse topics from medicine to philosophy, offering insights into the human condition. His encyclopedic

approach influenced later psychological and literary thinkers, contributing to the genre of introspective essays. Burton's empathetic exploration of mental states remains a timeless contribution to understanding human emotions and behaviours.

**C. John Milton**

Celebrated for his poetic epics, Milton also made significant contributions to the essay form, notably with *Areopagitica (1644).* This seminal work passionately defends freedom of speech and the press, arguing against censorship and advocating for intellectual freedom. Milton's essays, characterized by their eloquent prose and rigorous argumentation, remain influential in discussions on civil liberties and the role of government, shaping Enlightenment ideals of individual rights and freedoms.

**D. Jeremy Taylor**

A prominent theologian and writer of the 17th century, Taylor's essays, such as *Holy Living and Holy Dying* (1650, 1651), blend spiritual guidance with practical advice on moral conduct and Christian piety. Known for his eloquence and profound theological insights, Taylor's essays provided a model of ethical living and spiritual contemplation during a period of religious upheaval. His works influenced English devotional literature and continue to resonate in discussions on spirituality and ethical conduct. Taylor's emphasis on personal piety and moral rectitude also shaped the development of Anglican spirituality and ethical thought.

**E. Thomas Hobbes**

Best known for *Leviathan (1651*), Hobbes' essays on political philosophy laid the foundation for modern social contract theory and political science. His rationalist approach to politics and human nature, advocating for a strong central authority to maintain order and prevent chaos, challenged prevailing notions of divine right and influenced Enlightenment thinkers. Hobbes' essays remain essential reading for understanding the origins of political authority and the nature of civil society. His exploration of the state of nature and the social contract between individuals and government continues to inform debates on political theory and governance.

**F. Thomas Dekker**

A versatile playwright and pamphleteer of the Elizabethan era, Dekker's essays, such as *The Gull's Hornbook (1609)*, provide satirical insights into the social and cultural milieu of his time. Known for his wit and sharp observations, Dekker's essays satirized the manners and vices of London society, offering a humorous yet critical commentary on contemporary life. His works contributed to the development of English satire and comedic literature, influencing later writers and satirists. Dekker's portrayal of urban life and social satire captured the essence of Elizabethan society, reflecting both its virtues and shortcomings.

## G. Jonathan Swift

Renowned for his mastery of satire and keen social criticism, Swift's essays, notably *A Modest Proposal (1729)* are celebrated for their biting wit and moral indignation. Swift used satire as a weapon to expose hypocrisy, social injustices, and political follies of his time, challenging readers to confront uncomfortable truths about society. His essays continue to provoke thought and discussion on issues ranging from poverty to political corruption, cementing Swift's place as a foremost satirist in English literature. Swift's incisive critique of societal ills remains relevant in contemporary discourse on ethics, politics, and human nature.

## H. Samuel Johnson

A towering figure of the 18th-century literary scene, Johnson's essays, particularly in *The Rambler* (1750-1752) and *The Idler* (1758-1760), reflect his moral reflections and literary criticism. Known for his distinctive prose style and trenchant observations on life and literature, Johnson's essays provided moral guidance and intellectual stimulation to his readers. His contributions to English literature, journalism, and literary criticism remain influential, shaping the development of the essay as a form of personal reflection and social commentary. Johnson's commitment to ethical values and literary excellence set standards for generations of writers and critics alike.

## I. Oliver Goldsmith

Known for his charm and wit, Oliver Goldsmith wrote essays that captured the essence of 18th-century British society. His series *The Citizen of the World,* featuring the fictional Chinese traveller Lien Chi Altangi, provided a satirical outsider's view of English customs and manners. Goldsmith's essays blend social commentary with humour and sentiment, offering insights into the moral and social landscape of his time. His prose, marked by simplicity and elegance, influenced later essayists and contributed to the development of English literary journalism. Goldsmith's enduring legacy lies in his ability to entertain and enlighten readers with his keen observations and engaging narrative style.

## J. Charles Lamb

Charles Lamb is celebrated for his collection of essays titled *Essays of Elia (1823)*, which he wrote under the pseudonym Elia. Lamb's essays are characterized by their intimate and conversational tone, blending personal reminiscence with literary criticism and social observation. His essays explore themes of friendship, nostalgia, and the complexities of human relationships with a blend of wit and pathos. Lamb's unique style, marked by digressions and playful language, reflects his love for literature and his deep empathy for human frailty. As a central figure in the Romantic literary movement, Lamb's essays continue to resonate for their literary craftsmanship and emotional depth, influencing subsequent generations of essayists.

## K. William Hazlitt

William Hazlitt is renowned for his eloquent prose and penetrating insights into art, literature, and politics. His essays, collected in works like *Table-Talk (1821)* and *The Spirit of the Age (1825)*, offer critical evaluations of contemporary culture and society. Hazlitt's essays are marked by their passionate defence of individualism and artistic freedom, advocating for a deep engagement with literature and the arts as essential to a meaningful life. His literary criticism combines philosophical reflection with a keen understanding of human nature, influencing later thinkers and essayists. Hazlitt's legacy lies in his ability to articulate profound truths about human experience through the medium of the essay, making him a seminal figure in English literary criticism.

## L. Thomas Carlyle

Thomas Carlyle was a Victorian essayist and social critic known for his passionate convictions and critique of industrial society. His essays, including *Sartor Resartus (1833-1834*) and *On Heroes, Hero-Worship, and the Heroic in History (1841)*, blend history, philosophy, and literary imagination. Carlyle's essays advocate for spiritual and moral regeneration amidst the materialism of his age. His prose is characterized by its intensity and rhetorical power, urging readers to question prevailing norms and embrace a more profound sense of purpose and duty. Carlyle's influence extends beyond literature into social thought, shaping Victorian attitudes towards work, ethics, and the role of the individual in society.

## M. Matthew Arnold

Matthew Arnold is known for his literary criticism and cultural commentary, advocating for the ideals of culture and intellectual excellence. His essays, such as *Culture and Anarchy (1869),* articulate his vision of a harmonious society guided by intellectual and moral principles. Arnold's essays critique Victorian society's preoccupation with material progress and advocate for the cultivation of the 'best that has been thought and said' in literature and the arts. His prose, marked by clarity and elegance, influenced Victorian attitudes towards education, literature, and social reform. Arnold's legacy lies in his advocacy for the transformative power of culture and his efforts to reconcile the tensions between tradition and modernity in an increasingly industrialized world.

## N. Robert Louis Stevenson

Robert Louis Stevenson is renowned for his adventure stories and essays that reflect his philosophical reflections. His essays, collected in works like *VirginibusPuerisque (1881)* and *Familiar Studies of Men and Books (1882),* explore themes of travel, friendship, and the creative process. Stevenson's essays blend vivid imagery with introspective musings, offering insights into his literary technique and his views on life, and morality. His prose is characterized by its narrative skill and keen observation of human behaviour, making him a central figure in late Victorian literature. Stevenson's essays captivate readers with their blend

of adventure, introspection, and literary insight, influencing both literature and popular culture.

**O. Samuel Butler**

Samuel Butler, a distinctive voice in English literature, is acclaimed for his satirical and thought-provoking essays. Known for his sharp wit and keen intellect, Butler's essays often challenge conventional wisdom and societal norms. His works, such as *Essays on Life, Art and Science*, blend satire, philosophy, and social critique, exposing the absurdities and hypocrisies of Victorian society. Butler's style is marked by its incisive humour, paradoxical observations, and fearless willingness to question established beliefs. His essays continue to engage readers with their originality and critical perspective, making Butler a significant figure in the tradition of English essayists.

**P. A. G. Gardiner**

A.G. Gardiner, a prominent British essayist, is celebrated for his insightful and elegant prose. Writing under the pseudonym **Alpha of the Plough,** Gardiner's essays blend humour, social commentary, and moral reflection, capturing the subtleties of everyday life with a keen eye. His works, such as those in *Leaves in the Wind and Pebbles on the Shore*, display a remarkable ability to find profound truths in ordinary experiences. Gardiner's style is marked by its clarity, warmth, and conversational tone, making his essays both accessible and thought-provoking. His keen observations and gentle satire continue to resonate, offering timeless reflections on human nature and society.

**Q. G. K. Chesterton**

G. K. Chesterton was a prolific writer and essayist known for his paradoxical wit, defence of traditional values, and critique of modernity. His essays, including *Orthodoxy (1908)* and *The Everlasting Man (1925)*, explore themes of faith, reason, and social justice with profound insight and rhetorical flair. Chesterton's essays blend theological inquiry with literary criticism and social commentary, advocating for a worldview rooted in common sense and moral integrity. His provocative style and intellectual depth continue to influence discussions on religion, ethics, and cultural renewal. Chesterton's essays remain essential reading for their wit, wisdom, and ability to challenge prevailing assumptions about the human condition and society.

**R. E. V. Lucas**

E. V. Lucas (1868-1938) was a versatile essayist, biographer, and editor known for his humour, warmth, and keen observation of everyday life. His essays, collected in works like *The Gentlest Art,* reflect his ability to find delight and significance in ordinary moments. Lucas' essays cover a wide range of topics from literature and travel to personal reflections and cultural commentary, characterized by their charm and accessibility. His prose style, marked by wit and gentle irony, continues to captivate readers

for its ability to celebrate the joys and complexities of human existence. Lucas' legacy lies in his talent for capturing the essence of life with humour and insight, making him a beloved essayist admired for his literary craftsmanship and humane perspective.

**S. T. S. Eliot**

T. S. Eliot was a seminal figure in modernist literature, known for his poetry and influential essays that shaped literary criticism and cultural theory. His essays, including *The Sacred Wood (1920)* and *Tradition and the Individual Talent (1919),* explore themes of tradition, modernity, and the role of the artist in society. Eliot's essays advocate for a deeper engagement with literary tradition and cultural history, challenging conventional interpretations and urging readers to reexamine established norms. His prose is characterized by its erudition, intellectual rigour, and poetic sensibility, influencing generations of scholars and critics. Eliot's essays remain essential reading for their profound insights into literature, culture, and the complexities of human creativity.

**T. Virginia Woolf**

Virginia Woolf was a pioneering writer and essayist known for her feminist perspective, modernist experimentation, and lyrical prose style. Her essays, including *A Room of One's Own (1929)* and *Three Guineas (1938),* explore themes of gender, identity, and artistic expression with profound insight and intellectual rigour. Woolf's essays blend personal reflection with social critique, challenging patriarchal norms and advocating for women's rights and creative freedom. Her narrative technique, characterized by its fluidity and interiority, revolutionized the essay form, influencing both literature and feminist theory. Woolf's essays continue to resonate for their exploration of the complexities of human experience and their contribution to modernist literature and feminist discourse.

**U. George Bernard Shaw**

George Bernard Shaw was a prolific playwright and essayist known for his wit, social criticism, and advocacy for socialism. His essays, including *The Quintessence of Ibsenism (1891)* and *Man and Superman (1903)*, critique Victorian society and challenge conventional views on politics, economics, and literature. Shaw's essays blend philosophical inquiry with theatrical criticism and social commentary, advocating for social reform and intellectual freedom. His provocative style and keen intellect continue to influence debates on politics, ethics, and the role of art in society. Shaw's essays remain essential reading for their wit, wisdom, and commitment to questioning prevailing assumptions about society and human behaviour.

**V. H. G. Wells**

H. G. Wells was a visionary writer and essayist known for his exploration of science, society, and the future of humanity. His essays, including those

in *Anticipations (1901)* and *The Outline of History (1920)*, anticipate technological advancements and societal changes, advocating for progress and social justice. Wells' essays blend scientific imagination with social commentary, addressing issues of globalization, education, and human rights with clarity and foresight. His prose is characterized by its accessibility and visionary outlook, influencing both literature and popular discourse on science fiction and social reform. Wells' essays remain relevant for their exploration of ethical and existential questions, reflecting his concerns about the impact of technology and mass culture on human values and consciousness.

**W. Aldous Huxley**

Aldous Huxley was a writer and essayist known for his dystopian fiction and philosophical essays exploring the complexities of human nature and society. His essays, including *Brave New World (1932)* and *The Doors of Perception (1954),* critique totalitarianism, consumerism, and the quest for meaning in the modern world. Huxley's essays blend philosophical inquiry with social critique, addressing issues of individual freedom, technological advancement, and the pursuit of happiness. His prose is characterized by its intellectual depth and moral urgency, challenging readers to rethink their assumptions about human behaviour and societal norms. Huxley's essays continue to provoke thought and debate on ethical and existential questions, reflecting his commitment to exploring the potential and pitfalls of human progress and social change.

Now that we have covered major essayists, let's consider some representative historians.

**A. Voltaire**

François-Marie Arouet, known by his pen name **Voltaire**, was a prolific French Enlightenment historian. His work *Essai sur les mœurs et l'esprit des nations (An Essay on Universal History, the Manners, and Spirit of Nations) (1756)* offered a sweeping critique of religious intolerance and political tyranny across civilizations. Voltaire's historical writings emphasized reason, tolerance, and the advancement of knowledge, challenging traditional narratives with empirical analysis. His influence extended beyond history into philosophy and social criticism, shaping Enlightenment ideals of intellectual freedom and progress.

**B. Edward Gibbon**

Edward Gibbon is celebrated for his monumental work *The History of the Decline and Fall of the Roman Empire (1776-1789)*. Gibbon's narrative, spanning from the height of Roman power to its eventual collapse, revolutionized historical writing with its rigorous scholarship and engaging prose style. His critical analysis of historical causation and emphasis on the role of religion and barbarian invasions influenced generations of historians, setting standards for the study of ancient history and the interpretation of historical events.

### C. G. M. Trevelyan

George Macaulay Trevelyan (1876-1962) was a prominent British historian known for his accessible and narrative-driven approach to history. His works, including *England under the Stuarts (1904)* and *English Social History: A Survey of Six Centuries (1942),* emphasized the role of social and cultural factors in shaping historical events. Trevelyan's prose, marked by its clarity and humanistic perspective, made history accessible to a wider audience and inspired popular interest in historical study during the early 20th century.

### D. E.P. Thompson

Edward Palmer Thompson was a British historian known for his influential work on social history and the study of working-class movements. His book *The Making of the English Working Class (1963)* challenged prevailing views on class formation and historical agency, emphasizing the role of ordinary people in shaping historical change. Thompson's approach combined Marxist analysis with cultural history, advocating for a bottom-up perspective that highlighted resistance, culture, and collective action in historical narratives.

### E. Quentin Skinner

Quentin Skinner (born 1940) is a leading figure in intellectual history and the history of political thought. His works, including *The Foundations of Modern Political Thought (1978*) and *Visions of Politics (2002),* explore the development of political ideas and ideologies from ancient to modern times. Skinner's methodological rigour and emphasis on the linguistic context of political discourse have influenced the study of political theory, challenging historians to reconsider the meanings and interpretations of key political concepts across different historical periods.

### F. Peter Laslett

Peter Laslett was a British historian known for his pioneering work on social structure and family history. His book *The World We Have Lost: England Before the Industrial Age (1965)* used demographic and social data to reconstruct everyday life in early modern England. Laslett's research reshaped the study of family and kinship systems, highlighting the importance of demographic analysis and quantitative methods in historical research. His emphasis on empirical data and social structure has had a lasting impact on the field of social history.

### G. Conrad Russell

Conrad Russell was a British historian noted for his scholarship on 17th-century England and the English Civil War. His works, such as *The Crisis of Parliaments: English History, 1509-1660 (1971)* and *The Fall of the British Monarchies, 1637-1642 (1991),* explored political conflicts, constitutional crises, and ideological debates during this tumultuous period. Russell's nuanced analysis of political thought and institutions

challenged traditional interpretations, offering fresh insights into the causes and consequences of political upheaval in early modern England.

These historians have each contributed uniquely to their fields, shaping our understanding of historical events, social dynamics, and the evolution of ideas through their rigorous scholarship and innovative approaches.

Since we have covered the nitty-gritty of this unit, let's have a look at some important questions.

## 7.6 SUMMING UP

Dear learner, this unit has provided you with a holistic understanding of essays and histories. We began by exploring varied forces that shaped both the essays and histories, grounding our understanding with prominent examples of works. We then examined the intersection between the personal and the political in both genres. We investigated the evolution of essays and histories, discussing the different forms of essays, prose styles, chief characteristics, and their development over the ages. Our journey then took us through 17th-century essays on the cultivation of genteel behaviour and further into the literary, cultural, and political criticism in essays of the 20th century. Finally, we fortified our understanding with brief encapsulations of representative essayists and historians.

## 7.7 IMPORTANT QUESTIONS

Questions will be asked in the form of short notes; hence the learner is supposed to know every component falling under this unit. Here are some sample questions:

- Comment critically on the socio-cultural currents that shaped essays.
- Write a note on the political events and turmoils that led to the development of essays.
- Comment on the socio-cultural currents that shaped histories.
- Write a note on the contribution of intellectuals and thinkers in developing histories as a genre.
- Examine critically the political events that played a significant role in shaping the histories of their respective times.
- Write a note on the evolution of essays and histories
- Critically analyse and comment on the interplay between the personal and the political in the shaping of essays and histories
- Examine the influence of the personal on histories
- Comment on the influence of the political on essays.

- Write a note on the different types of essays and histories as per the era they belong to.
- Analyse the characteristic features of different types of essays and histories according to the time period they are rooted in.
- Write a critical note on the essays of the 17th century on the cultivation of genteel behaviour.
- Enlist and analyse the 17th-century essayists and their respective essays on genteel behaviour
- Write a comprehensive note on 20th-century essays.
- Interrogate and comment on the literary, cultural and political criticism laden in 20th-century essays.
- Write a critical note on political history.
- Comment on diplomatic history and its significance in the contemporary world.
- What is cultural history? Enlist its characteristic features by providing relevant examples.
- Write a note on social history.
- Critically interrogate economic and philosophical histories as distinct types of histories, their significance and relevance in the present times.
- Enlist and elaborate on prominent representative essayists.
- Enlist and elaborate on prominent representative historians.

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# 8

# A STUDY OF FRANCIS BACON'S ESSAYS OF BEAUTY, OF LOVE AND OF FRIENDSHIP

**Unit Structure:**



## 8.1 OBJECTIVES

- To explore Bacon's philosophical method and how he applies it to concepts like beauty, love, and friendship.
- To investigate Bacon's insights into human nature through his observations on these topics.
- To consider how Bacon's ideas on beauty, love, and friendship can be applied to contemporary societal norms and personal relationships.

## 8.2 INTRODUCTION TO FRANCIS BACON

Francis Bacon (1561-1626) was an English philosopher, statesman, scientist, lawyer, jurist, author, and pioneer of the scientific method. Born into a prominent family, he studied at Cambridge University and began a career in law and politics. Bacon served as Attorney General and Lord Chancellor of England, but his political career ended in disgrace due to charges of corruption.

Bacon is best known for his contributions to philosophy and science. He argued for a new system of knowledge based on empirical methods, rejecting the Aristotelian and Scholastic traditions that dominated medieval science. His works, such as *Novum Organum and The*

*Advancement of Learning*, laid the groundwork for the modern scientific method by emphasizing observation, experimentation, and inductive reasoning.

Bacon's influence extended beyond science and philosophy; he also wrote essays on various topics, including morality, politics, and religion. His ideas helped shape the Enlightenment and continue to influence contemporary thought. Despite his personal flaws and the controversies surrounding his career, Bacon's legacy as a champion of empirical science and rational inquiry remains significant.

His essays, published in various editions from 1597 onwards, are a collection of writings that explore a wide range of topics, including philosophy, morality, politics, and society. They are known for their aphoristic style, brevity, and insightful observations about human nature and practical life.

Bacon's essays often reflect his deep interest in empiricism and the scientific method, advocating for a balanced and pragmatic approach to life. Each essay is concise yet packed with wisdom, offering readers practical advice and reflections on various aspects of human experience.

