

BA ENG-201

SELECTION IN ENGLISH PROSE

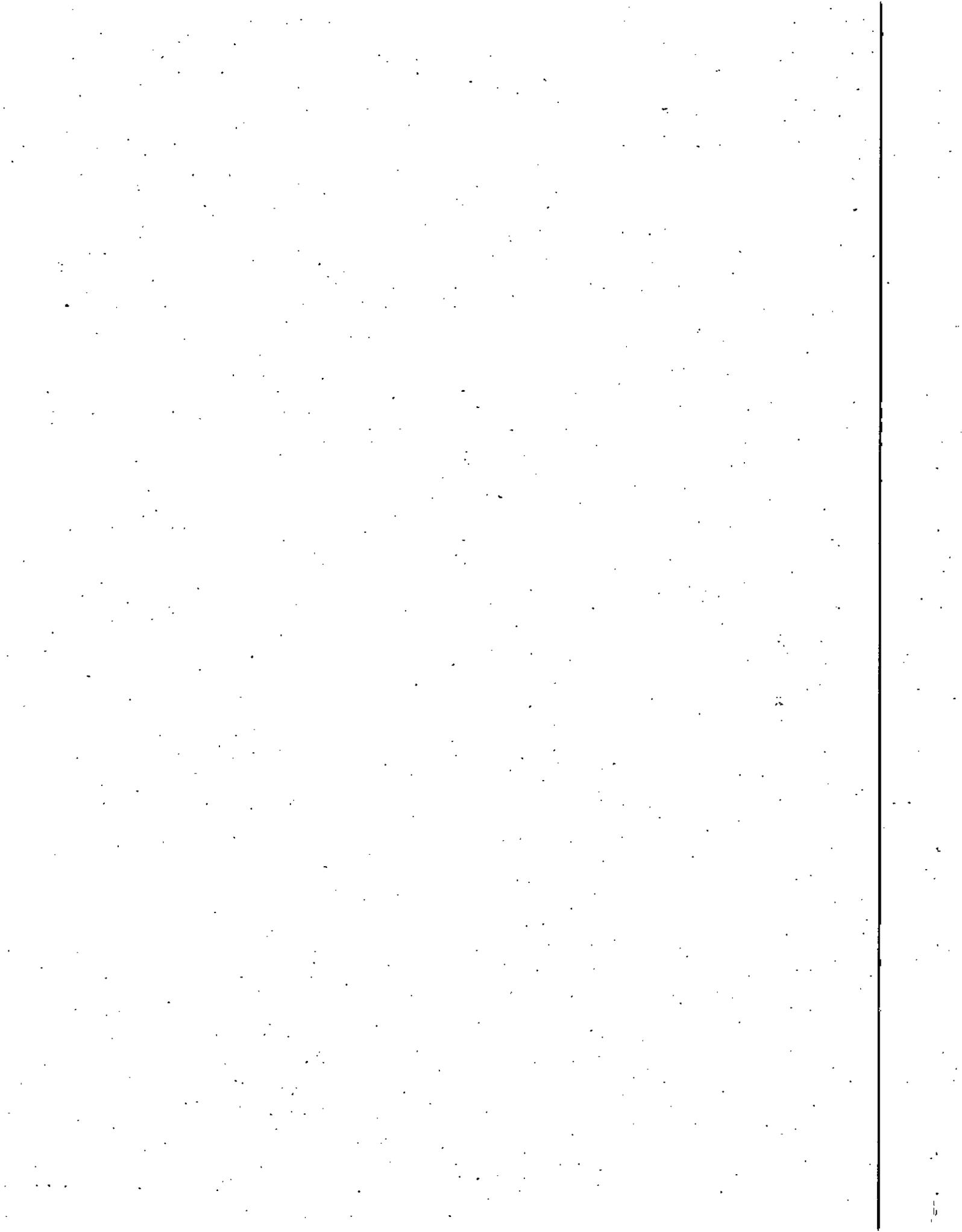


DIRECTORATE OF DISTANCE EDUCATION

SWAMI VIVEKANAND

SUBHARTI UNIVERSITY

Meerut (National Capital Region Delhi)



SELECTION IN ENGLISH PROSE

BA ENG-201

Self Learning Material



Directorate of Distance Education

SWAMI VIVEKANAND
SUBHARTI
UNIVERSITY
Meerut
UGC Approved
Where Education is a Passion ...