The essays cover themes such as truth, death, love, friendship, ambition, and education, showcasing Bacon's ability to distil complex ideas into accessible and thought-provoking prose. His writing is characterized by a clarity and elegance that has made his essays enduringly popular and influential.

## 8.3 INTRODUCTION TO THE ESSAY OF BEAUTY

Francis Bacon's essay *Of Beauty* delves into the nature of beauty, both physical and intellectual. Bacon begins by distinguishing between bodily beauty and that which resides in character or virtue. He asserts that beauty is more pronounced in those with noble character, suggesting that true beauty transcends mere physical appearance.

Bacon contends that beauty can be a distraction, diverting attention from more important qualities and pursuits. He believes that people often attribute additional positive qualities to those who are physically attractive, even when these qualities may not be present. This reflects his view that beauty can be superficial and misleading.

Moreover, Bacon explores the idea that physical beauty diminishes over time, whereas inner beauty, tied to virtue and wisdom, endures. He references historical and classical examples to illustrate his points, emphasizing the fleeting nature of physical attractiveness compared to the lasting impact of virtuous actions and character.

Bacon also touches upon the role of beauty in art and nature. He suggests that the appreciation of beauty in art is linked to the recognition of harmony, proportion, and balance. In nature, beauty is often a manifestation of the divine order and the inherent design of the universe.

Ultimately, Bacon's essay reflects his broader philosophical views, emphasizing the importance of inner qualities and the transient nature of physical beauty. He encourages readers to look beyond appearances and to value the deeper, more enduring aspects of human character and intellect.

## 8.4 ANALYSIS OF THE ESSAY OF BEAUTY

Francis Bacon's essay *Of Beauty* is a succinct exploration of the nature and perception of beauty, where he adopts a pragmatic approach, intertwining philosophical and observational insights. Unlike many Renaissance thinkers who idealized beauty, Bacon approaches it with a blend of admiration and skepticism, emphasizing the subjective and variable nature of what is considered beautiful.

Bacon begins by acknowledging the diverse opinions on beauty, noting that beauty is a matter of taste and therefore varies greatly among different individuals and cultures. This relativistic view sets the tone for his essay, as he avoids providing a definitive standard of beauty. Instead, he delves into the factors that influence perceptions of beauty, recognizing that what one person finds beautiful, another may not. This understanding aligns with his broader empirical philosophy, which values observation and experience over abstract theorization.

He further elaborates on the distinction between inner and outer beauty. Bacon asserts that true beauty is not merely skin-deep but is reflected in a person's demeanor and actions. This idea resonates with the Renaissance humanist emphasis on the harmony between body and soul, suggesting that moral and intellectual virtues enhance physical attractiveness. Bacon's assertion that "the best part of beauty is that which a picture cannot express" underscores his belief in the supremacy of inner qualities over superficial appearances.

The essay also touches upon the imperfections and transient nature of physical beauty. Bacon observes that physical attractiveness often diminishes with age, suggesting that relying solely on external beauty is unwise. This pragmatic perspective encourages a deeper appreciation of qualities that endure over time, such as character and wisdom. Bacon's view is somewhat cautionary, urging readers to look beyond the surface and value the more lasting and substantial aspects of a person.

In discussing the standards of beauty, Bacon acknowledges the role of cultural and societal influences. He notes that beauty standards are often dictated by fashion and the opinions of those in positions of power. This observation is particularly insightful, as it highlights the fluid and constructed nature of beauty norms. By recognizing the influence of societal standards, Bacon implicitly criticizes the arbitrary and often superficial criteria by which beauty is judged.

Bacon also addresses the interplay between beauty and behaviour, suggesting that an excessive focus on appearance can lead to vanity and moral decay. He advocates for a balanced approach, where beauty is

appreciated but not idolized. This perspective reflects Bacon's broader philosophical stance, which values moderation and the cultivation of inner virtues.

Bacon's essay *Of Beauty* presents a nuanced and balanced view of beauty, blending empirical observation with philosophical reflection. He challenges readers to consider the deeper aspects of beauty, beyond mere physical appearance, and to recognize the subjective and transient nature of beauty standards. By emphasizing the importance of inner qualities and the influence of societal norms, Bacon provides a thoughtful and enduring commentary on the nature of beauty.

**Bacon's Distinction between Inner and Outer Beauty:**

In "*Of Beauty*," Francis Bacon draws a clear distinction between inner and outer beauty, revealing his broader philosophical outlook that emphasizes depth, substance, and the integration of ethical considerations into the appreciation of beauty.

Bacon defines outer beauty as the physical appearance that can be seen and admired. However, he is quick to point out its limitations and impermanence. Outer beauty is subject to the ravages of time and cannot sustain admiration if not complemented by inner qualities. This view reflects Bacon's pragmatic approach to life, recognizing the fleeting nature of physical attributes and the folly of placing undue emphasis on them.

Inner beauty, on the other hand, is described as the qualities of character and virtue that reside within a person. Bacon believes true beauty lies in these inner attributes, which manifest through one's actions, behaviour, and demeanour. He argues that inner beauty has a lasting impact, enhancing the overall attractiveness of an individual far more profoundly than physical appearance alone. This perspective is grounded in Renaissance humanism, which values the cultivation of personal virtues and intellectual development.

Bacon's assertion that **"the best part of beauty is that which a picture cannot express"** encapsulates his belief in the supremacy of inner beauty. This statement suggests that true beauty transcends the superficial and can only be fully appreciated through personal interaction and observation of one's conduct. It underscores his view that moral and intellectual virtues are integral to genuine beauty, revealing a deeper and more enduring quality that mere physical appearance cannot capture.

This distinction between inner and outer beauty also reflects Bacon's empirical approach to understanding the world. He values observation and experience, recognizing that while outer beauty may capture initial attention, it is the inner qualities that sustain and deepen admiration over time. Bacon's emphasis on inner beauty aligns with his broader philosophical principles, which prioritize practical wisdom, ethical living, and the pursuit of knowledge.

Moreover, Bacon's treatment of beauty highlights his scepticism towards societal standards and conventions. He acknowledges that cultural norms often dictate what is considered beautiful, but he subtly critiques these arbitrary standards by emphasizing the importance of inner virtues. This critique aligns with his general distrust of superficial judgments and his advocacy for a more profound and thoughtful engagement with the world.

Bacon's distinction between inner and outer beauty in "Of Beauty" underscores his belief in the primacy of moral and intellectual virtues over physical appearance. His definition of true beauty as a blend of inner qualities reveals his broader philosophical outlook, which values depth, substance, and the integration of ethical considerations into all aspects of life. This perspective not only challenges superficial standards but also encourages a more holistic and enduring appreciation of beauty.

**The Role of Societal and Cultural Influences in Shaping Standards of Beauty:**

Francis Bacon addresses the role of societal and cultural influences in shaping standards of beauty by recognizing the variability and subjectivity inherent in these standards. He acknowledges that what is considered beautiful is often dictated by prevailing fashions, trends, and the opinions of those in influential positions. This recognition suggests that beauty is not an objective or immutable quality but one that is susceptible to change according to the whims and values of society.

Bacon implies several critiques about the nature of these socially constructed standards of beauty. Firstly, he suggests that these standards are arbitrary and superficial. By highlighting the fluidity of beauty norms, he critiques the idea that beauty can be definitively or universally defined. This perspective questions the legitimacy of any rigid criteria for beauty and implies that societal standards may often be shallow, focusing on external appearances rather than deeper, more substantial qualities.

Moreover, Bacon's recognition of the influence of power dynamics in shaping beauty standards implies a critique of the way these norms can be manipulated by those in authority. This manipulation can lead to the elevation of certain traits or appearances that align with the interests or preferences of the powerful, rather than reflecting any inherent or universally appreciated qualities. This critique highlights the potential for beauty standards to reinforce social hierarchies and inequalities.

Additionally, Bacon's emphasis on the transience and imperfection of physical beauty serves as a critique of the excessive value placed on external appearances. By noting that physical beauty often diminishes with age and is subject to the imperfections of nature, he challenges the wisdom of prioritizing these transient qualities over enduring virtues such as character and wisdom. This viewpoint advocates for a more balanced and meaningful appreciation of beauty, one that considers inner qualities and moral integrity.

Bacon's treatment of societal and cultural influences on beauty standards reveals his scepticism towards the superficiality and mutability of these norms. He encourages a deeper, more discerning appreciation of beauty that goes beyond mere physical appearances and recognizes the importance of inner virtues. His critiques underscore the arbitrary nature of socially constructed beauty standards and call into question the values and priorities they reflect.

**The Interplay between Beauty and Behaviour According to Bacon:**

In his essay "*Of Beauty*," Francis Bacon explores the intricate relationship between beauty and behaviour, suggesting that a person's actions and demeanour significantly influence perceptions of their beauty. Bacon's nuanced perspective challenges the superficial understanding of beauty by highlighting the moral and behavioural dimensions that contribute to a person's overall attractiveness.

Bacon posits that true beauty transcends mere physical appearance and is deeply intertwined with a person's conduct and character. He argues that beauty is not only about the external features but also about the way a person carries themselves, their demeanour, and their actions. According to Bacon, a person's behaviour can enhance or diminish their physical attractiveness, indicating that beauty is a composite of both outer and inner qualities.

He asserts that the **"best part of beauty is that which a picture cannot express,"** emphasizing the intangible qualities that contribute to a person's allure. This statement underscores Bacon's belief that beauty is not confined to physical attributes alone but is also a reflection of a person's virtues, such as kindness, grace, and integrity. These inner qualities manifest in one's behavior, shaping how others perceive their beauty.

Bacon also suggests that beauty can be a double-edged sword; while it can attract admiration, it can also lead to vanity and moral decay if not tempered by good behaviour. He implies that a beautiful appearance, when coupled with poor conduct, can result in a negative perception, as the external beauty is overshadowed by unattractive behaviour. Conversely, a person with modest physical features can be perceived as beautiful if their actions and demeanour exude positive qualities.

Furthermore, Bacon's discussion acknowledges the influence of societal norms and cultural context in shaping perceptions of beauty. He recognizes that behaviour, shaped by cultural and societal standards, plays a crucial role in how beauty is perceived. This interplay suggests that beauty is not a static attribute but a dynamic one, influenced by the context in which a person operates and their interactions with others.

Bacon's essay presents a holistic view of beauty, where physical appearance and behaviour are intertwined. He encourages a deeper appreciation of beauty that goes beyond the superficial, advocating for the recognition of inner virtues and their expression through behaviour. Bacon's perspective on the interplay between beauty and behaviour invites

readers to consider the broader dimensions of beauty, emphasizing that true attractiveness is as much about how one acts as it is about how one looks.

**Conclusion:**

In conclusion, Francis Bacon's essay *Of Beauty* offers a multifaceted examination of beauty, highlighting its subjective, transient, and culturally influenced nature. Bacon advocates for a deeper appreciation of inner virtues, emphasizing that true beauty transcends mere physical appearance and is reflected in one's character and actions. By critiquing the superficial standards often imposed by society and cautioning against the pitfalls of vanity, Bacon encourages a balanced perspective that values enduring qualities over fleeting external traits. His insights prompt readers to reflect on the essence of beauty, recognizing that it is both a personal and philosophical endeavour that goes beyond the surface to encompass the core of human virtues and societal influences.

## 8.5 INTRODUCTION TO THE ESSAY OF LOVE

In Francis Bacon's essay *Of Love*, he delves into a thoughtful exploration of the complex and multifaceted nature of love. Bacon begins by acknowledging that love, in its various forms, occupies a central place in human experience and is deeply intertwined with both personal emotions and social dynamics. He proceeds to dissect the different manifestations of love, from romantic affection to friendship and even to love of oneself.

Throughout the essay, Bacon adopts a reflective and analytical tone, drawing upon philosophical reasoning to dissect the motives and effects of love. He discusses how love can be both a source of great joy and fulfilment, yet also a potential source of vulnerability and distraction. Bacon's examination of love extends beyond mere sentimentality, touching upon its practical implications in personal relationships and its broader significance in societal contexts.

Bacon's exploration of love in this essay reveals his keen observations on human nature and his attempt to provide a rational framework for understanding one of the most fundamental and enduring aspects of human experience.

## 8.6 ANALYSIS OF THE ESSAY OF LOVE

Francis Bacon's essay *Of Love* explores the multifaceted nature of love, emphasizing its complexities and its impact on human behaviour and society. Bacon portrays love as both a source of great joy and fulfilment, as well as a potential source of strife and suffering. He argues that love, in its various forms, shapes our lives profoundly, influencing our decisions, actions, and perceptions of the world around us. Bacon also examines the different manifestations of love, from romantic love to friendship and even love for oneself, suggesting that each form carries its own set of responsibilities and consequences. Ultimately, Bacon's essay delves into

the psychological and social dimensions of love, highlighting its power to both uplift and challenge individuals and societies alike.

The essay explores the complex nature of human emotions regarding affection, desire, and attraction. Bacon begins by acknowledging that love can lead to both good and bad consequences, often simultaneously. He argues that love can bring joy and happiness, yet it can also cause pain and suffering. Bacon views love as a powerful force that affects individuals deeply, influencing their thoughts, actions, and decisions.

One of Bacon's central points is that love can distort one's perception of reality, leading individuals to idealize their beloved and overlook flaws. This idealization can create unrealistic expectations and disappointment when reality fails to meet these romanticized ideals. Bacon warns against the dangers of becoming too consumed by love, advocating for a balanced and rational approach to relationships.

Moreover, Bacon discusses the various manifestations of love, ranging from romantic love to love for friends, family, and even oneself. He emphasizes the importance of self-love as a foundation for healthy relationships with others. Bacon suggests that self-love enables individuals to cultivate genuine affection for others without becoming overly dependent or needy.

In examining the societal implications of love, Bacon critiques the overly sentimental portrayals of love in literature and art. He argues for a more pragmatic and realistic depiction of love that acknowledges its complexities and challenges. Bacon's scepticism towards excessive emotionalism reflects his belief in the importance of reason and rationality in human affairs.

Bacon's essay *Of Love* offers a critical analysis of the multifaceted nature of love, highlighting its potential for both fulfilment and disillusionment. He encourages readers to approach love with caution and thoughtfulness, recognizing its capacity to profoundly impact individuals and societies alike.

**The Dual Nature of Love:**

In his essay Of Love, Francis Bacon portrays love with a dual nature, highlighting its contradictory aspects through various examples and observations. He explores how love can bring immense joy and fulfilment while also causing pain and turmoil. Bacon suggests that love is both a source of strength and vulnerability in human relationships.

For instance, Bacon discusses romantic love as a passionate and exhilarating experience that can elevate individuals to higher emotional states. He describes how love can inspire creativity and ambition, leading individuals to achieve greatness in their pursuits. However, he also warns of the risks involved, pointing out how love can blind people to rational judgment and lead them to make impulsive or irrational decisions.

Bacon extends his analysis to friendship, highlighting how genuine friendship can provide companionship and support, enriching one's life. Yet, he acknowledges that friendships can also be fragile and prone to betrayal or misunderstanding, underscoring the potential for love to turn sour when trust is broken.

Furthermore, Bacon examines self-love, noting its importance for personal growth and well-being. He argues that a healthy sense of self-love is essential for individuals to navigate life confidently and assertively. However, he cautions against excessive self-love, which can lead to arrogance and selfishness, potentially harming relationships with others.

Bacon presents love as a complex and multifaceted emotion that shapes human experiences in profound ways. By highlighting these dualities through examples of romantic love, friendship, and self-love, Bacon encourages readers to recognize both the beauty and the challenges inherent in the pursuit of love.

**Bacon's View on the Societal Implications of Love:**

Francis Bacon explores how love influences human behaviour and societal relationships. Bacon suggests that love has significant societal implications, shaping both personal interactions and broader social dynamics. He argues that love can inspire individuals to acts of greatness and sacrifice, but it can also lead to jealousy, conflict, and irrational behaviour. Bacon portrays love as a force that binds people together, fostering unity and cooperation, yet also as a potential source of division and discord when mismanaged or misunderstood. He emphasizes the importance of tempering love with reason and prudence to maintain harmony within society, suggesting that unchecked passion can disrupt social order. Overall, Bacon's view on the societal implications of love reflects its dual nature—capable of both enriching and destabilizing human relationships and societal structures depending on how it is understood and managed.

**Conclusion:**

In *Of Love*, Francis Bacon explores the multifaceted nature of love, portraying it as both a source of great joy and profound pain. He emphasizes the power dynamics within relationships, cautioning against the vulnerability that comes with loving deeply. Bacon critiques the idealization of love, arguing for a more pragmatic approach that acknowledges its complexities and uncertainties. Ultimately, he suggests that understanding and tempering one's passions can lead to a more balanced and fulfilling experience of love, one that is rooted in reason rather than blind emotion.

## 8.7 INTRODUCTION TO THE ESSAY OF FRIENDSHIP

Francis Bacon's essay *Of Friendship* begins with a reflection on the complexities and rewards of true friendship. He explores the significance of friendship in human life, highlighting its ability to bring joy and solace,

as well as its role in shaping one's character and moral development. Bacon argues that true friendship transcends mere utility or pleasure; it involves a deep mutual respect and trust between individuals. He emphasizes the rarity of genuine friendship and the virtues required to maintain it, offering insights into both the benefits and challenges inherent in cultivating meaningful relationships.

## 8.8 ANALYSIS OF THE ESSAY OF FRIENDSHIP

Francis Bacon's essay *Of Friendship* delves into the complexities of human relationships, exploring both its joys and challenges with a keen philosophical eye. Bacon begins by asserting that friendship is one of the greatest pleasures that life offers, describing it as a bond that brings richness and fulfilment to existence. He emphasizes that true friendship is not superficial or based on mere utility but is rooted in genuine affection and mutual respect.

Bacon identifies three main benefits of friendship. Firstly, he argues that friendship enhances joy and alleviates sorrow by allowing friends to share their experiences and emotions. Secondly, he suggests that friendship contributes to personal growth and self-improvement through the exchange of ideas and perspectives. Lastly, Bacon posits that friendship is a form of social support, providing companionship and assistance during times of need.

However, Bacon also acknowledges the challenges and potential pitfalls of friendship. He warns against friendships that are driven by selfish motives or ulterior motives, cautioning that such relationships are shallow and unreliable. Bacon also discusses the delicate balance of trust and loyalty in friendship, noting that betrayal can cause irreparable harm to the bond between friends.

In examining the nature of friendship, Bacon explores its various dimensions, including its moral and ethical implications. He suggests that true friendship should be based on virtuous principles and mutual respect, rather than self-interest or personal gain. Bacon's essay encourages readers to cultivate meaningful friendships that are built on trust, loyalty, and shared values, emphasizing the importance of genuine human connections in a fulfilling life.

**Qualities Essential for True Friendship:**

In Francis Bacon's essay Of Friendship, he explores several essential qualities that he believes are crucial for true friendship to flourish. Bacon asserts that true friendship must be based on virtue and benevolence rather than self-interest. He emphasizes the importance of sincerity and loyalty, stating that friends should be able to trust one another completely. Moreover, Bacon argues that true friends should offer mutual support and encouragement, sharing both joys and sorrows. He also stresses the significance of empathy and understanding, suggesting that friends should be able to empathize with each other's feelings and experiences.

Additionally, Bacon discusses the idea of unity of minds, where true friends should share similar values, goals, and interests, fostering a deep connection and mutual understanding. Overall, Bacon presents friendship as a noble and enriching relationship that requires genuine affection, trust, and mutual respect to thrive.

**Differentiation between Different Types of Friendship According to Bacon:**

Francis Bacon's essay Of Friendship explores various facets of human relationships, highlighting different types of friendships and their significance. Bacon categorizes friendships into three main types: friendships of pleasure, friendships of utility, and true friendships.

Firstly, Bacon discusses friendships of pleasure, which are formed primarily based on mutual enjoyment and satisfaction derived from each other's company. These friendships are often superficial and revolve around shared interests, hobbies, or activities that bring pleasure to both parties. However, Bacon warns that such friendships are usually short-lived because they are contingent upon the continuation of the pleasurable activities or circumstances that initially brought the friends together. Once these conditions change or fade, the friendship tends to dissolve as well.

Secondly, Bacon examines friendships of utility, which are based on mutual benefit and usefulness to each other. In these relationships, individuals come together for practical reasons such as business partnerships, political alliances, or professional networking. The bond is transactional, with each party expecting some form of advantage or gain from the other. Bacon acknowledges the pragmatic nature of such friendships but cautions that they can also be fragile and prone to dissolution if the utility diminishes, or circumstances change.

Finally, Bacon emphasizes true friendship, which he considers the most valuable and enduring form of companionship. True friendship, according to Bacon, is characterized by genuine affection, loyalty, and mutual respect between individuals. Unlike friendships of pleasure or utility, true friendship is not driven by self-interest or external factors. Instead, it is rooted in a deep sense of trust and emotional connection that transcends superficialities and material benefits. Bacon extols the virtues of true friendship, describing it as a rare and precious bond that enriches life, provides emotional support during hardships, and enhances one's overall well-being.

Throughout his essay, Bacon underscores the importance of discerning between these different types of friendships and cultivating true friendship as a source of moral and emotional fulfilment. He emphasizes that while friendships of pleasure and utility may serve practical purposes in certain contexts, they lack the depth and longevity that true friendship offers. Ultimately, Bacon's exploration of friendship encourages readers to prioritize authenticity, loyalty, and genuine human connection in their relationships, viewing true friendship as a noble ideal worth pursuing and cherishing.

## 8.9 SUGGESTED QUESTIONS

1. Analyse Bacon's distinction between inner and outer beauty in "Of Beauty." How does he define true beauty, and what does this reveal about his broader philosophical outlook?
2. Discuss Bacon's views on the transience of physical beauty. How does he use this concept to argue about the importance of moral and intellectual virtues?
3. How does Bacon address the role of societal and cultural influences in shaping standards of beauty? What critiques does he imply about the nature of these standards?
4. Discuss the interplay between beauty and behaviour as presented by Bacon. How does he suggest that a person's actions and demeanour influence perceptions of their beauty?
5. How does Francis Bacon portray the dual nature of love in his essay? Discuss with examples.
6. Analyse Bacon's view on the societal implications of love. How does he suggest love influences human behaviour and relationships within society?
7. Compare and contrast Bacon's perspective on romantic love and friendship. How does he differentiate between these forms of love in terms of their effects on individuals and society?
8. Evaluate the relevance of Bacon's insights on love to contemporary society. How do his observations on love and its consequences resonate in today's world?
9. In Bacon's essay 'Of Friendship,' what qualities does Bacon suggest are essential for true friendship?
10. How does he differentiate between different types of friendship, and what significance does he attach to each?"

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# 9

# STUDY OF THE ESSAYS OF ROBERT LOUIS STEVENSON AND GEORGE BERNARD SHAW

**Unit Structure:**



## 9.1 OBJECTIVES

- To analyse the distinct writing styles and rhetorical techniques employed by Stevenson and Shaw in their essays.
- To investigate the recurring themes and ideas present in their essays, such as morality, society, human nature, and the role of art.
- To assess the influence of their essays on literature, philosophy, and society, examining how their ideas continue to resonate today.
- To engage in a critical analysis of specific essays, examining their arguments, use of evidence, and rhetorical strategies to deepen understanding and appreciation.

## 9.2 ABOUT R.L STEVENSON

**Study of R. L. Stevenson's Essays "The Woods in Spring", "Morality" from "Forest Notes" in Essays on Travel:**

Robert Louis Stevenson (1850-1894) was a Scottish novelist, poet, essayist, and travel writer, renowned for his adventurous tales and

exploration of moral ambiguities. Born into a family of lighthouse engineers, Stevenson initially studied engineering but eventually pursued his passion for literature. He is best known for novels such as *Treasure Island, Kidnapped, and Strange Case of Dr Jekyll and Mr Hyde,* which explore themes of identity, duality, and adventure.

Stevenson's writing style is marked by its vivid imagery, engaging narratives, and a keen sense of atmosphere. He often blended elements of romance, adventure, and psychological exploration in his works, appealing to both young readers and adults alike. Beyond fiction, Stevenson wrote essays that reflect his philosophical musings on life, nature, and society. His travel essays, including *Travels with a Donkey in the Cévennes,* showcase his keen observations of landscapes and people, as well as his introspective reflections on the human condition.

Throughout his career, Stevenson's works grappled with themes of morality, ethics, and the complexities of human behaviour. His writing continues to be celebrated for its literary craftsmanship and its exploration of timeless themes that resonate with readers across generations.

## 9.3 ANALYSIS OF R. L. STEVENSON'S ESSAY "THE WOODS IN SPRING"

Robert Louis Stevenson's essay *The Woods in Spring* is a beautifully crafted piece that showcases his deep appreciation for nature and his remarkable ability to capture the subtleties of the natural world. The essay is not just a descriptive account of a forest in spring but a reflection on the interconnectedness of life, the passage of time, and the rejuvenating power of nature.

Stevenson begins by immersing the reader in the serene and vibrant atmosphere of the woods as they awaken from the cold grip of winter. The essay captures the transition from the stark, barren landscape of winter to the lush, green vitality of spring. Stevenson's prose is rich with imagery, and he paints a vivid picture of the woods teeming with new life. The reader can almost feel the warmth of the sun filtering through the trees, hear the rustle of leaves in the breeze, and see the delicate blossoms that begin to dot the landscape.

Throughout the essay, Stevenson conveys a deep sense of reverence for nature. He recognizes the woods as a place of quiet contemplation, where one can escape the noise and bustle of daily life and reconnect with the rhythms of the natural world. The woods, in Stevenson's eyes, are a sanctuary—a place where time seems to slow down, allowing one to observe the gradual unfolding of life in all its forms. He describes the woods not just as a physical space but as a living, breathing entity, full of subtle movements and sounds that one must take the time to notice.

Stevenson's writing reflects his awareness of the cyclical nature of life. Spring, with its burst of new growth, is a reminder of the endless cycle of life, death, and rebirth. The woods are a microcosm of this cycle, where

plants and animals emerge from their winter dormancy, bringing a sense of renewal and hope. Yet, there is also a recognition of the fragility of this new life. Stevenson's observations of the delicate balance within the woods—the interplay between light and shadow, growth and decay—serve as a metaphor for the broader human experience.

What makes *The Woods in Spring* particularly poignant is Stevenson's ability to convey a sense of wonder and joy in the simple act of observing nature. He invites the reader to slow down and appreciate the small details that are often overlooked in the rush of everyday life. The essay becomes a meditation on the importance of being present in the moment and finding beauty in the world around us, no matter how fleeting it may be.

Stevenson's language is lyrical and evocative, but it is also tinged with a sense of melancholy. There is an underlying awareness that the beauty of spring is temporary, that the vibrant life of the woods will eventually give way to the stillness of winter once again. This acknowledgment of the transitory nature of life adds depth to the essay, making it not just a celebration of spring, but also a reflection on the passage of time and the inevitability of change.

*The Woods in Spring* is a masterful exploration of the natural world, filled with rich descriptions and profound insights. It serves as a reminder of the importance of nature in our lives and the need to appreciate the fleeting moments of beauty that it offers. Through his words, Stevenson encourages us to take a step back from our busy lives, to listen to the quiet whispers of the woods, and to find solace in the enduring cycle of life that unfolds around us each spring.

## 9.4 ANALYSIS OF R. L. STEVENSON'S ESSAY "MORALITY" FROM FOREST NOTES

Robert Louis Stevenson's essay *Morality* is a profound exploration of the complexities of human nature and ethics. In it, Stevenson grapples with the concept of morality not as a set of rigid rules but as a fluid and often ambiguous aspect of human life. His approach to the subject is both philosophical and deeply human, reflecting his broader concerns with the contradictions and struggles inherent in the human condition.

Stevenson begins by acknowledging the difficulty of defining morality. He does not attempt to offer a simple or universally applicable definition. Instead, he suggests that morality is something that evolves over time, influenced by culture, personal experience, and social context. This perspective implies that what is considered moral in one era or society may not be viewed the same way in another, highlighting the subjectivity of moral judgments.

One of the key themes in the essay is the tension between individual desires and societal expectations. Stevenson is keenly aware of the conflict that often arises when personal inclinations clash with the moral codes imposed by society. He illustrates this through the concept of the "double

life," where individuals may outwardly conform to societal norms while inwardly harbouring desires or thoughts that contradict those norms. This idea resonates with the concept of the divided self, a recurring motif in Stevenson's work, notably in his famous novella *The Strange Case of Dr. Jekyll and Mr. Hyde*

Stevenson also touches on the idea of moral relativism, the notion that morality is not absolute but relative to the circumstances in which it is practiced. He suggests that moral decisions are often made in the context of specific situations, where the right course of action may not always be clear. This view challenges the idea of a universal moral code and instead emphasizes the importance of context and the complexities of human behaviour.

Moreover, Stevenson does not shy away from the darker aspects of human nature. He acknowledges that people are often driven by base instincts and desires that can lead them astray from moral behaviour. However, he also recognizes the potential for redemption and moral growth, suggesting that individuals can learn from their mistakes and strive to become better.

The essay concludes with a reflection on the role of compassion and understanding in moral judgment. Stevenson argues that instead of harshly condemning others for their moral failings, we should strive to understand the reasons behind their actions. This approach encourages empathy and a recognition of our shared humanity, suggesting that moral judgment should be tempered with kindness and humility.

In *Morality*, Stevenson offers a nuanced and compassionate exploration of ethics, one that acknowledges the complexities of human nature and the challenges of living a moral life. His essay invites readers to reflect on their own moral beliefs and the ways in which they navigate the often-murky waters of right and wrong.

## 9.5 ABOUT G. B. SHAW

**Study of George Bernard Shaw's Essays, "Children as Nuisances", "School", "What We Do Not Teach and Why" and "Taboos in School" From "A Treatise on Parents and Children"**

George Bernard Shaw was born on July 26, 1856, in Dublin, Ireland, into a lower-middle-class family. His father was a failed grain merchant with a drinking problem, and his mother was a singer and music teacher who eventually left the family to pursue her career in London. Shaw moved to London in 1876, where he struggled for years as a writer and journalist, living in near-poverty while educating himself at the British Museum.

Shaw's early works included five unsuccessful novels, but his fortune changed when he turned to playwriting in the 1880s. His sharp wit, keen intellect, and unflinching social commentary quickly established him as a leading figure in the literary world. Shaw's plays, such as *Man and Superman (1902), Pygmalion (1912), and Saint Joan (1923),* showcased his ability to blend satire, social criticism, and memorable characters. He

was deeply influenced by his socialist beliefs, and his works often challenged the status quo, tackling issues such as class, gender, and political corruption.

In addition to his plays, Shaw was a prolific critic and essayist, known for his forthright opinions on a wide range of subjects, from politics to art. He was a founding member of the Fabian Society, a socialist organization that aimed to advance democratic socialism in Britain. Shaw's influence extended beyond the stage and the page, as he actively engaged in public debates and political activism throughout his life.

Shaw was awarded the Nobel Prize in Literature in 1925, recognizing his contribution to literature and the enduring impact of his works. Despite his fame and success, Shaw remained a controversial figure, never shying away from expressing his views, no matter how unpopular they might be.

He continued writing and advocating for his beliefs until his death on November 2, 1950, at the age of 94. Shaw's legacy endures, with his plays still performed around the world and his ideas continuing to spark discussion and debate.

## 9.6 ANALYSIS OF GEORGE BERNARD SHAW'S ESSAY "CHILDREN AS NUISANCES"

George Bernard Shaw's essay *Children as Nuisances* from *A Treatise on Parents and Children* is a sharp critique of societal attitudes towards children and parenting. Shaw challenges the conventional view that children are inherently bothersome and instead directs his criticism towards the adult-centric world that often marginalizes or misunderstands the needs and nature of children.

In the essay, Shaw argues that the concept of children as nuisances is not a reflection of children themselves, but rather of how society and adults treat them. He suggests that many adults see children as inconvenient because they fail to understand or respect the different ways in which children perceive the world. For Shaw, the problem lies in the lack of patience, empathy, and imagination on the part of adults, who often impose their own rigid expectations and norms on children, instead of trying to accommodate the natural behaviour and curiosity of the young.

Shaw also critiques the institution of parenting itself. He suggests that many people become parents without truly understanding the responsibilities involved or without having the temperament required to nurture and guide a child. He notes that when adults treat children as nuisances, it often reflects their own frustrations or inadequacies rather than any fault on the part of the child.

One of Shaw's central themes in this essay is the idea that society tends to view children not as individuals with their own rights and needs, but as possessions or extensions of their parents. This objectification of children leads to a lack of respect for their personhood, resulting in adults failing to

engage with them as fully developed human beings capable of thought and feeling.

Shaw's essay is both a call for reform and a plea for greater understanding. He argues that society must shift its perspective on children, seeing them not as mere nuisances but as individuals who deserve the same respect and consideration as adults. This involves recognizing the ways in which societal norms and expectations may be unjustly harsh or limiting for children and rethinking the ways in which we raise and interact with them.

The essay is characteristically Shavian, filled with his trademark wit and a tone that is both critical and insightful. Shaw's exploration of this topic is not just about children but also serves as a broader critique of society's often hypocritical or misguided attitudes towards those who are vulnerable or different. Through his analysis, Shaw encourages a more humane and thoughtful approach to both parenting and society's treatment of children.

## 9.7 ANALYSIS OF GEORGE BERNARD SHAW'S ESSAY "SCHOOL"

George Bernard Shaw's essay *School*, from his larger work *A Treatise on Parents and Children,* presents a sharply critical view of the traditional education system. Shaw, known for his wit and incisive critique of social institutions, approaches the topic of schooling with his characteristic blend of humour and seriousness.

In *School,* Shaw argues that the education system of his time is fundamentally flawed, primarily because it is not designed with the well-being or the development of the child in mind. Instead, schools are more concerned with maintaining social order, enforcing conformity, and perpetuating the values of the adult world. Shaw sees schools as places where children are trained to be obedient and compliant rather than encouraged to think critically or develop their individual talents and interests.

One of the key criticisms Shaw raises is that schooling is compulsory and standardized, which he believes stifles the natural curiosity and creativity of children. He likens the school system to a factory, where children are processed en masse, with little regard for their unique abilities or needs. This factory-like system, Shaw suggests, is designed more for the convenience of adults – teachers, parents, and society at large – than for the benefit of the children themselves.

Shaw also challenges the assumption that formal education is inherently good or necessary. He argues that much of what children are taught in school is irrelevant to their lives and does not prepare them for the real world. Instead of learning through rote memorization and strict discipline, Shaw advocates for an education that is more flexible, individualized, and connected to the actual experiences and interests of children. He believes that children learn best when they are free to explore the world around

them in a way that is meaningful to them, rather than being forced to sit in classrooms and absorb information that they may not find relevant.

Another important theme in Shaw's essay is the role of parents in the education of their children. Shaw suggests that many parents abdicate their responsibility for their children's education by handing them over to schools. He argues that parents should be more actively involved in the learning process, not just as overseers of their children's progress but as partners in their education. However, he also acknowledges the challenges that parents face in this role, particularly in a society that places such a heavy emphasis on formal schooling.

Throughout the essay, Shaw uses his characteristic humour and irony to underscore the absurdities he sees in the education system. However, beneath this humour is a serious critique of how society treats its youngest members. Shaw's ultimate message is that education should be about nurturing the individual potential of each child, rather than enforcing conformity and obedience. He calls for a rethinking of how we educate children, advocating for a system that is more attuned to their needs and less driven by the demands of society.

In summary, Shaw's essay *School* is a thought-provoking critique of the traditional education system, questioning its assumptions, methods, and goals. Through his sharp wit and critical eye, Shaw challenges readers to reconsider what education should be and how it can truly serve the needs of children, rather than simply preparing them to fit into the existing social order.

## 9.8 ANALYSIS OF SHAW'S ESSAY "WHAT WE DO NOT TEACH AND WHY"

George Bernard Shaw's essay *What We Do Not Teach and Why*, from *A Treatise on Parents and Children,* is a sharp critique of the education system, emphasizing its many shortcomings. Shaw's central argument is that traditional education often fails to teach students the most essential skills and knowledge they need for life, instead focusing on a curriculum that is largely irrelevant to their actual needs.

In his essay, Shaw contends that the education system is primarily concerned with imparting rote knowledge rather than fostering critical thinking or practical skills. He points out that schools teach subjects like Latin, Algebra, and Classical Literature, which, while valuable in certain contexts, are often of little use to the average person in their daily lives. Shaw argues that this focus on traditional subjects is a result of the education system being designed by and for the upper classes, who have the luxury of time and resources to indulge in such studies.

Shaw is particularly critical of the lack of practical education. He argues that schools fail to teach students how to manage money, understand legal rights, or even cook a meal—skills that are crucial for living independently and successfully in society. This neglect, Shaw suggests,

leaves many young people ill-equipped to deal with the realities of adult life, contributing to a cycle of dependency and ignorance.

Moreover, Shaw highlights the way in which the education system reinforces social inequalities. By focusing on subjects that are irrelevant to the working class and neglecting practical skills, the system perpetuates a divide between the educated elite and the rest of society. Shaw suggests that a more egalitarian approach to education would involve teaching practical skills and knowledge that are relevant to all students, regardless of their social background.

The essay also touches on the moral and ethical implications of education. Shaw argues that the current system does not teach students to think critically about social issues or to question authority. Instead, it often encourages conformity and obedience, producing citizens who are more likely to accept the status quo than to challenge it.

Shaw's essay is a call for a more practical, relevant, and egalitarian approach to education—one that prepares students not just for exams, but for life. His critique remains relevant today, as debates about the purpose and content of education continue to evolve.

## 9.9 ANALYSIS OF SHAW'S ESSAY "TABOOS IN SCHOOL"

George Bernard Shaw's essay *Taboos in School* from *A Treatise on Parents and Children* offers a biting critique of the educational system of his time, and in many ways, his observations remain relevant. Shaw, with his characteristic wit and insight, dismantles the rigid, authoritarian structures that govern schools, arguing that they are more concerned with maintaining control and instilling conformity than with fostering true learning or intellectual curiosity.

Shaw begins by challenging the very concept of education as it was traditionally understood. He criticizes the idea that schools are primarily places where children are taught knowledge, suggesting instead that they are institutions designed to enforce social norms and perpetuate the status quo. For Shaw, the educational system is less about the development of the individual and more about conditioning children to accept the prevailing social order without question.

A central theme in Shaw's essay is the idea of "**taboos"** in schools – those unspoken rules and restrictions that shape the behaviour of both teachers and students. Shaw argues that these taboos are not only harmful but also fundamentally irrational. They suppress creativity, independent thought, and the natural curiosity of children. The school environment, as Shaw describes it, is one in which fear is used as a tool to enforce discipline, and where the true needs and interests of the child are often ignored or actively suppressed.

Shaw also takes issue with the authoritarian nature of the teacher-student relationship. He sees the power dynamic in schools as inherently

oppressive, with teachers wielding authority not because of their superior knowledge or wisdom, but simply because of their position. This power is often used to stifle dissent and enforce obedience, rather than to inspire or educate.

In his analysis, Shaw doesn't merely critique; he also offers a vision of what education could be. He imagines a system where the natural inclinations of children are respected and nurtured, where learning is driven by curiosity rather than fear, and where the relationship between teachers and students is based on mutual respect rather than authoritarian control. Shaw's ideal education is one that prepares children not just to fit into society, but to think critically about it, and to challenge its injustices.

Shaw's essay is as much a commentary on society as it is on education. He sees the problems in schools as a reflection of broader societal issues, particularly the ways in which authority is wielded and obedience is enforced. The taboos of the school, in Shaw's view, are merely a microcosm of the taboos of society at large.