MEERUT-250005

UTTAR PRADESH

Developed by : Dr. Manisha Luthra

Assessed by:

Study Material Assessment Committee, as per the SVSU ordinance No. VI (2).

Copyright © Laxmi Publications Pvt Ltd.

No part of this publication which is material protected by this copyright notice may be reproduced or transmitted or utilized or stored in any form or by any means now known or hereinafter invented, electronic, digital or mechanical, including photocopying, scanning, recording or by any information storage or retrieval system, without prior permission from the publisher.

Information contained in this book has been published by Laxmi Publications Pvt Ltd and has been obtained by its authors from sources believed to be reliable and are correct to the best of their knowledge. However, the publisher and its author shall in no event be liable for any errors, omissions or damages arising out of use of this information and specially disclaim and implied warranties or merchantability or fitness for any particular use.

Published by : Laxmi Publications Pvt Ltd., 113, Golden House, Daryaganj, New Delhi-110 002.

Tel: 43532500, E-mail: info@laxmipublications.com

DEM-7737-060.16-SELECT ENG PRO BAENG202

C—0000/021/07

Typeset at: Atharv Writer

Printed at: N. K. Book Binder

Edition: 2021

CONTENTS

Units

Page No.

1. Francis Bacon and Oliver Goldsmith	1-38
1.1 Learning Objectives	1
1.2 Introduction	1
1.3 Francis Bacon	3
1.4 Of Studies: Detailed Study	24
1.5 Of Studies: Critical Analysis	27
1.6 Oliver Goldsmith	30
1.7 Man in Black	33
2. Joseph Addison and Robert Lynd	39-61
2.1 Learning Objectives	39
2.2 Introduction	39
2.3 Joseph Addison	40
2.4 A Dream of the Painters	48
2.5 Robert Lynd	50
2.6 The Pleasures of Ignorance	57
3. A.G. Gardiner and Aldous Huxley	62-92
3.1 Learning Objectives	62
3.2 Introduction	62
3.3 A.G. Gardiner	63
3.4 My Fellow Traveller	76
3.5 Aldous Huxley	81
3.6 Huxley Writing style	82
3.7 Selected Snobberies	84
4. Bertrand Russell and George Orwell	93-121
4.1 Learning Objectives	93
4.2 Introduction	93
4.3 Bertrand Russell	94

4.4	Bertrand Russell as an Essayist	96
4.5	The Function of Teacher	109
4.6	Critical Analysis – The Functions of a Teacher	116
4.7	Russell Opposes the State Control over Education	117
4.8	George Orwell	118

SYLLABUS

B.A.English 1st Year (II- Sem)

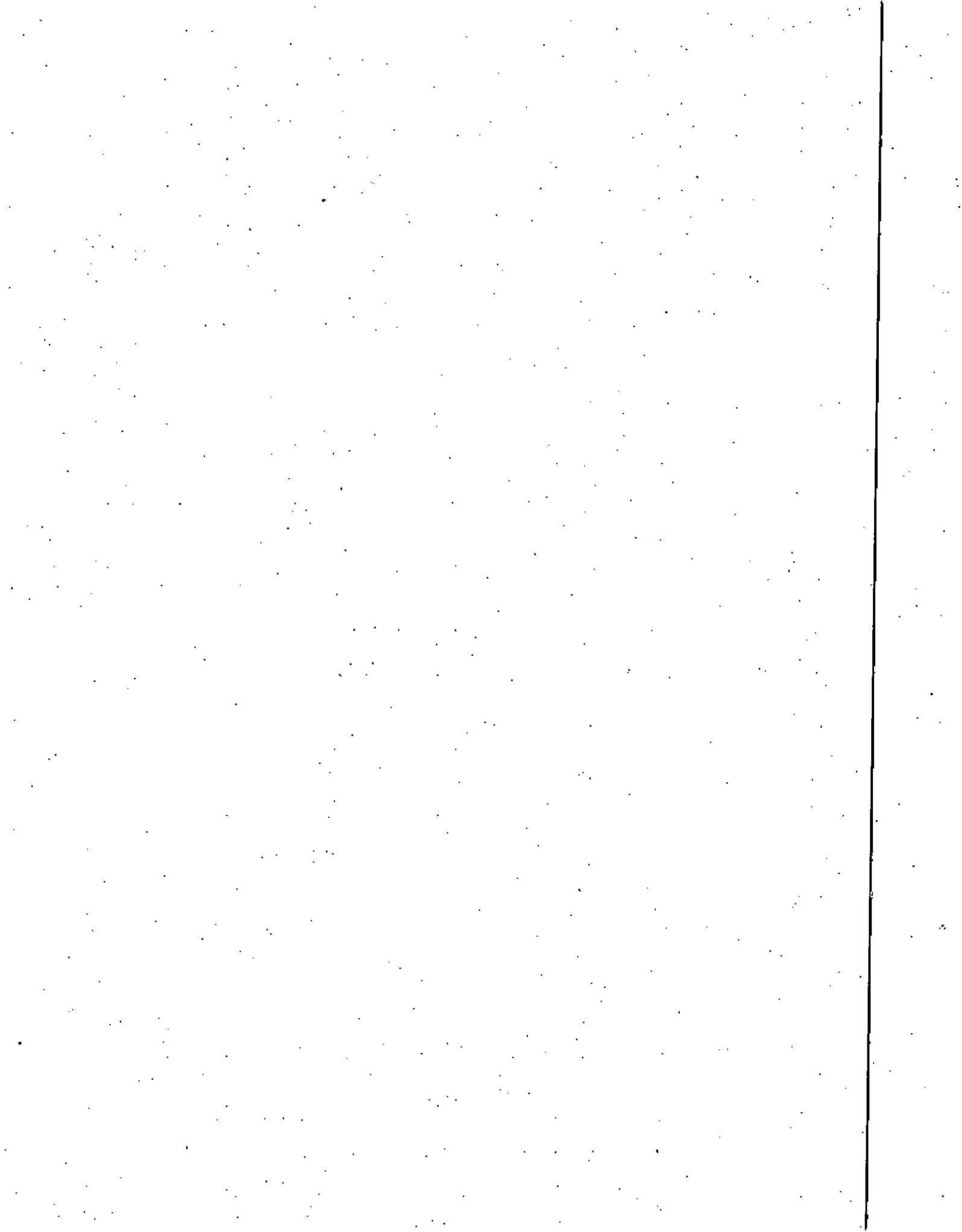
Selection In English Prose

Course Code: BA ENG-201

Course Objectives-

- To develop an analytical perspective among the students for higher education.
- To develop understanding of the desirability of British writers for English literature.
- To develop communication skill for creating an effective environment.

Curriculum	
Unit- One	<ul style="list-style-type: none">• Francis Bacon: Of Studies• Oliver Goldsmith: The Men in Black
Unit- Two	<ul style="list-style-type: none">• Joseph Edıson: A Dream of Painters• Robert Lynd: The Pleasure of Ignorence
Unit- Three	<ul style="list-style-type: none">• A.G.Gardiner: My Fellow Traveller• Aldous Huxley: Selected Snobberies
Unit- Four	<ul style="list-style-type: none">• Bertrand Russell: The function of a teacher.• George Orwell: What is Science?