In **Taboos in School,** Shaw calls for an educational revolution – one that would break down the barriers of fear and conformity and replace them with an ethos of freedom and critical inquiry. His essay remains a powerful indictment of an educational system that prioritizes control over curiosity, and a passionate plea for a more humane and liberating approach to learning.

## 9.10 CONCLUSION

George Bernard Shaw's essays in *A Treatise on Parents and Children* offer a sharp and often humorous critique of societal norms regarding education and child-rearing. In *Children as Nuisances,* Shaw challenges the common view that children are inherently troublesome. He argues that adults often see children as nuisances because they impose their rigid expectations and rules upon them, rather than understanding and accommodating the natural behaviours and curiosities of children. Shaw's perspective is that the real nuisance lies not in the children themselves, but in the inflexible and often hypocritical attitudes of the adults.

In the essay *School*, Shaw critiques the education system, questioning the value and effectiveness of traditional schooling. He suggests that schools often fail to nurture genuine curiosity and creativity, instead promoting conformity and rote learning. Shaw's writing reflects his belief that education should be about more than just preparing children for the workforce; it should be about developing their potential as human beings.

**"What We Do Not Teach and Why"** delves into the gaps in the education system, pointing out that many of the most important lessons in life are not taught in schools. Shaw argues that subjects like ethics, critical thinking, and emotional intelligence are often neglected because they challenge the status quo and the interests of those in power. He criticizes

the curriculum for being more about maintaining social order than about truly educating the young.

Finally, in **"Taboos in School,"** Shaw addresses the various unspoken rules and restrictions that govern school life, often to the detriment of students. He highlights the absurdity of these taboos, which stifle open discussion and limit the scope of education. Shaw's essays collectively reflect his belief that both parenting and education should be approached with a more open-minded and child-centered perspective, one that values the individuality and potential of each child.

## 9.11 SUGGESTED QUESTIONS

1. How does George Bernard Shaw challenge traditional views of childhood and education in his essays "Children as Nuisances" and "School"?
2. Discuss how George Bernard Shaw's portrayal of children and the role of schooling reveals his broader social critique.
3. In his essay "What We Do Not Teach and Why," Shaw argues that certain crucial subjects are neglected in education. Analyse Shaw's reasoning for why these subjects are omitted from the curriculum. In what ways does Shaw suggest these omissions affect both individual development and societal progress?
4. George Bernard Shaw's essay "Taboos in School" explores the restrictions and limitations imposed on the educational system. How does Shaw use the concept of taboos to critique the moral and intellectual constraints within schools?
5. Compare and contrast Shaw's views on the relationship between parents, children, and society as expressed in his essays "Children as Nuisances" and "School."
6. In "A Treatise on Parents and Children," Shaw presents education as a deeply flawed institution. Examine how Shaw's essays collectively critique the educational system of his time.

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# 10

# HISTORIES-I

**Unit Structure:**



## 10.1 OBJECTIVES

Dear learner, this unit focuses on the practice of history writing, which is explored in-depth through the chapter '*Chuppaties and Lotus Flowers*' from Christopher Hibbert's The Great Mutiny: India,1857 (1978). In this unit, you will learn how the practice of history writing is also a form of literature, and how it is informed by the political and philosophical concerns which always impose their tensions upon the historical consciousness.

## 10.2 INTRODUCTION TO HISTORIES

It was the English historian Dame Cicely Veronica Wedgwood who once said that **History is an art, like the other sciences**. In this small sentence is packed the journey of history. It begins in Greece, where it was inaugurated for the whole of mankind what was called the 'historical consciousness'. This is a form of historical thought which is different from the other histories of the past, i.e. the history of the Bible, Koran, and Puranas.While the latter histories prioritized a Logos to interpret the events chronicled, whether it be religious (as in the case of the Bible) or political (as in the case of the hagiographies commissioned by rulers), historical consciousness producedits own kind of history whose ideal was a history without logos, i.e. to chronicle the events and their causes exactly as they happened. Historical consciousness is hence history as a form of thought in itself.

This process however was not formalized for centuries. Even the likes of Thucydides, Herodotus, Xenophon did not understand history as we understandit now, as a professional discipline unto itself, and wrote their works as literary works. It is of note that history was not even a part of the Seven Liberal Arts during the Middle Ages. It was with the Renaissance that the cosmopolitan self necessary for a historian emerged, with the writings of Montaigne and Pascal, and the Enlightenment backed up this development with the idea of human history as a process of continual progress. It was thus that history developed as a separate discipline of its own, worth studying in itself.

Due to advancements in the technology used for dating archaeological artifacts, and with a heightened focus on the interpretation of empirical data, historians now claim to have a 'scientific' approach towards the subject. So how is history literature? Because it is written – with words, adjectives, adverbs, phrases – and writing is a moral act. Choosing one word over the other can make a world of difference when the words may be 'property' or 'human' as when writing the history of slavery. The historian with just facts at his disposal will turn out like the economist who says, **'That's all very well in practice, but how does it work out in theory?** A historian must understand psychological motivations, philosophical beliefs, character profiles, etc. all of which belong to the domains of literature. 'Facts' themselves are of no use; what a 'fact' meant in the 15th century is very different from what it means now, and only someone immersed in language can make the necessary distinction. Literature and history are hence inseparable from each other, and written histories belong as much to the domain of literature as they do to history.

## 10.3 INTRODUCTION TO THE CHAPTER 'CHUPPATIES & LOTUS FLOWERS' FROM CHRISTOPHER HIBBERT'S THE GREAT MUTINY: INDIA, 1857 (1978)

Christopher Hibbert has been hailed by The Times as '**probably the most widely-read popular historian of our time and undoubtedly one of the most prolific**'. It was in 1978 that he published his book on the mutiny of sepoys employed in the army of the East India Company, which was then functioning as a sovereign force under the British Empire in India. The chapter *Chuppaties and Lotus Flowers* delves into the conspiratorial atmosphere which had enveloped within the army before the rebellion started, leading up the incident of Mangal Pandey's rebellion on 29th March, 1857 at Barrackpore.

The chapter takes into account a wide host of perspectives, from several high-ranking officers of the East India Company's army to their wives and children as well. It goes in depth regarding the cartridge controversy which had ignited due to the suspicion of Indian soldiers that the grease in the paper cartridges of the Enfield Pattern 1853 rifled musket contained tallow

procured from beef and lard procured from pork, and the unrest caused within the Company's army due to this issue.

## 10.4 SUMMARY OF THE CHAPTER 'CHUPPATIES AND LOTUS FLOWERS'

In the March of 1857, the British officials were worried about the so-called 'chupatty movement'. This was the name given to the phenomena of chuppaties being passed around between the watchmen of villages, with instructions being given to them that they have to keep this cycle ongoing. The British government initially suspects it to be a part of some religious cult until the magistrate of Delhi finds out that before the downfall of the Mahratta power, a sprig of millet and a morsel of bread was passed around between villages in the same manner so as to prophesy about the upcoming doom.

The news of the 1842 retreat from Kabul of the East India Company forces had by then reached India, thus giving confidence amongst the renegades that the British could be defeated. The princes dispossessed by the Doctrine of Lapse were also garnering support secretly, since it was widely felt by the populace that the East India Company had been sent to India with the purpose of initiating a mass conversion of the Hindus and Muslims to Christianity.

There was a conflict of perception regarding the events within the EIC army. Some officers were aware of the above developments, as well as of the conflicts within their forces. For example, the natives of Oudh enlisted in the army were deeply angered by the admission of Sikhs to their ranks, since they were disgusted by the smell of curd which the Sikhs used to dress their long hair. Other forces resisted the order that hats be worn by the soldiers, since wearing hats were then a caste signifier for those of the lower castes who had converted to Christianity. Moreover, the horror at the idea of 'mutiny' was different for the British and the Indian forces: the British serving the crown were horrified by such a prospect, a horror not shared by the Indians since they felt themselves to be merely a mercenary force.

Soon a rumor started circulating that the greasein the paper cartridges of the Enfield Pattern 1853 rifled musket, newly issued to the forces, contained tallow procured from beef and lard procured from pork. This provoked uproar from both the Hindus and Muslims, since they felt it to be part of the British plan to evangelize India. Many officers proceeded to demonstrate at various places that the grease contained no such ingredients. When these demonstrations failed, certain officers took to threatening their forces with intimations of transfer to Burma.

The conflict was felt throughout the populace. When the wives of British officers travelled, they noticed a marked change in the attitude of the native Indians. Earlier they were saluted and left aloof; now, Indians proceeded to laugh at their faces, as well as sit cross-legged next to them.

This simmering tension finally exploded on the 29th of March 1857, when a sepoy of the 34th Bengal Native Infantry named Mangal Pandey attacked British officers, while calling for his fellow soldiers to join him in his rebellion. Both the Hindu and Muslim officers refused to assist their superiors to subdue Mangal Pandey, except for sepoy Shaikh Paltu who was later murdered. At his trial, Mangal Pandey refused all allegations that he was a rebel, and said that his actions were due to losing his mind and senses after the consumption of bhang and opium. He was sentenced to death by hanging on the 8th of April.

The death of Mangal Pandey and the events preceding it contributed to a tumultuous atmosphere between the forces. Soon at Ambala, the bungalows of British officers and those soldiers who had used the cartridges were set to fire. The wise among the Army understood it as the first spark of a larger mutiny.

## 10.5 LITERARY AND RHETORICAL ANALYSIS OF THE CHAPTER

It is from the historian's choice of matter that his form evolves. He grapples more or less with the same questions as a novelist does – How to set up a scene and populate it with characters of interest? What are the psychological motivations driving the characters? How do the socio-political-economic settings of the time impress themselves upon the characters? How to situate the reader within events which took place a century ago?

Christopher Hibbert sets up two disparate spaces for the reader to navigate between. First is the familiar, secure, time-worn space of the bureaucracy of the East India Army. The other is the mysterious, enigmatic, and terror-inducing space occupied by the mutineers.

The first space is illustrated by a host of characters who are made familiar to us with background information which animates them as real personalities. For example, Major General J. B. Hearsey is noted to have a wife who is half-Indian, which accounts for the seriousness he gives to the case of cartridges, since he has first-hand familiarity with the Indian customs and taboos. On the other hand, Colonel Mitchell who lacks this experience resorts to threatening officers with intimations of transfer to Burma when they refuse to use the cartridges. This illustrates the internal tension within the Army whereby you have officers who are monolithic in their acceptance of only British ideals as the ones to be followed and honored, and of the wiser kind of officers who could make space to accommodate the vastly different beliefs of the Indians. It is also of note that it is General Hearsey who has no illusions about the fate of the British Empire; he freely speaks about the 'end of our sovereignty in India', hence showing an intelligent mind which fosters no illusions regarding the lifeline of the British Imperial Empire.

It is on the precipice of the first space that the wives and children of British officers lie. In a chilling incident recounted, Mrs. Peppe and her ward William are faced with probable violence, which she diffuses by referring to her 'Indianness'. It is emblematic of what Mrs. Elizabeth Sneyd talks as 'the brave face' which the British women in India were to keep during that period.

The second space is of the 'natives', whose customs appear to the British in the same manner as the past appeared to LP Hartley, 'they do things differently there'. The depiction of the natives begins with an atmosphere of suspense – chuppaties being passed around, protective amulets being sold, magical symbols being drawn. It is from this distance that the natives are understood throughout the text – the good ones as loyal to their British superiors, most as indeterminate regarding their loyalties, and the bad ones as mutineers.

The heroism of Mangal Pandey, assumed in today's discourse, is denied by making his speech laden with abuses, and is instead transferred onto Hearsey, who heroically proclaims on the face of death, 'If I fall, John, rush upon him and put him to death'. Thus, the literary devices are employed to make the British order seem the reserve of peace, and the Indian rebels as agents of anarchy, with both contesting for control over the undetermined masses.

There are also occasional bits of satire by Hibbert in the Dickensian tradition, as when he writes of 'tortuous channels which were the designated route for military communications' mirroring the way Dickens describes the Circumlocution Office in Little Dorrit: 'Whatever was required to be done, the Circumlocution Office was beforehand with all the public departments in the art of perceiving – how not to do it'.

## 10.6 ANALYSIS OF COLONIAL THEMES

Contra the 'scientific' approach taken towards history now, with primacy being given to empirical data, Hibbert understands that ideas and motivations too have an historical reality. People do not have ideas, they choose ideas; and these ideas are translated into material actions. This is also the case with history. It is not the past, but the remembered past, and the same facts end up having entirely different meanings in the hands of historians with different frameworks.

Hibbert has a pro-colonial bent to his interpretations, since he was born and brought up in a climate where the Empire was still standing strong. One must remember that countries like Antigua and Vanuatu were still under the control of the UK when this book was published. So, keeping in mind the pro-colonialist framework, the major theme of this chapter is how the East India Company's army bureaucracy finds itself face to face with the beginnings of the 1857 mutiny.

The legitimacy of colonialism assumed, the conflict is staged around the bureaucratic and psychological problems faced by the army bureaucracy of the East India Company in dealing with their 'native subjects'. The natives pose two sets of conflict for the rulers: firstly, their loyalty is not towards the British Crown since they are used to serving their local rulers; secondly, they feel the British as an evangelizing force for Christianity which will deprive them of their religion and caste.

It is the latter that poses the bigger problem for the rulers. The natives of Oudh refuse to engage with the Sikhs due to their practice of applying curd to tie their long hair. The higher caste Hindus refuse to remove their caste signifiers, or share water and accommodation with the lower caste Hindus. Both Hindus and Muslims are united by a shared fear that Christianity will be forcefully imposed upon them, with outlandish rumours spreading that Indian ruler will be forcefully married to British women so that the heirs of kingdom are Christian in religion.

If the British officers are faulted, it is either for too much leniency or too much harshness. Administrative failure is failure at cultural comprehension; many officers fail to understand that the concept of mutiny does not invoke the same horror it does within the British soldiers, and hence rule it out right from the beginning. The other kind of officers see only traitors and savages among Indians, many even refusing to look at them eye-to-eye, and hence opt to control them via force and threats of transfer or removal from service. In this, officers like General Hearsey are commended who foster no illusions about the docility or obedience of Indians, while also being sensitive towards their cultural demands and taboos.

The natives are all understood to be lacking any national consciousness; each's loyalty is only to his religion, caste, and region. The British failure is somehow hinted to be at trying to impose a single unity of purpose to this crowd which has inherently dividing beliefs amongst themselves. This civilized incomprehension at the primitive beliefs of these natives finds its fullest expression when Hibbert talks about the terrifying experiences of the wives and children of officers who were travelling in India just before the mutiny started. The Indian lack of subservience to their masters, and occupying the same space as them, is understood as a mark of disrespect towards their betters. But Indians do not rebel on a newly found national consciousness, but rather to merely preserve their primitive beliefs.

Another important theme is of the 'good Indian' who at various places betrays his comrades and tells his British superiors regarding the plans for rebellion. The sepoy Sheikh Paltu comes across as a heroicfigure, standing solely among his companions for what is morally appropriate. Such an Indian is different from his compatriots, who believe in ridiculous rumours about the cartridges and refuse to stop believing in them even after repeated scientific demonstrations from their superiors. The overarching theme is hence the largely unsuccessful attempt to foist the higher principles of British discipline and honour onto a populace marked by contumacy.

## 10.7 POLITICAL AND PHILOSOPHICAL SIGNIFICANCE OF THE CHAPTER

Read now with the hindsight of the independence movement and decolonization, the chapter is a fascinating marker of the kind of rationales that colonialists used to justify their immoral conquests. The first is not to address the question of the legitimacy of conquering a different nation and subjecting its citizens to their rule. This is held a priori as a right of imperial powers, which has been demonstrated to be right by their own thinkers. Here, this inquiry is circumvented by merely seeing the problem of mutiny as an administrative problem, not a political problem.

Hence is the term 'mutiny', whereby since Vinayak Savarkar's work Indians have understood the 1857 revolt to be the first war for Indian independence. It also had at that time a clear and co-ordinated purpose: to repossess the princely states which had been dispossessed by the British using conquest and the Doctrine of Lapse, and to reinstitute Bahadur Shah Zafar as the emperor of India. However, this political background is never hinted at throughout the chapter.

To shift the idea from a politicized rebel class, Hibbert offers a belligerent population dismayed by the overturning of their antiquated customs. Hence, the origins of the cartridge controversy are located to a rumour where a Brahmin would not share his water with a Dalit. The Indians are shown to be an infighting group – divided on the basis of castes and religion, and their united hatred for the Christian doctrine.

This of course was one of the rationales offered for the legitimacy of British conquest – that by their conquest, the ideal of human equality would be instituted in the colonies, which were otherwise cesspools of barbarism and superstitions. Of course, the question - if they are here to establish political and social equality, why don't they treat Indians as their equals – is never raised, since it would show a flaw in the founding rationale of colonialism. The British contribution in formalizing the caste lines and making them as hard-bound categories, as pointed out by Nicholas Dirks in *Castes of Mind (2001)* and by S.N Balagangadhara in *The Heathen in His Blindness (1994)* is also not acknowledged, since it shows that the civilizing process the British claimed to institute was also tied up with their desire to perpetuate and prolong their political power.

The threat perceived by Hindus and Muslims that the British hoped for mass conversions to Christianity was also not completely unfounded; Thomas Macaulay who instituted the English education system in India wrote thus to his father in 1836, 'The effect of this education on the Hindus is prodigious. It is my belief that if our plans of education are followed up, there will not be a single idolator among the respectable classes in Bengal thirty years later'. Max Muller, who translated the Vedas, wrote to the Duke of Argyle in 1868, that **'The ancient religion of India is doomed. And if Christianity does not take its place, whose fault will it be?**'. Hence, there was a palpable motive of evangelization within the British ranks.

The engagement with the two incidents that the wives of British army officers faced in India is an interesting territory to draw out two themes. One is that Britishers evidently resented when the Indians actually treated them as their equals, showing their marked sense of racial superiority. Indians behaving in a free way in their private spaces unnerved the British, which showed that not just political subservience was expected of Indians, but that they were also expected to let go of their social autonomy. One cannot excuse this treatment as reading present values into the past, for the British colonial project had able critics opposed to it all throughout, most notably the eminent philosopher Edmund Burke who had made vocal his opposition to the annexation of India.

The second theme is of the wives and children of British officers, who through no direct fault of their own suddenly find themselves face to face with the possibility of physical and sexual violence due to the possibility of rebellion. The feminist philosophers have pointed out how political conflicts find themselves physically manifest on women's bodies, with the 'defiling' of these bodies being used to mark or claim physical territories. This theme is fully explored in Ruskin Bond's *A Flight of Pigeons (1978)* where the idea of 'Indianness' is contested in a conflict between Indian rebels and female Britishers. When in the chapter Mrs. Peppe faces a potential attack, she defuses the situation by pointing out that she and her children have lived all their lives in India, and hence can make the claim to be an Indian. This opens an interesting theme for the researcher of a liminal nationality, where the colonizer has been brought up in the colonized country and hence feels himself to be a rightful citizen of two nations, the prime example being of course Rudyard Kipling.

Now as much as Indian divisions were exacerbated and sometimes created by the British themselves, there were indeed many practices prevalent whose injustice were made clear to the Indian populace due to the British intervention. Hibberts, who writes from a perspective sympathetic to the British, highlights these practices so as to justify British rule, but he indirectly also gives a voice to the subaltern who would have been rendered voiceless had an Indian with his caste and religious prejudices embarked on writing this history, for he would find these discriminations as a natural fact of the social world, or avoid mentioning them so as to let the reader focus on the greater evil of British imperialism. Caste divisions are highlighted throughout the text, where the upper castes have problem with a uniform dress code which denies them the right to adorn their caste signifiers, thus marking their superiority to the rest. There is a resentment towards the lower castes who have converted to Christianity so as to escape the exploitation of the caste system, which is made clear by the refusal of the troops to wear hats since it was then a signifier of a lower caste individual who had converted to the Christian faith. Rumour or not, but the incident of a caste Hindu refusing to share his water to a lower casteman is what lays the foundation of the cartridge controversy, thus showing the anxiety among the upper castes in losing their socially accorded higher position which they had thought to be eternally respected.

Although Sikh separatism has been attributed to the British-aided Kahan Singh's work *We Are Not Hindus (1898*), one can see that it has deeper roots in the deferential treatment accorded to Sikh practices such as maintaining long hair which was looked down upon decades before such works were published. What is also of note is that the chapter has no mention of any Hindu-Muslim conflicts, showing that both communities enjoyed a period of relative peace at this specific time period, and in fact found unity during the time of the cartridge controversy.

Lastly, the treatment of Mangal Pandey is radically different from the Indian account of his actions. He is depicted as an opium addict, whose mutiny was merely the result of losing his senses by drinking too much of bhang. However, the present history acknowledges that Mangal Pandey had long been an objector of using the new cartridges, against which he had also filed an official complaint, and was angry at the British army for refusing his request for a leave to attend the last rites of a family member. The prospect that Mangal Pandey lied about his intoxication so as to save the other members of his infantry from the charges of treason is not entertained by Hibberts, who wants to show the mutiny as a farce generated by the actions of an intoxicated bigot.

Here we realise the partial failings of Hibbert as an historian, and hence as a writer. To approach historical actions, a historian cannot merely look at the events which transpired. To really look, he needs to holistically understand the intellectual and sociopolitical climate of the times that he/she is writing about, and then judge the conduct of the individuals by those standards. Then he/she needs to take into account the moral progress which may have taken place since the events occurred, and see if such progress had any precedents in the time period, he/she is writing about. A critique of the rule of India by the EastIndia Company had already been then advanced by Burke, and hence the political illegitimacy of the colonial exploitation cannot be excused. But Hibbert hasn't taken it into account.

The voices of the oppressed Indians had also been made explicit by then. *The History of The Freedom Movement in India,* an exhaustive account of the struggle, had already been published by the eminent Indian historian Ramesh Chandra Majumdar who had denied the popular consensus that1857 was a war of independence, and had sought to study it as a mutiny, and yet had clearly chalked out the multiple Indian reasons for dissent. Yet in Hibbert's account Indians do not speak; their intentions are held to be exactly the same as the then present British officers divined them to be, which we now know were projections of their own prejudice. By making the Indians merely a belligerent lot instead of instituting them with tangible motives and psychological complexity as he does with the British officials, Hibbert never taps into the potential of a conflict between two rights which Hegel held as the foundation of tragedy. Hibbert's historical ineptitude is hence also a story of artistic failure.

## 10.8 SUMMING UP

Dear learner, let us sum up what we have learned in this chapter. We took Christopher Hibbert's book '*The Great Mutiny: India, 1857'*, and focused on the chapter '*Chuppaties and Lotus Flowers'*. We summarized the major events of the chapter, starting from the conspiratorial atmosphere which had enveloped India before the mutiny started, the cartridge controversy, and the execution of Mangal Pandey. We discussed how history can be read as a form of literature, and of how colonial biases silence the voices of the oppressed, while also inadvertently giving voice to those who had been oppressed prior to the colonizer's arrival. Lastly, we understood history as a contested site with a multiplicity of narratives, all of which need to be integrated with each other to get a holisticpicture of the actual historical event.

## 10.9 IMPORTANT QUESTIONS

I) Discuss the advantages and disadvantages of writing history from a pro-colonial perspective.

II) Discuss how feminist concerns conflict with decolonial concerns vis-á-vis the wives and children of British army officers.

III) Do a comparative analysis of the colonial and decolonial profile of Mangal Pandey.

IV) Discuss the importance of caste in the events leading up to the 1857 mutiny.

V) Discuss the conflicting ideals of martial honour and obedience with patriotism towards themotherland, with reference to 'traitors' such as Shaikh Paltu

## 10.10 REFERENCES


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# 11

# HISTORIES-II

**Unit Structure :**



## 11.1 OBJECTIVES

Dear learner, this unit focuses on the practice of history writing, which would be explored via a sustained focus on the chapter 'Exploitation' from Edward Thompson's 1963 book The Making of the English Working Class. We will examine the idea of history as literature and literature as history, and the interplay of historical consciousness and literary imagination which together amalgamate to create works of popular history.

## 11.2 INTRODUCTION TO HISTORIES

Timothy Fuller observes that 'the historian's effort to understand the past without ulterior motive is the effort which distinguishes the historian from all who examine the past for the guidance they expect it to provide about practical concerns. True enough, but how do we understand? Facts are meaningless in a neutral ground; they need a framework through which they have to be passed so as to adorn themselves with significance. When

multiple ways of understanding converge on a subject, a historical consciousness emerges out of it vis-à-vis the subject.

Is history then objective or subjective? Unless we share the vision of God, a wholly objective account of any historical event is more or less impossible. This however does not mean we immediately stake out all our bets on the subjective side. On what basis would the subjectivist's case be prepared? He could say that history is subjective on the basis of who writes it, i.e., whether it is written by a proletariat or bourgeoisie, a male or a female, a colonizer or the colonized, and so on. But this is as much a determinist view as the objective view is, for it eliminates the historian's individuality and replaces it with ready-made estimations about his survey. It fosters stereotypes on people who may vary greatly in their perspectives, carrying with it all the dehumanization which Hitler wrought with saying that there are 'Jewish ways of thinking'. So, what do we choose?

If we are sensible, we can admit that history is both objective and subjective to different extents, and that it is inherently 'participative' in nature – since it is a person's viewpoint towards historical events that gives them their significance. 'The Assassination of Archduke Ferdinand caused the First World War' and 'A dog has four legs' are both facts, but the former is a historical fact because people have with their perspective woven it within a certain narrative of history.

This is where literature enters history. When once asked about 'amateur historians', the historian John Lukacs replied, 'Poetry, anecdotes, jokes, all kinds of stories may help to understand the past'. If we are not to reduce human beings to just statistics about growth in wages or war casualties, we must realise that history is a tale of aspirations which may trace their origins from multiple sources. It is only when these forces are untangled from each other that the spirit of the age becomes incarnate for us. In this sense, Marguerite Yourcenar's The Memoirs of Hadrian and Vishnu Khandekar's Yayati have as much to say, if not more, about the ages they depict as any professional history book does. Thus histories are an integral form of literature as well.

## 11.3 INTRODUCTION TO THE CHAPTER 'EXPLOITATION' FROM EDWARD THOMPSON'S THE MAKING OF THE ENGLISH WORKING CLASS

*The Making of the English Working Class* by Edward Thompson is a seminal text of English historiography, and the chapter 'Exploitation' begins with the verse of the Holy Bible wherein God punished Adam for his act of eating from the tree of knowledge by condemning him to earn his bread by hard work. The workers are depicted as the modern Adams, expelled from their Edenic lives of farming in villages and the countryside by acquiring the knowledge of technology, which led to the mechanized world of the Industrial Revolution.

The Industrial revolution, eventually reshaping the world to make it suitable for a capitalist economy, finds no historical precedent. Hence, it is experienced as a paradigm shift by everyone involved, who find that their old conventions and social orders are now signposts of a lost past, and that a new hierarchy with its own advantages and foibles has arisen to replace it. An important part of this newly formed hierarchy is the idea of 'class'; while once different labourers had their own disparate communities and ranks between them, they now find themselves clubbed together under exploitative conditions and find it prudent to seek out their brethren from other professions as well who undergo the same economic and social woes. This is immediately understood by the factory owners to be a potentially disruptive force in the future to the production process.

The debate about the legacy of this age rages on between academics: on one hand are those who consider it an age of unbridled exploitation, on the other hand are those who see it as an age of great economic advancement. Thompson tries to chart a middle way between both these positions. The 'classes' are also pointed out to be not merely the products of economic phenomena; they have been influenced by the 'rights' discourse and the ideals of the Enlightenment, and start to organize and make pleas for their welfare.

## 11.4 SUMMARY OF THE CHAPTER 'EXPLOITATION'

Britain's feudal economy is now on its last dregs, and is being rapidly replaced by mills and factories. This is a disruptive process to both the labourers as well as the feudal lords. The feudal lords, whose income was fixed from their land, were suddenly forced to compete with enterprising capitalists. The workers, who used to work and live within their communities, suddenly found themselves being displaced to go work in the cities. In this changed economic situation, people of disparate professions start to assume a collective identity as 'labour', and hence a 'labour class' is formed.

Class consciousness is defined by Thompson as 'the consciousness of an identity of interests as between all these diverse groups of working people and as against the interests of other classes'. That such a consciousness is arising can be evinced from the formation of labour unions. But Thompson points out that such a formation is not merely an economic phenomenon, but also a cultural and political phenomenon. One must understand that the idea of 'self' only came through during the Renaissance, and was then worked upon by thinkers like Locke. The French Revolution had been staged on the ideas of self, the liberty it bestows, the equality it commands, and the fraternity it needs, and the idea of rights of man had taken root in England as well.

When the idea of freedom entered the mind of the English labourer, he suddenly realised he had none of it to claim for himself. Earlier, his services were rendered to the feudal lords or the Church, and he had the liberty to change employers and command higher wages. Now he found that all the owners had collaborated to fix the wage, and each of them

would employ a labourer only if he was not dismissed from his service by his previous boss on the issue of demanding more wages for his work. The practice of shifts also necessitated those children and woman be brought into the work force to keep up with the labour required, and it was a period of destitution for the workers involved.

What enraged the workers was the dehumanization implicit in the industrial process. Instead of their specific trades, they all had to service the machine. In fact, their utility was limited just to keep the machine running, which reduced them to nothing but an appendage of the larger system. Even their bosses, whom they earlier personally knew, were now replaced with higher-ups whom they never saw. Their shanties cramped together, they had neither an open sky nor a field of grass to have a day of leisure.

The rest of the chapter is spent in explaining in detail two views of that era: one being the traditional view that it was an era of exploitation and dehumanization, the other being the new view pioneered by Clapton that the average income increased substantially over that period. Thompson says that while there was a real increase in income during this period that does not mean it cannot equally be a period of exploitation. For those who lived in the era in which a feudal economy transformed into a capitalistic economy saw first hand their guilds and trades and villages being destroyed, and were forced into living in dilapidated conditions so as to work in factories with child labour and no rights so as to service this transition, and they experienced this change as nothing but a large-scale exploitation of their situation by their capitalistic overlords.

## 11.5 LITERARY AND RHETORICAL ANALYSIS OF THE CHAPTER

Thompson's literary method is a form of montage which was best employed by John Dos Passos in his famed USA trilogy – economics facts, workers' conditions, pamphlets circulated, memoirs written, the back and forth amongst academicians, all are mixed together in a potpourri to present a holistic picture of a very chaoti cage. As such, the literary effect is to throw the reader in the midst of an ongoing dialogue where he can choose facts and interpretations as per his liking, with merits and demerits both listed to help make the choice. It is a method which the filmmaker Jean Luc Godard aptly describes while talking about his own work: 'People like to think of themselves as stations or terminals, not as trains or planes between airports. I like to think of myself as an airplane, not an airport'. This meant that people can see his work as a means to reach any ends that they so desired, without the totalitarian control over the text that an artist generally captivates the audience with. It is this 'open' nature of Thompson's text which has ensured its sustained popularity.

The rhetorical nature is employed to situate a vantage view for a perceptive audience to navigate the time and texts. The author first animates the times which have arrived, and writes about it with the hues of

a eulogy which must have been felt by the landlords and the labourers as the world was transitioning. This places the reader right amongst this crowd to face this newly darkened world of mills and warehouses and factories, where machines churn endlessly and create darkened spaces within the minds of the workers, who find those spaces alight when the writings of Bunyan and Thomas Paine, and the actions of the French Revolution suddenly present them with new opportunities. The worker realises he is a citizen, and immediately can situate himself within the political economy to realise himself as a part of class.

In the discussions regarding what the data says about that time period, whether it was a time of munificence tinged with hard labour or of unabashed exploitation of labour, the court is set up for the academics to bounce to and fro with their theories. But the reader is not situated as a disinterested spectator, for the real material conditions and aspirations of the workers are always kept in the frame. As such, although embodying a neutral perspective on the surface, that Thompson's sympathies are on the side of the workers is made clear, as if being revolted by the idea of dehumanizing them in his historical account as they were in the industrial processes which they underwent. So, a conservative vision which understands change to be disruptive and its gains to be incremental is sacrificed for the sake of adopting a liberal communitarian position whereby a class' present interests are held to be more valuable than future munificence to be accrued from their sacrifices.

## 11.6 THEME AND ANALYSIS OF THE CHAPTER

### I) The Problem of Economic History

The theme of the chapter can be divided into four sections: the rise of the proletariat as a class, the sufferings of this class, the economic debate regarding the status of this time period as one of economic gains or exploitation of labour, and finally an evaluative judgement regarding these times.

The first idea to be treated here is that in entertaining all these themes together, Thompson is writing a 'revisionist history'. Although revisionism is usually put under scare quotes, one must realise that history is necessarily revisionist. What makes Thompson's work such an important contribution is he addresses his revisionism from all types of history.

The economic history, which is addressed in the debates between the free-market proselytizers and socialist prophets, has the advantage that it renders a 'scientific' view of the situation which is objectiveto a large sense. But of course, this operates under the assumptions that man is principally an economic being, which is plainly false. The idea of the self which had labourers unite into labour unions did not arise out of strictly economics; it comes from thinkers like Locke and events like the French Revolution. Capitalism it self does not arrive like a Minerva, but rather as a way to enlarge political freedom and economic profits as argued by

thinkers like Adam Smith. Ideas translate into economic realities, and a field which ignores their power is an incomplete account. Moreover, economic data does not arrive to us raw; they are not only the results of economic interpretation, but rather the product of a certain schema designed to bring about results within certain variables while excluding the rest.

**II) The Problem of Social History**

So, does social history resolve these problems? At a simple glance, we may think that it does, except that it brings with it its own set of issues. Whatever sociological categories we may employ to understand the realities of the past, it would do well for us to remember that we can never truly understand the minds of men who never had electricity, running water, telephones, ceiling fans, or any of the seemingly infinite facilities we are now accustomed to. At some level we are reading into the past with a present mindset which obscures just as much as it illuminates, and 'exploitation' as it is understood now may have been what the populace clamoured for to make it through their lives. Moreover, as Professor Alfred Cobban has pointed out, whenever we speak about the issues of class, 'we have borrowed the vocabulary, and therefore the presuppositions of the Marxist idea of history, from Marxian analysis, and continue to use the same terms even when their researches call for something different." As this idea of history has been challenged very effectively by thinkers like Leszek Kolakowski, Karl Popper, and David Conway, our analysis of class may very well lead us astray.

The genealogy of ideas may also leave us misunderstanding the contexts. For example, when socialist demands are cited in the chapter, they are mostly the demands of better working conditions and higher wages for the workers. This however can very well be understood as a strain of capitalist thought itself, for its focus is on social mobility, and not the overthrow of the bourgeois class and nor the social collective ownership of the means of production. Again, even proclamations itself may not be taken as exactly representative of the thought system of the worker since it may be structured in a way so as to be diplomatic, as is often the case with regards to political negotiations.

**III) The Anti - Capitalist Mindset**

Thompson, while admirably giving voice to the workers and their labour unions, however keeps silent the voice of the enterprising entrepreneur who also had much to gain and lose in the competitive market. This reflects an attitude pointed out by the American economist Joseph Schumpeter, that 'the public mind has by now so thoroughly grown out of humour with it as to make condemnation of capitalism and all its works a foregone conclusion – almost a requirement of the etiquette of discussion'. Capitalism, which even Thompson concedes to have improved the lot of the workers eventually, is not even afforded a scant account of its development and the people behind it. Thompson cites a mention of the nouvelle riche, who having just acquired their wealth lack the finesse to

conduct themselves in an aristocratic fashion befitting their assets. But it is made clear that these men also sprung up from cotton mills, and hence they also were previous members of the working-class. Why then are the facts of their social mobility never dealt with and explained? Why is that the acerbic tone employed against them is left without comment or explanation? How much of the exploitation felt by the lower classes could be squared to class envy directed against these groups of people who became the new rich?

Very little mention is also about the moral circumstances surrounding the ways to procure money. As Walter Willaims points out, 'Prior to capitalism, the way people amassed great wealth was by looting, plundering and enslaving their fellow man. Capitalism made it possible to become wealthy by serving your fellow man'. Was this a moral improvement upon the previous system of fiefdoms or tithes which were to be paid to the churches? Did not capitalism, with its levelling effect of reducing the different strata of workers to common labourers, unite and give a cohesive identity to the workers from which they developed into political subjects? As one picks apart each of the four major themes running across Thompson's chapter, one finds various inadequacies inthe treatment which he has accorded to each of them individually.

## 11.7 POLITICAL & PHILOSOPHICAL SIGNIFICANCE OF THE CHAPTER

Thompson marks a dissent from traditional Marxists in that he argues against the simple 'materialist' conception of class. As he puts it, 'class is defined by men as they live by their own history, and in the end, this is its only definition'. As such Thompson does not define a class merely by using economic strata; he also considers into equation the fact these people share a common tongue, have shared associations through gilds, have been influenced by the writings of Thomas Paine and John Bunyan, have sought inspiration from the events of the French Revolution, and so on. This hence charters a specifically English character of the working class.

But then he reverts back later in the book with the words, 'Such men fought, not the machine, but the exploitive and oppressive relationships intrinsic to industrial capitalism'. But if exploitation and oppression are the enemies, then all classes will seem to be united in fighting against them. This is an instance of taking a present grievance, and then extending back to history this grievance as the motivating force behind all the actions of which history is comprised of. 'Exploitation' is considered as an intrinsic feature of industrial capitalism. Why this is so has not been made clear, what capitalism is has not been made clear (the word 'capitalism' not existing in that era), and why the fight is not against the machine is also not made clear. For it is quite evident that it is in the cotton mills that capitalism has its foundations, and that it is the technological revolutions which brought about the new economic conditions, and not the other way round. The working class is shown to have a good knowledge about price

and demand, inflation and deflation. Then why is that Thompson's history of them refuses to let us know what this working class was as a consumer class, which they necessarily were. Whether their spending habits reflect this revolutionary commitment that Thompson attributes to them is also left in ambiguity. Moreover, Thompson had started with an idea that a 'class'was formed with a shared history, and so why is it that the bourgeoise are also not a part of this history?

Here we must note the significant break that Thompson makes with Marx with regards to capitalism. Marx was enthusiastic about capitalism's rejection of 'the deification of nature. Thus, nature becomes for the first time simply an object for mankind, purely a matter of utility'. But this is precisely what Thompson decries in the opening of the chapter, taking God's expulsion of Adam from the Garden of Eden as emblematic of the situation of the working class. Thompson is nostalgic for what Edmund Burke once referred to as the 'little platoons' – self-formed groups which develop out of necessity or ideals within society, and which service each other's needs without the intervention of a higher authority. It is this organic form of life, whereby alienation was sublimated by the close associations within these platoons that Thompson sees to have been decimated by the advent of the machine centred economy.

But for Marx, this is a matter of great joy, for it sets into process the forces needed to bring about a total technologization of society, whereby a worker can have enough leisure at his hand that he/she can practice multiple professions at once. Marx saw this large-scale destruction of village or guild communities as a positive step, for he dreamtof a future where national boundaries would dissolve and every individual will live as a cosmopolitan not bogged down by artificial divisions of identity.Thompson hopes for a democratic upheaval whereby workers get their due share of the labour expended and political franchise; Marx sees this as a continuation of class divisions, hence writing 'Democracy is more to be feared than monarchy and aristocracy'.