Francis Bacon and Oliver Goldsmith

Notes

(Structure)

- 1.1 Learning Objectives
- 1.2 Introduction
- 1.3 Francis Bacon
- 1.4 Of Studies: Detailed Study
- 1.5 Of Studies: Critical Analysis
- 1.6 Oliver Goldsmith
- 1.7 Man in Black
- 1.8 Summary
- 1.9 Review Questions
- 1:10 Further Readings

1.1 Learning Objectives

After studying the chapter, students will be able to:

- Know about Francis Bacon;
- Make the critical analysis of the essay 'Of Studies';
- Know about Oliver Goldsmith.

1.2 Introduction

The origins of English prose come relatively late in the development of English literary experience. This apparently is true of most prose literatures, and the explanation seems to lie in the nature of prose. Even in its beginnings the art of prose is never an unconscious, never a genuinely primitive art. The origins of prose literature can consequently be examined without venturing far into those misty regions of theory and speculation, where the student of poetry must wander in the attempt to explain beginnings which certainly precede the age of historical documents, and perhaps of human record of any kind. Poetry may be the more ancient, the more divine art, but prose lies nearer to us

Notes

and is more practical and human. Being human, prose bears upon it, and early prose especially, some of the marks of human imperfection. Poetry of primitive origins, for example the ballad, often attains a finality of form which art cannot better, but not so with prose. Perhaps the explanation of this may be that poetry is concerned primarily with the emotions, and the emotions are among the original and perfect gifts of mankind, ever the same; whereas prose is concerned with the reasonable powers of man's nature, which have been and are being only slowly won by painful conquest. Whether this be a right explanation or not, it is certainly true that in its first efforts English prose is uncertain and faltering, that it often engages our sympathies more by what it attempts to do than by what it actually accomplishes.

Poetry was considered more respectable than prose. Gradually prose also developed and acquired an equal status with poetry. The first name in the history of English prose is that of Alfred (848-901), who belonged to the Anglo-Saxon period. The oldest historical record in English and the best monument of early English prose is the Anglo-Saxon 'Chronicle'.

Next followed the Anglo-Norman period. A major work of this period is 'Ancren Riwle' (Rule of the Anchoresses). It is regarded as the most beautiful piece of old English prose ever written. English was not a major language in the world at that time. Major works in twelfth and thirteenth century consist of works of small value and slight quality. This period is of transition from French and Latin. English prose was considered as a medium for translation.

The modern English prose, according to George Saintsbury began from 1350. This period witnessed the great turning point which was partly due to the concentration of English patriotic sentiments aroused by the military conquests of Edward III.

New English prose made a real start almost for the first time. Four writers of prose are noteworthy in this period – Chaucer the poet, Wyclif the controversialist, Trevisa the Chronicler, and the shadowy personage long known as Sir John Mandeville. All these were basically translators in a less or greater degree, and also were the founders of English prose writing. Malory and Berners top the list of writers of English prose in the fifteenth century.

It was a period of experiments where conscious efforts were made to develop a prose style following the path of Chaucer and Wyclif. Prose was written in several different branches of literature, history, law, politics, theology, philosophy, sermons, and letters etc. But it mostly depended on translations. Europe witnessed the Renaissance in the field of creative writings in the fifteenth century. People developed interest in classical writings of ancient Greece and Rome. The influence of the new learning was not at first beneficial, on the whole writers were overladen with their new acquisitions and did not

know what to do with them. Classical allusions became abundant. And, there was a danger for English to lose its separate identity, its spelling, diction, syntax, versification and style in the process of being overburdened with classicism, but the translations kept up English prose on the path of development. This time period also witnessed the invention of printing from moveable fonts. It in fact proved to be a social and literary revolution. After the first book printed by William Caxton in 1477, the printing enlarged the bounds and influence of literature. The Reformation led to a further increase in the number of writers and readers and to a certain facility in composition. The reformation produced models of magnificent prose in English scriptures and in such works as Foxe's *Acts and Monuments*. The famous voyages of Columbus, Sebastian Cabot and Vasco de Gama, all between 1490 to 1500 turned the thoughts of men to larger views of the physical universe and brought into English life and letters the spirit of adventure that breathes through many of the best works of the spacious times of great Elizabeth.

In the development of literature, the revival of learning worked in two ways: it did much to emancipate thought from the bondage of medieval theology by restoring the generous spirit and ideals of pagan antiquity; and it presented writers with masterpieces of literature which they might take as models for their efforts. For these two reasons, the Renaissance is rightly taken as a chief source in the making of modern European literatures. England now began to share in these liberalising movements. Before the century was out, the new learning was firmly established at Oxford and Cambridge. The Reformation which occurred in the middle of the Sixteenth century was the work of a preacher, Hugh Latimer (1485-1555), whose energy and good sense produced some of the most pungent English prose of the period. Then there is the religious literature of the time. William Tyndale's English New Testament (1525), the Complete English Bible of Miles Coverdale (1535) and Cromwell's Great Bible (1535) show the steady growth of popular interest in the scriptures. These works exerted considerable influence on the development of a standard English prose. Poetry dominated the whole of the Renaissance. Prose, simple, restrained and clear, fit not to impassion but to instruct, not to flatter the imagination but to satisfy the reason, is very much exceptional in this age.

1.3 Francis Bacon

Francis Bacon was an English philosopher, statesman, scientist, jurist, and author. He served both as Attorney General and Lord Chancellor of England. Although his political career ended in disgrace, he remained extremely influential through his works, especially as philosophical advocate and practitioner of the scientific method during the scientific revolution. Bacon has been called the creator of empiricism. His works established and popularised inductive methodologies for scientific inquiry, often called the Baconian method, or simply the scientific method. His demand for a planned procedure of investigating all

*Francis Bacon and Oliver
Goldsmith*

Notes

things natural marked a new turn in the rhetorical and theoretical framework for science, much of which still surrounds conceptions of proper methodology today.

Bacon was knighted in 1603, and created both the Baron Verulam in 1618 and the Viscount St. Alban in 1621; as he died without heirs, both peerages became extinct upon his death. He famously died by contracting pneumonia while studying the effects of freezing on the preservation of meat.

Biography

Early Life

Bacon was born on 22 January 1561 at York House near the Strand in London, the son of Sir Nicholas Bacon by his second wife Anne (Cooke) Bacon, the daughter of noted humanist Anthony Cooke. His mother's sister was married to William Cecil, 1st Baron Burghley, making Burghley Francis Bacon's uncle. Biographers believe that Bacon was educated at home in his early years owing to poor health (which plagued him throughout his life), receiving tuition from John Walsall, a graduate of Oxford with a strong leaning towards Puritanism. He entered Trinity College, Cambridge, on 5 April 1573 at the age of twelve, living for three years there together with his older brother Anthony Bacon under the personal tutelage of Dr John Whitgift, future Archbishop of Canterbury. Bacon's education was conducted largely in Latin and followed the medieval curriculum. He was also educated at the University of Poitiers.

His studies brought him to the belief that the methods and results of science as then practised were erroneous. His reverence for Aristotle conflicted with his loathing of Aristotelian philosophy, which seemed to him barren, disputatious, and wrong in its objectives.

On 27 June 1576, he and Anthony entered de societate magistrorum at Gray's Inn. A few months later, Francis went abroad with Sir Amias Paulet, the English ambassador at Paris, while Anthony continued his studies at home. The state of government and society in France under Henry III afforded him valuable political instruction. For the next three years he visited Blois, Poitiers, Tours, Italy, and Spain. During his travels, Bacon studied language, statecraft, and civil law while performing routine diplomatic tasks. On at least one occasion he delivered diplomatic letters to England for Walsingham, Burghley, and Leicester, as well as for the queen. The sudden death of his father in February 1579 prompted Bacon to return to England. Sir Nicholas had laid up a considerable sum of money to purchase an estate for his youngest son, but he died before doing so, and Francis was left with only a fifth of that money. Having borrowed money, Bacon got into debt. To support himself, he took up his residence in law at Gray's Inn in 1579. It was at Cambridge that he first met Queen Elizabeth, who was impressed by his precocious intellect, and was accustomed to calling him "the young Lord Keeper".