The major difference here in these two visions of Communism is that Thompson's is an essentially 'British' vision. Having been conquered by the Romans, the British could take from them the idea of a 'person'. But it was then restricted only to men who had land to their name. But then came the Christian revolution, which proclaimed that meek shall inherit the Earth. This was a radical change from the pagan world; Celsus and Emperor Julian who wrote anti-Christian tracts are disgusted with an early manual of Christian life called Didascalia, which requires that a bishop on seeing a pauper enter his parish should stand up himself so as to make space for the new arrival. It was on this tradition that John Locke could write about the rights of man, and on which the Magna Carta was signed. The Cromwellian revolution moreover had infused people with an individuality which never wore off. It is in the background of this historical context that the British working class arrives. It is responding to its exploitation with petitions and speeches and references to Bunyan, all of which they know will have worth because of the common culture shared by all British citizens which value such forms of dissent within

order. Hence Thompson's British class has nothing in particular to offer to the Malayan peasant or the Namibian cobbler, since they do not belong to the same body politic. So, on what basis does he club them with the labour class internationally?

Thompson's arguments within the chapter have to be understood under the wider context of human flourishing. The Australian philosopher John Finnis lists that for human life to be 'a good life', to have telos of flourishing, nine things are required: life, knowledge, practical reasoning, play, sociability, marriage, religion, and aesthetic experience. It is when a person can pursue all these nine factors that his or her life becomes meaningful. But under the yoke of capitalism, man is reduced to his utility, with his utility being the labour that can be extracted from him. However, since capitalism demands maximal productivity, the labour extracted seriously limits the scope for pursuing these goods in one's existence, and hence depriving it of meaning. Capitalism also has an active interest in the dissolution of classical communities, these communities and their codes being restrictions to unlimited consumption which is expected of the consumer to avail profits. Thus, it goes hand in hand with liberalism in reducing the individual to one unburdened by ties, with only a contract liable to the state. This erodes however the ideas under which both the individual and the contract begins. We are affirmed as individuals only when our existence is recognised by the Other, and our scope of individuality enlarges with the number of ties we are a part of. We do not consent to these relations, we areborn into many of them, and yet we have an obligation to follow and respect them because these ties hail from the past, inhabitants of which preserved and added onto the goods and resources which we can now make use of, and the co-operative relations which organically developed in this past is what ties society together. This society is a precursor to liberalism; there can be no social contract if society itself did not exist beforehand, a society which has organically developed and which is willing to forsake many of the pleasures of individual hedonism so as to uphold the virtues of companionship. It is the annihilation of these ties by capitalism's profit motive that is the actual target of Thompson's censure, and what the tragedy of capitalism is the uprooting of a people with their history into blank slates now left to fend for only themselves for the pound.

## 11.8 SUMMING UP

Dear learner, in this unit we dealt with the chapter 'Exploitation' from Edward Thompson's seminal work '*The Making of the British Working Class'*.

In this Thompson has illustrated for us the mass changes which occurred during the inception of the capitalist market, with erosion of traditional trades and displacementof the populace to the cities. We also saw him dealing with the two disparate judgements on the legacy of the age, one which sees it as a time of enrichment and the other which sees it as a time of plunder. We see how Thompson thinks the economics changes and the English common history converged to produce the labour class, with class

consciousness and directed political aims. We pointed out that Thompson adopts his writing style from modernists like Passos, and also that his ideas of class are peculiar and dissenting from his general adherence to the Marxist worldview. Many of the incoherencies of his critique of capitalism have been pointed out, as well as the various deficiencies in the different forms of history writing.

## 11.9 QUESTIONS

I) Discuss how Edward Thompson's writing style is inspired from the innovations in social realism pioneered by John Dos Passos and Upton Sinclair.

II) Discuss how Edward Thompson's idea of class and history conflicts with vulgate Marxism's understanding of these concepts

III) Discuss why Thompson thinks that economic history is not an exhaustive account of the past

IV) Discuss why the background, political and philosophical, of the rights and justice discourse that the workers union used to make their case.

V) Discuss the importance of the literary references mentioned in the chapter, from Bunyan to Dickens

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# 12

# TRAVELOGUES AND BIOGRAPHIES

**Unit Structure:**



## 12.0 OBJECTIVES

In this unit we will discuss the nature of Travelogue and Biography.

1. Study the various aspects of travelogue and biography.
2. Describe the origin and development of travelogue and biography.
3. Define the forms of travelogue and biography.

## 12.1 TRAVEL WRITING:

### 12.1.1 Introduction:

Since immemorial times a group of people have travelled to new region and country due to many reasons. Curiosity may be the prime reason but trade, wars, business, education, business, bread and butter and economic stability were the common reasons. This perhaps was the reason why travel writing has become a most remarkable literary genre in the academic world. Certainly man's innate need to learn about and document things outside his immediate surroundings is the source of travel literature.Sometimes it is very difficult to define literary travel writings, pointing to its employment of different literary forms, or its position. Travel texts are first-person accounts by authors who have experienced the events they describe (Drabble ,1005). "*Travel refers to a journey through*

*a space."*( Barna 761). The journey is significant and leads the traveler to the next embarkment. During the prolonged journey the traveler may come across challenges, new culture. The traveler may have in quest of new land. These travelling experiences have compiled in book form.

**12.1.2 Origin and Development :**

*"The 14th century travel book ascribed to Sir John Mandeville and the versions of Marco Polo's journey to China, illustrate the difficulties involved."* (Drabble, 1005). To understand the problem of authorial identity and veracity, travels may be related in letters, journals, memoir, essays, reportage,verse and other literary forms each of which has been utilized by travel writing, as in W.H.Auden and Louis MacNeice's *Letters from Iceland* (1937), within a single volume. Moreover, travel literature frequently reflects novel elements (plotting, characterization, the construction of a narrator); and certain novel genres, such as the picaresque and Bildungsroman, revolve around themes of travel. The most celebrated novels such as Jonathan Swift's *Gulliver's Travels* (1726) and Laurence Sterne's *A Sentimental Journey* (1768) were presented as a travel writing. Others, including John Bunyan's The Pilgrim's *Progress* (1678) and Mark Twain's *The Adventures of Huckleberry's Finn* (1884) depend upon journeys for their plot and themes. Gothic novels turned into European travel accounts for their scene setting. Poems of the Romantic period, too particularly those of S.T. Coleridge and Lord Byron were informed even inspired by travel books (Drabble, 1005). While elements of Romanticism can be found in the heroes' characters in the exploration stories of James Bruce and M.Park.

Since the second decade of the 20th century, travel literature has been studied for its connections to colonialism and imperialism, largely due to the impact of Edward Said's 1978 book *Orientalism*. Undoubtedly, some of the most illustrious travel and expedition accounts came from the great eras of British global expansion. In order to expand Protestantism and the English narrative, Richard Hakluyt's seminal anthology *The Principal Navigations* (1598–1600) gathered voyage and journey stories. Later, traveler narratives, particularly those concerning the Grand Tour and the Middle East, recorded and aided in the gathering of information that enabled Britons to wield political and cultural power. Not all travel writing has been focused on external migration; British travel and social inquiry has a long history, as evidenced by the works of George Orwell, William Cobbett, and Samuel Johnson. Post-Freudian travel writing, like Graham Greene's *Journey without Maps* (1936), has specifically drawn parallels between emotional and physical trips. The 1920s and 1930s saw a significant increase in the publishing of literary travelogues as modernist aesthetics and a critical examination of representational politics came together. The 1970s saw the beginning of a resurgence in travel writing to which Paul Theroux, Bruce Chatwin, Jonanthan Raban and Bill Byron significantly contributed. (Drabble, 1005). Scholarly investigations of how the travel writings of women, like Mary Kingsley, differ from those of males have been a source of great pleasure and have been widely reprinted. In *Tracks* (1980) Australian Robyn Davidson discussed her

experiences being promoted as a lady star while mocking the bigotry and sexism of her white countrymen. Post-colonial period also witnessed the development of travel text.

### 12.1.3 Different Genres of Travel Writing:

**Adventure narratives:**

It is a significant genre in travel writing. It basically emphasizes personal experiences while describing the traveler's thrilling adventure. The 18th century saw the complete evolution of this genre of travel writing. The finest adventure narrative is perhaps Daniel Defoe's *Robinson Crusoe*. It tells the story of the protagonist's solitary travels.

**Travel Guidebook writing:**

It offers useful guidance and information on things like travel schedules, lodging choices, transformation possibilities, and regional customs.

**Travel diaries:**

It is a journey document and records journey of an individual. Due to the production of some excellent travel writing in the 18th century, this form became more popular. John Evelyn's diary, Horace Walpole's letters, and the Italian voyage are three of them that are noteworthy.

**Travel writing as a form of Political and cultural commentary:**

The genre continued to pique the curiosity of readers and artists alike after the wars. New age travel writing was abundant, and it showcased many creative approaches to the genre. According to Thomson "The trip writing genre was thus taken up and used by individuals including Rebecca West, George Orwell, Graham Green, Evelyn Waugh, Peter Fleming, Robert Byron, Ernest Hemingway, and Freya Stark for a variety of purposes: as a kind of cultural and political critique " (58)

## 12.2. BIOGRAPHY

### 12.2.1. Introduction:

For ages, biographies have been written. It expresses human nature in a more potent way.The term 'Biography' was coined from the Greek roots (bios) life and graphos (writing), and the word dates back at least three centuries. A biography often contains details on the subject's motivations and personality in addition to other personal information that would not be included in a summary or profile of the subject's life. Biography is a connected narrative that tells a person's life and typically aim to be objective and closely detailed (Richardson, 25). Most biography examples are written on well-known individuals, including politicians, actors, sports, and so forth. But some extraordinary people can make fascinating histories even though they weren't always well-known.

**12. 2.2 Origin and Development of Biography:**

Even though Biography has been very popular recently, its roots are in far older traditions. The earlier biographies in England were written in Latin in the middleages, and largely glorify saints or commemorate and justify secular rulers. (Drabble, 128).

The Renaissance emphasis on the person led to a new strategy, and Thomas More's life of Richard III (c.1513), the first biography written in English, was not a saint's life but rather a scathing portrayal constructed with real-world experiences and human nuances. Izak Walton, in particular, was greatly influenced by Thomas North's 1579 translation of Plutarch's twin character studies *Parallel Lives*, which he used to craft pious, loving, and skillfully structured biographies of the poets John Donne (1640) and George Herbert (1670).

In his *Brief Lives* (manuscript 1693), eccentric antiquary John Aubrey assembled a magnificent collection of donnish scurrilities and courtly tattle, which he did not publish until 1813. However, the 18th century saw the rise in popularity of biography, as seen by the abundance of biographical anthologies like Samuel Johnson's *Lives of the English Poets* (1779–81) and the lives of offenders in the *Newgate Calander.*

James Boswell is credited with crafting the first unique English biography, *The Life of Samuel Johnson* (1791), which skillfully combines meticulously researched historical detail with vividly acted events. Boswell, who draws with incisive humor, gives Johnson a dark inner life in addition to a lively social life in the tavern and drawing room. The creative interaction that exists between people's private and public lives has come to mark contemporary life writing. Boswell's work clearly reflects the ethos of the European Enlightenment and rational enquiry into human condition. (Drabble, 128-129)

The nineteenth century saw the flowering of biography and much debate about the role of biographers. Many considered themselves honoring exceptional lives as obligated celebrants, especially when writing about a friend or parent. This was the case for the following writers: John Lockhart on his father-in-law Walter Scott (1872–1874), John Foster on his friend Charles Dickens (1872–74), Anne Thackeray Ritchie on her father, the novelist W.M. Thackeray, in *Chapters from Some Memoirs* (1894), and Hallam Tennyson on his father in *Alfred Lord Tennyson: A Memoir* (1897). As such, these were hailed as monuments to virtue, much like the elegant pictures in Samuel Smile's Self (1894), which became immensely famous. Even a compassionate study like Elizabeth Gaskell's Life of Charlotte Bronte (1857), which sought to achieve unprecedented levels of openness, was impacted by the quest for perfect heroes. By disclosing details of Thomas Carlyle's personal life, J.A. Froude sparked a lengthy controversy. Froude moved closer to the goal, occasionally taking an unorthodox approach to biographical writing, which would be unwaveringly followed for Lytton Strachey. "His four elegant and mocking studies in Eminent Victorians (1918) -of Cardinal Manning,

Florence Nightingale, Dr. Thomas Arnold of Rugby, and General Gordon -liberated the artistic form of English biography once more." (Drabble, 128-129)) His work sparked insightful investigations into the composition of biographical narratives. With a devastating reappraisal in father and son (1907), Edmund Gosse, who followed his father Philip Henry Gosse, a naturalist and Christian fundamentalist, in his standard Victorian life (1890), has become a leading figure in the modern English tradition. A few notable examples are Virgina Woolf's 1928 *Oralando*, which chronicles the remarkable life of Vita Sackville West over four centuries and a sex transition, and *Flush* (1933), which chronicles the life of Elizabeth Barret Browning's dog. In moder era, biographies were influenced by psychological ideas, and they took on a new direction, focusing heavily on childhood and adolescence. Ian Hamilton's *In Search of J. D. Salinger* (1988) leads to a mordant examination of the ethics and psychology of life writing itself.

**12.2.3. Biography and History**:

Biography cannot be complete without history. The core of biography is history. Similar to how history works with the past, biography deals with the historical materials that historians require for their studies. While history is the result of historical events and personal records, a person's biography places more emphasis on the individual than on historical events. A biographer's primary goal is not only to find information, but also to delve inside a person's mind and bring them to life. Biography and fictionalized personal experience are related. While biographies strive for a true presentation, fiction is an imaginative record.

**12.2.4. Biography and Fiction**:

Biographer needs to employ the methods of the historian and biographer depends on the used methods by the historian as well as imaginative elements. A biographer will employ research procedures to confirm the veracity of the material they are dealing with. The writer must breathe life into the dead material by forcing design elements upon the biographer's selection of noteworthy and pertinent episodes. Numerous components make up a biography, including historical, psychological, and artistic aspects. It provides an accurate account of a specific person's life, it qualifies as historical. It examines the individual's psyche, which makes it psychological. It is aesthetically beautiful because the author managed to use certain language and literary strategies to create a pleasing design for their work. It aims to both satisfy the reader and offer a specific perspective on the personalities of other people.

## 12.3. QUESTIONS

1. What is biography?
2. What is travel writing?
3. Biography is a source of history. Discuss.
4. Throw light on 20$^{th}$ century travel writing.

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# 13

# JAMES BOSWELL'S LIFE OF SAMUEL JOHNSON

**Unit Structure:**



## 13.1 OBJECTIVES

1. To study Boswell's pioneering technique in biography including his use of dialogue, detailed description, and incorporation of personal anecdotes.
2. To gain insights into Samuel Johnson's life and understand his personality.
3. To understand the literary age in which Johnson wrote.
4. To appreciate the impact of 'Life of Johnson' on the development of biography as a literary genre**.**

## 13.2 INTRODUCTION

*Life of Samuel Johnson, LLD*, is a biography written by famous diarist, lawyer and biographer James Boswell in the year 1791. The book is a significant source of literature today owing to its popularity in literary circles.

Let us first understand the background of the biographer James Boswell.

## 13.3 ABOUT THE AUTHOR

James Boswell was a Scottish biographer, diarist and Lawyer born in the year 1740 in Edinburgh. He was the 9th Laird of Auchinleck. Raised in a law family, he soon became a successful advocate later in his life. He was the eldest son of his parents Alexander Boswell and mother Euphemia Erskine.

It was said that Boswell suffered from nightmares and had erratic behaviour that led him to study under a string of private tutors. Out of them, one of the most notable was John Dunn who exposed Boswell to a trove of modern literature such as *The Spectator* founded by Richard Steele and Joseph Addison. Besides being credited with writing the biography of Dr. Samuel Johnson, Boswell is also known for his work *Account of Corsica*, a travel book published in 1768. His Journal of a Tour to the Hebrides with Samuel Johnson, LL. D is a travel journey with Dr Samuel Johnson on the highlands and western islands of Scotland first published in the year 1785. They visited Boswell's estate at Auchinleck, and on their return to Edinburgh, Johnson published his Journey to the Western Islands of Scotland on 18th January, 1775. This work is notable for its vivid description and keen observation, further cementing Boswell's reputation as a skilled writer and observer.

It is said that after Boswell read *Rambler*, which was a periodical by Samuel Johnson Boswell became keen on meeting him. In the year 1763, Boswell's life took a different turn when he met Johnson in London. This meeting marked the beginning of a deep and enduring friendship that would last until Johnson's death. Boswell admired Johnson immensely and was determined to document his friend's life and thoughts comprehensively.

In addition to his biography of Johnson, Boswell kept an extensive record and journals throughout his life. These journals offer a rich and candid account of his experience, thoughts and emotions. They reveal Boswell as a complex character -ambitious yet insecure, sociable yet introspective. His journals provide invaluable insights into 18th-century society, politics and culture as well as his personal struggles and triumphs. His other major works include *The Cub at the Newmarket (1762), Dorando, A Spanish tale (1767, anonymously), The Rampager, The Hypochondriac (1777- 83), No Abolition of Slavery (poem) (1791).*

Boswell died on May 19, 1795, in London. His legacy continues to endure through his writings which continue to be studied and admired for their literary merit as well as historical significance. Boswell's ability to capture the essence of the subjects combined with his ability to present in an introspective way makes him a pioneering figure in biographical literature.

## 13.4 THE SUBJECT: SAMUEL JOHNSON

Samuel Johnson, also known as Dr. Johnson, was an English literary critic, playwright, lexicographer, essayist and biographer born on 18th

September 1709. Due to financial reasons, he initially had to give up his studies at Oxford. In order to make ends meet, he also wrote in Birmingham Journal and translated Jeronynmo Lobo's version of *Voyage to Abyssinia* in English.

In the year 1755, Johnson published his influential dictionary in the history of the English Language. It was known as *A Dictionary of English* Language, also known as Johnson's dictionary. According to the famous literary critic and academician, David Daiches, "Johnson's aim was not to dictate, it was to discover, define classify and standardise".

Johnson's poem collection included *Messiah* (1728) which is Johnson's translation of a Latin poem by Alexander Pope, *London* (1738), and *The Vanity of Human Wishes* (1749). *In Lives of the Most Eminent Poets* (1779-81) is a famous work by Johnson that comprises of short biographies of 52 poets including Abraham Cowley, John Dryden, John Denham, Jonathan Swift, Thomas Gay etc. In fact, it was Johnson who first coined the term 'metaphysical' while speaking about Abraham Cowley.

One of his most important works was *The Dictionary of English Language* published in the year 1755. In this dictionary, he has defined around forty thousand words and illustrating them with around, 1,14,000 quotations. These were drawn from all branches of study dating back since the time of Sir Philip Sydney. English philologist and lexicographer, Nathaniel Bailey also had preceded in creating the Dictionary, However, his *Dictionarium Britannicum* (years 1730 and 1736) could not survive due to Samuel Johnson's superiority and was eventually wiped out.

He was coveted as a "man of letters" by the Oxford Dictionary of National Biography. He also famously founded *The Rambler*, a periodical from 1750-1752. It contained 208 articles in total and was written in elevated prose. It covered a range of topics such as morality, literature, politics and religion. Apart from this, Samuel Johnson along with John Hawkesworth contributed to *The Adventurer*, a bi-weekly newspaper started in London. In *The Adventurer 111*, partly suggests how rich people succumb to dangerous passions which sounds like a commentary on morality.

**A) AGE OF JOHNSON:**

In the final period of the neo-classical period, during the latter stages of the eighteenth century, there emerged new cultural attitudes and theories of literature and types of poetry. Poets began to experiment with new styles in poetry, there was a struggle between old and new poetry with an eventual victory of the new features in poetry. Poets who supported the new kind of poetry were as follows- James Thomson, Thomas Gray, William Collins, William Blake, William Cowper, Robert Burns, and George Crabbe. These set of poets were also known as Pre-cursors of the romantic revival. This period roughly spans between 1740 to 1800. Many writers started exploring their emotions and feelings in literature as well as the arts. This period is known as the Age of Johnson or the Age of Sensibility. There were many important works produced during this time.