Parliamentarian

Bacon had three goals: to uncover truth, to serve his country, and to serve his church. He sought to further these ends by seeking a prestigious post. In 1580, through his uncle, Lord Burghley, he applied for a post at court which might enable him to pursue a life of learning. His application failed. For two years he worked quietly at Gray's Inn, until he was admitted as an outer barrister in 1582.

His parliamentary career began when he was elected MP for Bossiney, Devon in a 1581 by-election. In 1584, he took his seat in parliament for Melcombe in Dorset, and subsequently for Taunton (1586). At this time, he began to write on the condition of parties in the church, as well as on the topic of philosophical reform in the lost tract, *Temporis Partus Maximus*. Yet he failed to gain a position he thought would lead him to success. He showed signs of sympathy to Puritanism, attending the sermons of the Puritan chaplain of Gray's Inn and accompanying his mother to the Temple Church to hear Walter Travers. This led to the publication of his earliest surviving tract, which criticised the English church's suppression of the Puritan clergy. In the Parliament of 1586, he openly urged execution for Mary, Queen of Scots.

About this time, he again approached his powerful uncle for help; this move was followed by his rapid progress at the bar. He became Bencher in 1586, and he was elected a reader in 1587, delivering his first set of lectures in Lent the following year. In 1589, he received the valuable appointment of reversion to the Clerkship of the Star Chamber, although he did not formally take office until 1608 – a post which was worth £16,000 a year.

In 1588 he became MP for Liverpool and then for Middlesex in 1593. He later sat three times for Ipswich (1597, 1601, 1604) and once for Cambridge University (1614).

He became known as a liberal-minded reformer, eager to amend and simplify the law. He opposed feudal privileges and dictatorial powers, though a friend of the crown. He was against religious persecution. He struck at the House of Lords in their usurpation of the Money Bills. He advocated for the union of England and Scotland, thus being one of the influences behind the consolidation of the United Kingdom; and also advocated, later on, for the integration of Ireland into the Union. Closer constitutional ties, he believed, would bring greater peace and strength to these countries.

Attorney General

Bacon soon became acquainted with Robert Devereux, 2nd Earl of Essex, Queen Elizabeth's favourite. By 1591, he acted as the earl's confidential adviser. In 1592, he was commissioned to write a tract in response to the Jesuit Robert Parson's anti-government polemic, which he titled *Certain observations made upon a libel, identifying England with the ideals of democratic Athens against the belligerence of Spain*.

Notes

Bacon took his third parliamentary seat for Middlesex when in February 1593 Elizabeth summoned Parliament to investigate a Roman Catholic plot against her. Bacon's opposition to a bill that would levy triple subsidies in half the usual time offended many people. Opponents accused him of seeking popularity. For a time, the royal court excluded him. When the Attorney-Generalship fell vacant in 1594, Lord Essex's influence was not enough to secure Bacon that office. Likewise, Bacon failed to secure the lesser office of Solicitor-General in 1595. To console him for these disappointments, Essex presented him with a property at Twickenham, which he sold subsequently for £ 1,800.

In 1596, Bacon became Queen's Counsel, but missed the appointment of Master of the Rolls. During the next few years, his financial situation remained bad. His friends could find no public office for him, and a scheme for retrieving his position by a marriage with the wealthy and young widow Lady Elizabeth Hatton failed after she broke off their relationship upon accepting marriage to a wealthier man. In 1598 Bacon was arrested for debt. Afterwards however, his standing in the Queen's eyes improved. Gradually, Bacon earned the standing of one of the learned counsels, though he had no commission or warrant and received no salary. His relationship with the Queen further improved when he severed ties with Robert Devereux, 2nd Earl of Essex, a shrewd move because Essex was executed for treason in 1601.