Many famous writers were part of this age which stresses the dominant position of Samuel Johnson as a towering figure in literature. Some of them were, James Boswell, Edward Gibbon, Oliver Goldsmith, and Hester Lynch Thrale, these authors on the whole represented a culmination of the literary and critical modes of neo-classicism and the worldview of enlightenment. Many notable poets such as William Collins, Joseph and Thomas Warton, Christopher Smart, and William Cowper showed shifts in thought and taste. Works written in this age were less formal and more progressive. This period also saw many writers writing sentimental, realistic or satiric novels. These novelists were Samuel Richardson, Henry Fielding, Tobias Smollet, and Laurence Sterne. Samuel Richardson also wrote his first novel during this time known as *Pamela or Virtue Rewarded* (1740). The genre of sentimental novel also saw its emergence which celebrates the intellectual and emotional concepts of sentimentalism. Sentimentalism relied on emotional response both from their readers and characters. Novels of such genre usually feature scenes of distress and plot is arranged in a manner to elicit strong emotions rather than action. Among the most well-known sentimental novels are Samuel Richardson's *Pamela, or Virtue Rewarded (1740), Oliver Goldsmith's Vicar of Wakefield (1766), Laurence Sterne's Tristam Shandy and Sentimental Journey (1768), Maria Edgeworth's Castle Rackrent (1800), Henry Brooke's The Fool of Quality" (1765-70).*

Let us look at the various aspects of Samuel Johnson's life as narrated by James Boswell in Life of Dr Samuel Johnson, LL.D. We will first begin with his birth and early childhood.

## 13.5 BIRTH AND EARLY CHILDHOOD

Boswell starts with Samuel Johnson's birth on 18th September 1709 in a place called Lichfield in Staffordshire. His Baptism took place on the same day of his birth and it was not delayed. Johnson had a brother Nathaniel who died at the young age of twenty-two. Johnson's father, Michael Johnson, a native of Derbyshire, settled as a bookseller and stationer in Lichfield, Staffordshire. His mother Sarah Ford descended from the ancient race of yeomanry in Warwickshire. Yeomanry was a class known as an intermediate between the gentry and labourer.

It was observed that Johnson since his childhood was extremely prodigious. When he was still a toddler, Mrs Johnson put a book of common prayer in his hand and said, "Sam you must get this by heart". She left him and went upstairs. By the time she had reached the second floor, she saw Johnson following her. He said, "I can say it", intending to mean that he has finished learning it by heart. He repeated the contents of the book impeccably which was not possible for a child as young as him to do, since he had not even read it twice.

Another incident is of Johnson dedicating an epitaph which serves as evidence of his marvellous intellect and talent. However, Boswell also mentions that this incident is generally known to be circulated, while its truthfulness is still questionable. It is said that when he was a child of

three years, he accidentally tread upon a duckling and killed it. Following this, he dictated to his mother the following epitaph,

*Here lies the good master duck*
*Whom Samuel Johnson trod upon,*
*If it had liv'd, it had been good luck,*
*For then we'd had an odd one.*

Boswell adds, **"There is surely internal evidence that this little composition combines in it, what no three-year-old child could produce, without an extension of its faculties by immediate inspiration."**

He was first taught to read by a widow named Dame Oliver who ran a school for young children in Lichfield. When he was going to Oxford, she came to take a leave of him and brought a present of gingerbread as an act of kindness. She even complimented him that he was the best scholar. He began to learn Latin under Mr. Hawkins, under- master at Lichfield, for two years and was shifted under the tutelage of Mr. Hunter, the headmaster, was extremely severe with Johnson. However, Johnson got immensely proficient in Latin so much so that "he was not exceeded by no man in his time" (Boswell). And this proficiency he credits it to

Furthermore, Johnson also suffered from what he called "horrible hypochondria" when he was diagnosed with it in the year 1792. He suffered from immense gloom, despair and fretfulness. This used to worsen, at times, making him difficult to even carry out the simple task of reading the clock.

## 13.6 LORD CHESTERFIELD'S NEGLECT AND LETTER TO CHESTERFIELD

Johnson began his work on 'Dictionary' in the year 1746. Though he was a consortium of booksellers, he provided him with the requisite funding of 1,575 dollars as expenses, Johnson also sought subscriptions for literary connoisseurs, patrons who predominantly belonged to the elite and aristocratic class at that time. Lord Chesterfield, a distinguished patron of arts, was one such patron to receive the request for such a subscription from Johnson. Lord Chesterfield, was the Fourth earth of Chesterfield, a statesman and a diplomat at Hague. He is best known for his letters that talk about good etiquettes which was considered as a handbook of good manners.

Despite Johnson's effort to pay high compliments of addressing the plan for his Dictionary to his Lordship, Lord Chesterfield behaved rudely with him. He once even made Johnson wait in his antechamber for a very long time stating that he had a company. When the door finally opened after a long time, Johnson was stunned to see Colly Cibber, a well-known English writer walking out from the chamber, Johnson felt highly insulted and excluded. He walked out never returning ever after. Boswell states that there was no particular incident that caused sparks, but it was Lord

Chesterfield's constant neglect that made him feel indignant, thus resolving to not establish any connection with him.

After seven years passed, since the first meeting of Samuel Johnson and Lord Chesterfield, Chesterfield wrote two anonymous essays in The World that recommended Johnson's Dictionary. Johnson did not approve of the tone of the essay. Boswell writes, "His expression to me concerning Lord Chesterfield, upon this occasion was, Sir, after making great professions, he had, for many years, taken no notice of me, but when my Dictionary was coming out, he fell a scribbling in The World about it. Upon which, I wrote him a letter expressed in civil terms, but such as that might show him that I did not mind what he said or wrote and that I had done with him".

Johnson wrote a reply to Lord Chesterfield, which has been commented on by various notable critics such as Thomas Carlyle in 1853, in a biographical essay on Johnson pronounced its significance. The letter includes Johnson's memory of the incident that made him feel excluded and shameful, seven years back. Throughout the letter, Johnson's tone is very cynical yet with words that did not demean his standards.

## 13.7 BIOGRAPHY AS A GENRE

In ancient times, Greeks and Romans produced short and formal texts on the lives of some individuals. For example, Plutarch's notable and only surviving text *Parallel Lives* was also the source of Shakespeare plays on Roman subjects. In medieval times, authors wrote general chronicles of kings and great men. From Petrarch onwards, humanists forged a new biographical movement based on the works of Suetonius, Diogenes, and Laertius who imparted ethical messages by writing about the deeds of kings. During the first part of the sixteenth century in England, biographies got a fresh revival due to the fresh wave of the Renaissance. There were three written works that were considered to be pioneers of biography- Thomas More's *History of Richard III, William Roper's "Mirrour of Vertue in Worldly Greatness, or The Life of Syr Thomas More, and Life of Cardinal Wolsey* written by the English courtier George Cavendish who won lasting reputation with this work. Although the More's *History of Richard III* was not a completed work and thus may not fulfil the strict standards of biography.

However, it was in the eighteenth century, that England saw an efflorescence of biography not only as a distinct genre but also as theory. Before Boswell, a biography was the generalised assessment of its subject's character. Samuel Johnson, the greatest literary critic and writer of his time created his own first professional biography, *The Lives of the English Poets*- a work consisting of short biographies and critical appraisal of fifty-two poets.

But, Boswell's technique was different than this. He expects the readers to follow through his life, observe him under different circumstances and draw their assessment out of it. This was a major break from the

traditional ways of writing biography. Banker, painter and scientist William Efford wrote to Boswell, "That this kind of biography appears to me perfectly new, and of all others the most excellent. Instead of describing your characters, you exhibit them to the reader." The central aspect of Boswell's biography is presenting Johnson's conversations and people's reactions to it. The arrangement of material is not topic-wise, instead, it follows the trajectory of chronology. However, there is little attempt to keep up with the course of time. Parts of the conversation is held together in order to render a snapshot of Dr. Johnson's life.

It was said that Boswell maintained notes on what Johnson said. It took the essence of his talk and presented it to the readers. This made Boswell's writing more artistic. Thus, what is produced is an image of the subject that is left to the reader to interpret. A critic mentions renowned biographer, journalist and biographer Sir Harold Nicholson who pointed out that Boswell had a technique of projecting his detached photograph with such continuity and speed that the effect produced is that of motion and of life. This widely revolutionised the genre of biography from a general account of someone's life to create a vivid picture of the subject through its unique narration.

## 13.8 THEMES

**1. Friendship and admiration:**

Central to the text Life of Samuel Johnson LLD, is the theme of friendship. Boswell harbours huge admiration for Johnson. Boswell in the beginning of the text states. "Had Dr Johnson written his own life, in conformity with the opinion which he has given, that every man's life may be best written by himself; had he employed in the preservation of his own history, that clearness of narration and elegance of language in which he had embalmed so many eminent person's, the world would probably have had the most perfect example of a biography that was ever exhibited." This personal admiration is evident throughout the text, influencing his portrayal of Johnson's character as well as achievement. This relationship adds a personal dimension to the biography, as Boswell reflects on his own growth and development under Johnson's mentorship.

**2. Intellectual and Moral Exploration:**

The biography delves into Johnson's intellectual pursuits and moral philosophy. Johnson was a devout Anglican and his religious views profoundly impacted his worldviews. Johnson is also depicted as a moralist who believed in inherent flaws and potential for redemption of humanity.

**3. Impact On Modern Biography:**

Contemporary biographers such as Robert Cavo, Richard Holmes, and many others have cited Boswell as an inspiration. His techniques of documentation, impressive storytelling, and psychological insight have

become hallmarks of the genre. Modern biographers also strive to balance factual accuracy with narrative engagement.

**4. Historical and Cultural Significance-**

Biographies remain one of the most sought-after genres in non fiction to document and preserve history and restore its significance in modern times. Samuel Johnson was a towering figure when it came to understanding English literature. It also reflects the complexities of patronage, publishing and the literary market at that point in time.

**5. Johnson's theological inclination:**

Boswell mentions in the biography, that Johnson in his book, *Prayers and Meditation* had a prayer written. It was entitled '*On the Study of Philosophy, as an Instrument of Living"*. This shows Johnson's strict bend towards religion and his reverence for following a Christian life. He, in fact, laid a scheme in his journal on the 13$^{th}$ of the same month that enumerates his weekend activities. It started with sleeping early, marking his advances or recession in religion, reading scriptures methodically, going to church twice, reading books on divinity, instructing family and meditating to wear off any worldly soil contracted this week.

**6. Use of letters as correspondence**

Boswell being a lawyer uses a plethora of correspondence between Johnson and his varied contemporaries to construct Johnson's life. It is not through a series of incidents that Boswell has constructed this biography but using dialogues and letters. His letters to Mr. James Elphinstone, consoling him after the loss of his mother, or letter to Chesterfield are some of the records that Boswell has presented.

## 13.9 BOSWELL'S METHODOLOGY

**1. Primary Sources and documentation-language**

Boswell has meticulously documented his interactions with Samuel Johnson through journals, letters, and conversations. These materials as a primary source impart authenticity in putting forward the subject's thoughts and reactions. It also consists Johnson's quotes and dialogues that gives the text a very conversational mood.

**2. Interviews and Correspondence:**

Boswell supplemented his firsthand observation with interviews and correspondence with Johnson's contemporaries. This includes letters and conversations with notable figures such as Sir Joshua Reynolds, Oliver Goldsmith and David Garrick, who was Johnson's close friend. This multifaceted view allows Boswell to help readers understand Johnson in all his roles.

### 3. Narrative Technique-

One of the most striking features of Boswell's biography is the narration. By recording conversations, Boswell allows Johnson to speak for himself. For instance, when Samuel Johnson wrote for The Gentleman's magazine in the year 1740, he also wrote an Essay on Epitaphs and 'Epitaphs on Philips, a musician'. These were very eloquently written and rich in its language. Boswell gives an account of when Mr. Garrick repeated an Epitaph upon this Philips by Dr. Wilkes, Johnson stirring his tea and in a state of meditation, rephrased the entire epitaph which embellished it further. These conversations recorded by James Boswell adds life to its text. It makes Johnson alive through such small incidents where we as readers can better understand him. This striking feature of Boswell's biography successfully captures the wit and repartee that characterized Johnson's interaction with his contemporaries.

### 4. Psychological Depth:

Boswell's portrayal of Johnson delves deeply into the psychological aspects of his character. Johnson's struggle with mental health, particularly his bouts of depression give the readers a peek in Johnson's state of mind. Boswell's background in law and his own interest to understand human behaviour enabled him to understand Johnson's psyche with a depth that was seldom covered in biographies that time.

### Criticism and Controversy:

Upon its publication in the year 1791, *Life of Samuel Johnson*, received a widespread acclaim. Reviewers praised Boswell for his detailed and engaging portrayal of Johnson. However, some contemporaries criticised Boswell for his detailed and engaging portrayal of Johnson for what they perceived as excessive personal intrusion. Despite this criticism, the biography quickly established itself as a significant literary work. Many scholars have debated on the accuracy of Boswell's biography. Some have also questioned the reliability of Boswell's account. Some have also alleged that he has used his imagination to embellish or alter certain details of his life in order to create a more compelling narrative. Others have examined Boswell's psychological motivations, exploring how his insecurities and ambitions may have influenced his portrayal of Johnson.

### Conclusion

James Boswell's *Life of Johnson* provides a rich and detailed exploration of Johnson's intellectual and moral dimensions. Through, Boswell's meticulous documentation and insightful commentary, readers gain a comprehensive understanding of Johnson as a thinker and a moralist. The intellectual and moral exploration in the biography not only illuminates Johnson's character but also offers valuable insights into the broader and ethical landscape of the 18$^{th}$ century. Through this work, Boswell immortalised Johnson but also established biography as a vital and dynamic literary genre.

Thus, Boswell's portrayal of Johnson's intellectual pursuits and moral reflections continue to resonate, offering timeless lessons on the interplay between thought and character.

## 13.10 QUESTIONS

**A. Check Your Progress:**

1. Explain biography as a genre with respect to some examples from James Boswell's 'Life of Johnson'.
2. Explain how 'Life of Johnson' is unique and pioneering in establishing biography as a genre.

B. Read biographies mentioned in the suggested reading section and analyse its features, narrative style, setting, themes and rhetorical devices, if used.

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# 14

# SPEECHES & PERIODICALS

**Unit Structure:**



## 14.1 SPEECHES AND PERIODICALS (BACKGROUND)

**1. Socio-cultural, political and intellectual currents that shaped the rise of periodicals and speeches.**

The rise of the periodical press and oratory is a conspicuous feature in the literary history of the 18th century, which is called the Age of Prose and reason. Defoe, Steele and Addison are the most notable contributors of the periodical form.

The freedom of the press was curtailed by Cromwell in 1655, and the only paper permitted was the official mouthpiece for the purpose of propaganda. With the Restoration, the freedom of the press was restored, and a large number of newspapers and other forms of writing flourished. The art of journalism began to change, and its advertising and entertaining aspects were carefully recognized. The expiry of the Licensing Act in 1695 halted state censorship of the press. During the next 20 years there were to be 10 general elections. These two factors combined to produce an enormous growth in the publication of political literature. The bitter rivalries between the Tories and the Whigs, at the beginning of the 18th century, gave scope for the rapid expansion of the periodical press.

The late 17th and early 18th century witnessed the rise of new kind of publication called the periodical, that marked a high point of journalism. This publication included not just news but also socio-political commentaries, opinion essays, letters and sometimes even fiction and poetry. With increasing literacy—especially among women—and a quickening interest in new ideas, the magazine filled out and became better established. In Britain, three early "essay periodicals" had enormous influence: Daniel Defoe's *The Review* (1704–13; thrice weekly); Sir Richard Steele's *The Tatler* (1709–11; thrice weekly), to which Joseph

Addison soon contributed; and Addison and Steele's *The Spectator* (1711–12, briefly revived in 1714; daily). Though they resembled newspapers in the frequency of their appearance, they were more like magazines in content. *The Review* introduced the opinion-forming political article on domestic and foreign affairs, while the cultivated essays of *The Tatler* and *The Spectator*, designed "to enliven morality with wit, and to temper wit with morality," did much to shape the manners and taste of the age. The latter had countless imitators not only in Britain, where there were in addition the *Female Tatler* (1709–10) and the *Female Spectator* (1744–46), but also on the Continent and later in America.

Although, most of these periodicals were read in coffeehouses, many were also delivered at homes and book stores. Interestingly, after being printed in London, these periodicals did not remain restricted to the city but were also disseminated in various provinces like Oxford and Dublin, where they enjoyed large readership.

**2. Rise of periodicals in the 18th century, Importance of periodicals of Joseph Addison and Richard Steele as reflections on topical issues. Demand for entertainment periodicals with the rising middle and working classes. Changes in 20th century periodicals - advertising, illustrations, rise of mass-market magazine and magazines for women. Stylistic devices, gestures and oratory in speeches. Speeches as mass address and propaganda in the age of television and social media.**

The periodical began as one focused on news but then gradually included a more essay-type style. Its stated purpose was to inform readers of political news and to provide entertainment. They tackled a great range of topics, from politics (championing Whig values) to fashion, from aesthetics to the development of commerce. They aligned themselves with those who wished to see a purification of manners after the laxity of the Restoration and wrote extensively, with descriptive and reformative intent, about social and family relations, attacking gambling and practice of duelling. The success with which Addison and Steele established the periodical essay as a prestigious form can be judged by the fact that they were to have more than 300 imitators before the end of the century.

Later in the century other periodical forms developed. Edward Cave invented the idea of the *magazine*, founding the hugely successful *Gentleman's Magazine* in 1731. One of its most prolific early contributors was the young Samuel Johnson. Dr Johnson produced, between 1750 and 1752*, The Rambler*, which appeared twice weekly. Most essays in The Rambler are found to have moral themes. Dr. Johnson was also associated with the paper *The Idler*, to which he contributed a series of weekly essays, often satirical in intent, from 1758 to 1760. Periodical writing was a major part of Johnson's career, as it was for writers such as Fielding and Goldsmith.

The practice and the status of criticism were transformed in mid-century by the *Monthly Review* (founded 1749) and the *Critical Review* (founded

1756). From this period the influence of reviews began to shape literary output, and writers began to acknowledge their importance.

Another development during this period was the increase in wealth and leisure of the English middle classes and the improvement in women's education that turned several women into readers. Though, undoubtedly the early modern public sphere was dominated by men, a large number of publishers jumped at the opportunity to expand their female readership. Starting with John Dunton's Athenian Mercury (1691– 97), many periodicals began devoting one or more issues (or sections) to topics that were likely to please and attract the ladies. A short-lived experiment was the renaming of the October issue of the Gentleman's Journal, as '*The Lady's Journal'*. Amusingly, the first imitators of *The Tatler* were ostensibly women who published *The Female Tatler* three times a week for about a year. Although *The Female Tatler* claimed to have been penned by "A Society of Ladies", in reality, the author was a man called Bernard Mandeville. In later decades, when women actually began publishing journals, unlike 'Men's Periodicals', their themes remained mostly domestic and rarely political.

The content and literary style of the popular periodicals were very different from the newspapers. Steele and Addison, like Defoe disapproved of news mongering and did not support irresponsible interference in matters of the State. The new public sphere was therefore not one that obsessed solely over news and gossip. The periodicals were becoming an important medium for refined, socio-political and moral discussions – creating stable, civilised and courteous public spaces.

**3. Evolution of the genre of periodicals from Joseph Addison, Richard Steele, Jonathan Swift, to e-periodicals. Oratory of Macaulay, Gladstone, Richard Sheridan, Edmund Burke, Charles Fox, Winston Churchill.**

The 21st century technological revolution has skyrocketed the rise of periodicals – both academic and non-academic in electronic formats. An electronic journal is a periodical publication which is published in electronic format, usually on the Internet.