With others, Bacon was appointed to investigate the charges against Essex, his former friend and benefactor. A number of Essex's followers confessed that Essex had planned a rebellion against the Queen. Bacon was subsequently a part of the legal team headed by Attorney General Sir Edward Coke at Essex's treason trial. After the execution, the Queen ordered Bacon to write the official government account of the trial, which was later published as *A Declaration of the Practices and Treasons attempted and committed by Robert late Earle of Essex and his Complices, against her Majestie and her Kingdoms ...* after Bacon's first draft was heavily edited by the Queen and her ministers. According to his personal secretary and chaplain, William Rawley, as a judge Bacon was always tender-hearted, "looking upon the examples with the eye of severity, but upon the person with the eye of pity and compassion" And also that "he was free from malice", "no revenger of injuries", and "no defamer of any man"

James I Comes to the Throne

The succession of James I brought Bacon into greater favour. He was knighted in 1603. In another shrewd move, Bacon wrote his Apologie in defence of his proceedings in the case of Essex, as Essex had favoured James to succeed to the throne.

The following year, during the course of the uneventful first parliament session, Bacon married Alice Barnham. In June 1607 he was at last rewarded with the office of Solicitor-General. The following year, he began working as the Clerkship of the Star

Chamber. In spite of a generous income, old debts still couldn't be paid. He sought further promotion and wealth by supporting King James and his arbitrary policies.

Francis Bacon and Oliver Goldsmith

In 1610 the fourth session of James' first parliament met. Despite Bacon's advice to him, James and the Commons found themselves at odds over royal prerogatives and the king's embarrassing extravagance. The House was finally dissolved in February 1611. Throughout this period Bacon managed to stay in the favour of the king while retaining the confidence of the Commons.

Notes

In 1613, Bacon was finally appointed attorney general, after advising the king to shuffle judicial appointments. As attorney general, Bacon successfully prosecuted Robert Carr, 1st Earl of Somerset and his wife, Frances Howard, Countess of Somerset for murder in 1616. The so-called "Prince's Parliament" of April 1614 objected to Bacon's presence in the seat for Cambridge and to the various royal plans which Bacon had supported. Although he was allowed to stay, parliament passed a law that forbade the attorney-general to sit in parliament. His influence over the king had evidently inspired resentment or apprehension in many of his peers. Bacon, however, continued to receive the King's favour, which led to his appointment in March 1617 as the temporary Regent of England (for a period of a month), and in 1618 as Lord Chancellor. On 12 July 1618 the king created Bacon Baron Verulam, of Verulam, in the Peerage of England. As a new peer he then styled himself as "Francis, Lord Verulam".

Bacon continued to use his influence with the king to mediate between the throne and Parliament and in this capacity he was further elevated in the same peerage, as Viscount St Alban, on 27 January 1621.

Lord Chancellor and Public Disgrace

Bacon's public career ended in disgrace in 1621. After he fell into debt, a Parliamentary Committee on the administration of the law charged him with twenty-three separate counts of corruption. To the lords, who sent a committee to enquire whether a confession was really his, he replied, "My lords, it is my act, my hand, and my heart; I beseech your lordships to be merciful to a broken reed." He was sentenced to a fine of £40,000 and committed to the Tower of London during the king's pleasure; the imprisonment lasted only a few days and the fine was remitted by the king. More seriously, parliament declared Bacon incapable of holding future office or sitting in parliament. He narrowly escaped undergoing degradation, which would have stripped him of his titles of nobility. Subsequently the disgraced viscount devoted himself to study and writing.