Electronic journals have several advantages over traditional printed journals:

1. You can search the contents pages and/or the full text of journals to find articles on a certain subject.
2. You can read journal articles on your desktop; you don't have to be in the Library.
3. You can e-mail articles to yourself or download them for printing.
4. The article that you want to read will always be available, even when the Library is closed.

5. Hypertext links allow you to move to different sections within individual journals or articles and can link you to related resources on the Internet.

6. Journals can include more images and audio-visual material.

7. Journals can be interactive - you can e-mail the author or editor with your comments.

Many electronic journals which are available are electronic versions of journals which exist in print.

Some journals are only available in electronic format and although some of these journals are of a high "academic" quality, please be aware that not all of them have gone through the same process of academic peer review as traditional print journals.

**Oratory**

Oratory is the rationale and practice of persuasive public speaking. It is immediate in its audience relationships and reactions, but it may also have broad historical repercussions. The orator may become the voice of political or social history.

A vivid instance of the way a speech can focus the concerns of a nation was Martin Luther King's address to a massive civil rights demonstration in Washington, D.C., in 1963. Repeating the phrase "I have a dream," King applied the oratorical skill he had mastered as a preacher to heighten his appeal for further rights for U.S. Blacks to an intensity that galvanized millions.

An oration involves a speaker; an audience; a background of time, place, and other conditions; a message; transmission by voice, articulation, and bodily accompaniments; and may, or may not, have an immediate outcome.

Rhetoric, classically the theoretical basis for the art of oratory, is the art of using words effectively. Oratory is instrumental and practical, as distinguished from poetic or literary composition, which traditionally aims at beauty and pleasure. The orator in his purpose and technique is primarily persuasive rather than informational or entertaining. An attempt is made to change human behaviour or to strengthen convictions and attitudes. Argument and rhetorical devices are used, as are evident, lines of reasoning, and appeals that support the orator's aims. Exposition is employed to clarify and enforce the orator's propositions, and anecdotes and illustrations are used to heighten response.

In the golden age of British political oratory of the late 18th century, greater parliamentary freedom and the opportunity to defend and extend popular rights gave political oratory tremendous energy, personified by such brilliant orators as both the elder and the younger William Pitt, John Wilkes, Charles James Fox, Richard Sheridan, Edmund Burke, and William Wilberforce. Parliamentary reforms of the 19th century,

initiated and promoted by Macaulay, Disraeli, Gladstone, and others of the century, led to more and more direct political speaking on the hustings with the rank and file outside Parliament. Burke and his contemporaries had spoken almost entirely in the Commons or Lords, or to limited electors in their borough homes, but later political leaders appealed directly to the population. With the rise of the Labour Party in the 20th century and the further adaptation of government to the people, delivery became less declamatory and studied. The dramatic stances of the 18th-century parliamentary debaters disappeared as a more direct, spontaneous style prevailed. As delivery habits changed, so did the oratorical language. Alliteration, antithesis, parallelism, and other rhetorical figures of thought and of language had sometimes been carried to extremes, in speeches addressed to those highly trained in Latin- and Greek-language traditions. These devices gave way, however, to a clearness of style and vividness consonant with the idiom of the common man and later with the vocabulary of radio and television.

**Thomas Babington Macaulay, 1st Baron Macaulay**, ( 25 October 1800 – 28 December 1859) was a British historian, poet, and Whig politician, who served as the Secretary at War between 1839 and 1841, and as the Paymaster General between 1846 and 1848. Macaulay in 1834 went to India, where he served on the Supreme Council between 1834 and 1838. His *Minute on Indian Education* of February 1835 was primarily responsible for the introduction of Western institutional education to India.

Macaulay's maiden speech in Parliament advocated abolition of the civil disabilities of the Jews in the UK. He extensively wrote that Islam and Hinduism had little to offer to the world, and that Arabic, Persian and Sanskrit literature had little contribution to humanity.

**William Ewart Gladstone** (29 December 1809 – 19 May 1898) was a British statesman and Liberal politician. In a career lasting over 60 years, he was Prime Minister of the United Kingdom for 12 years, spread over four non-consecutive terms (the most of any British Prime Minister beginning in 1868 and ending in 1894.

Gladstone studied at Oxford where he served as President of the Oxford Union, and developed a reputation as an orator, which followed him into the House of Commons. At university, Gladstone was a Tory and denounced Whig proposals for parliamentary reform in a famous debate at the Oxford Union in May 1831. Gladstone's 45-minute speech made a great impression on those present and his Amendment carried 94 votes to 38.

In his Parliamentary speeches on the issue of slavery Gladstone advocated gradual rather than immediate emancipation, and proposed that slaves should serve a period of apprenticeship after being freed. In June 1833, Gladstone concluded his speech on the 'slavery question' by declaring that though he had dwelt on "the dark side" of the issue, he looked forward to "a safe and gradual emancipation".

Gladstone was an intense opponent of the opium trade. Gladstone emerged as a fierce critic of the Opium Wars, which Britain waged to re-legalise the British opium trade into China, which had been made illegal by the Chinese government. He publicly lambasted the wars as "*Palmerston's Opium War*" and said that he felt "in dread of the judgements of God upon England for our national iniquity towards China" in May 1840. A famous speech was made by Gladstone in Parliament against the First Opium War. Gladstone criticised it as "a war more unjust in its origin, a war more calculated in its progress to cover this country with permanent disgrace".

**Richard Brinsley Butler Sheridan** (1751 –1816) was an Anglo-Irish playwright, writer and Whig politician who sat in the British House of Commons from 1780 to 1812.

In 1780, Sheridan entered the House of Commons as the ally of Charles James Fox on the side of the American Colonials in the political debate of that year. In 1787 Sheridan demanded the impeachment of Warren Hastings, the first Governor-General of India. His speech in the House of Commons was described by Edmund Burke, Charles James Fox, and William Pitt as the greatest ever delivered in ancient or modern times.

In 1793, during the debates on the Aliens Act designed to prevent French Revolutionary spies and saboteurs from flooding into the country, Edmund Burke made a speech in which he claimed there were thousands of French agents in Britain ready to use weapons against the authorities. To dramatically emphasise his point, he threw down a knife onto the floor of the House of Commons. Sheridan shouted, 'Where's the fork?', which led to much of the house collapsing in laughter.

**Edmund Burke** (1729 -1797) was an Anglo-Irish statesman and philosopher who spent most of his career in Great Britain. Born in Dublin, Burke served as a Member of Parliament between 1766 and 1794 in the House of Commons of Great Britain with the Whig Party.

Burke was a proponent of underpinning virtues with manners in society and of the importance of religious institutions for the moral stability and good of the state. These views were expressed in his *A Vindication of Natural Society* (1756). In his speeches he criticised the actions of the British government towards the American colonies, including its taxation policies. Burke also supported the rights of the colonists to resist metropolitan authority, although he opposed the attempt to achieve independence. He is remembered for his speeches in support for Catholic emancipation, the impeachment of Warren Hastings from the East India Company, and his staunch opposition to the French Revolution.

In his *Reflections on the Revolution in France* (1790), Burke asserted that the revolution was destroying the fabric of "good" society and traditional institutions of state and society, and he condemned the persecution of the Catholic Church that resulted from it. This led to his becoming the leading figure within the conservative faction of the Whig Party.

Burke joined the circle of leading intellectuals and artists in London of whom Samuel Johnson was the central luminary. This circle also included David Garrick, Oliver Goldsmith and Joshua Reynolds. Edward Gibbon described Burke as "the most eloquent and rational madman that I ever knew".

**Charles James Fox** (1749-1806), was a British Whig politician and statesman whose parliamentary career spanned 38 years of the late 18th and early 19th centuries.

Fox rose to prominence in the House of Commons as a forceful and eloquent speaker with a, thought at that time with rather conservative and conventional opinions. However, with the coming of the American War of Independence and the influence of the Whig Edmund Burke, Fox's opinions evolved into some of the most radical to be aired in the British Parliament of his era. In his speeches he became noted as an anti-slavery campaigner, a supporter of the French Revolution and a leading parliamentary advocate of religious tolerance and individual liberty.

The 20th century saw the development of two leaders of World War II who applied oratorical techniques in vastly different ways with equal effect. It was primarily through his oratory that Adolf Hitler whipped the defeated and divided Germans into a frenzy of conquest, while Winston Churchill used his no less remarkable powers to summon up in the English people their deepest historical reserves of strength against the onslaught. Subsequently, though the importance of persuasive speech in no way diminished, radio and television reshaped the method of delivery in radical ways. The radio fireside chats of Pres. Franklin Roosevelt were the most successful of his persuasions. In the televised debates of John F. Kennedy and Richard Nixon during the U.S. presidential campaign in 1960, the candidates might be said to have been most persuasive when they were least oratorical, in the traditional sense of the term. Nonetheless, even conventional oratory persisted as peoples in newly developing nations were swept up into national and international political struggles. Even today during election oratorial skills during televised debates between political candidates play a huge part.

## 14.4 TEXT SPEECHES

**Winston Churchill. "Blood, Toil, Tears and Sweat" May 13, 1940. First Speech as Prime Minister to House of Commons, 2 Units**
https://winstonchurchill.org/resources/speeches/1940-thefinest-hour/blood-toil-tears- and- sweat-2/

On 13 May 1940, Winston Churchill stood before the House of Commons to explain that he had accepted the King's invitation to form a Government when only days previously it had been generally believed that the Foreign Secretary Lord Halifax would be Neville Chamberlain's successor. Chamberlain's position as Prime Minister had become increasingly precarious after the German invasion of Denmark and Norway at the beginning of the month, leading to much Parliamentary criticism of his leadership in the Norway Debate on 7-8 May. As First Lord of the

Admiralty, Churchill himself was responsible for the British operations in Scandinavia, however Chamberlain took responsibility for the naval debacle and resigned. Churchill's inaugural speech as wartime leader exhibited many of the galvanising characteristics of his rhetoric as he spoke of offering nothing but 'blood, toil, tears and sweat' and of 'Victory at all costs, Victory in spite of all terror, Victory however long and hard the road may be'.

This speech has become well known as the first of many morale-boosting speeches made by Churchill to inspire the British to keep fighting against a seemingly invincible enemy — Nazi Germany. Churchill recognized the necessity of war. Peace, he thought, meant submission and submission death. Churchill's message was simple but powerful: Britain must fight; Britain must win.

Churchill opens by outlining the motion that he is proposing to Parliament: that the House formally register their support for the new government under Churchill that has been formed to lead Britain to victory in the Second World War (WWII). Churchill observes that both Parliament and the nation alike want this new government to reflect all parties, including those that supported and objected to the previous government. He confirms that, accordingly, he has built a diverse governing body with representatives from all parties.

The speech then provides important information to the House of Commons. It covers key changes that Churchill has made to the government since becoming prime minister, offers Churchill's justification that calling this meeting is "in the public interest" (Paragraph 4), and states the proposed date of the next meeting. In Churchill's overview of the changes that have been made—including his appointment to the position of prime minister and the filling of various key positions and offices—he emphasizes The Importance of National Unity. The War Cabinet represents "the unity of the nation" (Paragraph 3), and "three party Leaders have agreed to serve" in high-ranking positions of a government formed at "the evident wish and will of Parliament and the nation" (Paragraph 3). These claims all imply that the new government's legitimacy is absolute, as it represents the unanimous will of the British people themselves and the whole spectrum of political parties.

Churchill then formally invites the House to vote on the Motion of Confidence in his name, but instead of ceding the floor immediately to a vote, he instead launches into the second half of his speech. This section is essentially an argument in favor of the government, Churchill's leadership, and the war effort. One of the foundations of Churchill's argument is the urgency and Historical Significance of Current Events. The progress of the war in Europe was moving apace even as Churchill spoke, with the German invasion of the Low Countries having begun mere days earlier and the Battle of France now in its opening stages. As a historian, Churchill was able to put such events in historical context as they occurred and was well aware of the historical significance that WWII would likely have as "one of the greatest battles in history" (Paragraph 5). He takes care to establish the gravity of the current situation, the "extreme

urgency and rigor of events" (Paragraph 3), and the consequent need for decisive and efficient action. Votes of no confidence are thereby discouraged through the narrative that Churchill constructs, which makes even valid objections seem like petty and dangerous impediments to vital work.

Aware of his relative unpopularity in Parliament, having spent much of the 1930s as a political outcast due to his then controversial opposition to appeasement, Churchill forestalls any potential criticisms against himself with a self-effacing humbleness. "I hope I may be pardoned," he says, citing the "need for allowance, all allowance" for anything lacking in his conduct (Paragraph 5). He also works to establish himself as a sympathetic figure, a man wholly dedicated to duty and patriotism: "I have nothing to offer but blood, toil, tears and sweat" (Paragraph 5). This approach lessens Churchill's perceived culpability for any errors he may make. Simultaneously, it encourages others to contribute similarly and to put aside personal interests and qualms that might set them in opposition to the new government or the war.

The final paragraph contains even more of Churchill's characteristic rhetorical flourishes and focuses on persuading listeners of Churchill's view on War as a Necessary Evil under the circumstances. He alludes to the hardships of war as "an ordeal of the most grievous kind" (Paragraph 6). This acknowledgement addresses the widespread antipathy to war following the collective trauma of the First World War, but the point is immediately offset by Churchill's argument that such suffering is necessary because the alternative is so much worse. Churchill declares their foe "a monstrous tyranny, never surpassed in the dark, lamentable catalogue of human crime" (Paragraph 6). Moreover, he promises that victory is the only means of survival for the British Empire and all it represents. The speech closes with a final call to arms and appeal to national unity: "come then, let us go forward together with our united strength" (Paragraph 6).

Following the "Blood, Toil, Tears and Sweat" speech, the motion of confidence passed unanimously, demonstrating the support of the House of Commons for the new government under Churchill. It took several more months and a further handful of iconic speeches before Churchill truly gained the confidence of the House, but he nonetheless succeeded in doing as he promised: leading the nation through the turbulent years of WWII and to victory, thereby cementing his own place in history.

## 14.5 MARGARET THATCHER. SPEECH TO CONSERVATIVE PARTY CONFERENCE ('THE LADY'S NOT FOR TURNING "THE REASON WHY"] OCT 10 1980

https://www.margaretthatcher.org/document/104431

**The lady's not for turning**" was a phrase used by Margaret Thatcher, then Prime Minister, in her speech to the Conservative Party Conference on 10 October 1980. The term has thus been applied as a name

to the speech in its entirety. It is considered a defining speech in Thatcher's political development, becoming something of a Thatcherite motto.

The phrase made reference to Thatcher's refusal to perform a "U-turn" in response to opposition to her liberalisation of the economy, which some commentators as well as her predecessor as Conservative leader Edward Heath had urged, mainly because unemployment had risen to 2 million by the autumn of 1980 from 1.5 million the previous year and the economy was in recession, with unemployment exceeding 3 million by the time the recession ended in 1982.

The conservatives are entering their second year, hence the reason why Margaret Thatcher decides to present a speech outlining their achievements and representing them as a superior party. In her speech, "The Lady's Not for Turning", Margaret Thatcher attempts to persuade the Party conference to follow her agenda. She employs the rule of three, contrast, and hypophora in order to represent her party as more powerful in comparison to other parties. The purpose for representing her party as powerful was so that she could unite the members and gain a better opinion within her party. Thatcher utilizes the rule of three to demonstrate that her Party has the power to resolve the economic issues plaguing the country.

When she discusses the achievements of her party, she states that "We've undertaken a heavy load of legislation, a load we don't intend to repeat because we don't share the socialist fantasy that achievement is measured by the number of laws you pass." In this statement, she demonstrates that her success is quality over quantity. This shows that her party ascertains that they have concise and effective decisions. On the other hand, she deliberately manipulates her audience to think horribly of the opposing party. This is due to the fact that her statement creates a perception that fantasies and delusions deceives the socialists. By doing so, it divides the nation. In addition, that use of contrast enforces the credibility of her party as one that produces results. She continues her argument when she mentions "We showed over Rhodesia that the whole marks of Tory policy are, as they always have been, realism and resolve. Not for us the disastrous fantasies of unilateral disarmament, of withdrawal from NATO, of abandoning Northern Ireland."

## 14.6 PERIODICAL ESSAYS

**Joseph Addison. "Abigails (male) for ladies" Spectator No. 45, Saturday, April 21, 171** llittps://www.gutenberg.org/liles/12030/12030-11/SV1/Spcctatorl.htmlllsection45

**The Spectator**, a periodical published in London by the essayists Sir Richard Steele and Joseph Addison from March 1, 1711, to Dec. 6, 1712 (appearing daily), and subsequently revived by Addison in 1714 (for 80 numbers). It succeeded *The Tatler,* which Steele had launched in 1709. In its aim to "enliven morality with wit, and to temper wit with

morality," *The Spectator* adopted a fictional method of presentation through a "Spectator Club," whose imaginary members extolled the authors' own ideas about society. These "members" included representatives of commerce, the army, the town and of the country gentry. The papers were ostensibly written by Mr. Spectator, an "observer" of the London scene. The conversations that *The Spectator* reported were often imagined to take place in coffeehouses, which was also where many copies of the publication were distributed and read.

Though Whiggish in tone, *The Spectator* generally avoided party-political controversy. An important aspect of its success was its notion that urbanity and taste were values that transcended political differences. Almost immediately it was hugely admired; Mr. Spectator had, observed the poet and dramatist John Gay, "come on like a Torrent and swept all before him."

The real authors of the essays were free to consider whatever topics they pleased, with reference to the fictional framework (as in Steele's account of Sir Roger's views on marriage, which appeared in issue no. 113) or without it (as in Addison's critical papers on *Paradise Lost,* John Milton's epic poem, which appeared in issues no. 267, 273, and others).

Given the success of *The Spectator* in promoting an ideal of polite sociability, the correspondence of its supposed readers was an important feature of the publication. These letters may or may not, on occasion, have been composed by the editors.

In addition to Addison and Steele themselves, contributors included Alexander Pope, Thomas Tickell, and Ambrose Philips. Addison's reputation as an essayist has surpassed that of Steele, but their individual contributions to the success of *The Spectator* are less to the point than their collaborative efforts: Steele's friendly tone was a perfect balance and support for the more dispassionate style of Addison. Their joint achievement was to lift serious discussion from the realms of religious and political partisanship and to make it instead a normal pastime of the leisured class. Together they set the pattern and established the vogue for the periodical throughout the rest of the century and helped to create a receptive public for the novelists, ensuring that the new kind of prose writing—however entertaining—should be essentially serious.

## 14.7 RICHARD STEELE'S SPECTATOR NO. 49, THURSDAY APRIL 26, 1711

https://www.gutenberg.org/files/12030/12030h/SV1/Spectator1

Steele secured his place in literary history by launching the thrice-weekly essay periodical *The Tatler.* Writing under the name (already made famous by the satirist Jonathan Swift) of Isaac Bickerstaff, Steele created the mixture of entertainment and instruction in manners and morals that was to be perfected in *The Spectator.* "The general purpose of the whole,"

wrote Steele, "has been to recommend truth, innocence, honour, and virtue, as the chief ornaments of life"; and here, as in the later periodical, can be seen his strong ethical bent, his attachment to the simple virtues of friendship, frankness, and benevolence, his seriousness of approach tempered by the colloquial ease and lightness of his style. Addison contributed some 46 papers and collaborated in several others, but the great bulk of the 271 issues were by Steele himself, and, apart from bringing him fame, it brought a measure of prosperity. The exact cause of *The Tatler'*s demise is uncertain, but probably the reasons were mainly political as the power had shifted to the Tories.

*The Tatler*'s greater successor, first appearing on March 1, 1711, was avowedly nonpolitical and was enormously successful. *The Spectator* was a joint venture; Steele's was probably the more original journalistic flair, and he evolved many of the most celebrated ideas and characters (such as Sir Roger de Coverley), although later Addison tended to develop them in his own way. Steele's attractive, often casual style formed a perfect foil for Addison's more measured, polished, and erudite writing. Of the 555 daily numbers, Steele contributed 251 (though about two-thirds made up from correspondents' letters).