There seems little doubt that Bacon had accepted gifts from litigants, but this was an accepted custom of the time and not necessarily evidence of deeply corrupt behaviour. While acknowledging that his conduct had been lax, he countered that he had never allowed gifts to influence his judgement and, indeed, he had on occasion given a verdict

against those who had paid him. The true reason for his acknowledgement of guilt is the subject of debate, but it may have been prompted by his sickness, or by a view that through his fame and the greatness of his office he would be spared harsh punishment. He may even have been blackmailed, with a threat to charge him with sodomy, into confession. The British jurist Basil Montagu wrote in Bacon's defense, concerning the episode of his public disgrace:

Bacon has been accused of servility, of dissimulation, of various base motives, and their filthy brood of base actions, all unworthy of his high birth, and incompatible with his great wisdom, and the estimation in which he was held by the noblest spirits of the age. It is true that there were men in his own time, and will be men in all times, who are better pleased to count spots in the sun than to rejoice in its glorious brightness. Such men have openly libelled him, like Dewes and Weldon, whose falsehoods were detected as soon as uttered, or have fastened upon certain ceremonious compliments and dedications, the fashion of his day, as a sample of his servility, passing over his noble letters to the Queen, his lofty contempt for the Lord Keeper Puckering, his open dealing with Sir Robert Cecil, and with others, who, powerful when he was nothing, might have blighted his opening fortunes for ever, forgetting his advocacy of the rights of the people in the face of the court, and the true and honest counsels, always given by him, in times of great difficulty, both to Elizabeth and her successor. When was a "base sycophant" loved and honoured by piety such as that of Herbert, Tennyson, and Rawley, by noble spirits like Hobbes, Ben Jonson, and Selden, or followed to the grave, and beyond it, with devoted affection such as that of Sir Thomas Meautys.

Bacon's Personal Life

When he was 36, Bacon engaged in the courtship of Elizabeth Hatton, a young widow of 20. Reportedly, she broke off their relationship upon accepting marriage to a wealthier man—Edward Coke. Years later, Bacon still wrote of his regret that the marriage to Hatton had not taken place. Bacon wrote two sonnets proclaiming his love for Alice. The first was written during his courtship and the second on his wedding day, 10 May 1606. When Bacon was appointed Lord Chancellor, "by special Warrant of the King", Lady Bacon was given precedence over all other Court ladies.

Reports of increasing friction in his marriage to Alice appeared, with speculation that some of this may have been due to financial resources not being as readily available to her as she was accustomed to having in the past. Alice was reportedly interested in fame and fortune, and when reserves of money were no longer available, there were complaints about where all the money was going. Alice Chambers Bunten wrote in her *Life of Alice Barnham* that, upon their descent into debt, she actually went on trips to ask for financial favours and assistance from their circle of friends. Bacon disinherited her

upon discovering her secret romantic relationship with Sir John Underhill. He rewrote *Francis Bacon and Oliver Goldsmith* his will, which had previously been very generous to her (leaving her lands, goods, and income), revoking it all.

At the age of forty-five, Bacon married Alice Barnham, the fourteen-year-old daughter of a well-connected London alderman and MP. The well-connected antiquary John Aubrey noted in his *Brief Lives* concerning Bacon, "He was a Pederast. His Ganymeds and Favourites tooke Bribes", biographers continue to debate about Bacon's sexual inclinations and the precise nature of his personal relationships. Several authors believe that despite his marriage Bacon was primarily attracted to the same sex. Professor Forker for example has explored the "historically documentable sexual preferences" of both King James and Bacon – and concluded they were all oriented to "masculine love", a contemporary term that "seems to have been used exclusively to refer to the sexual preference of men for members of their own gender." The Jacobean antiquarian, Sir Simonds D'Ewes implied there had been a question of bringing him to trial for buggery.

This conclusion has been disputed by others, who point to lack of consistent evidence, and consider the sources to be more open to interpretation.

In his "New Atlantis", Bacon describes his utopian island as being "the chastest nation under heaven", in which there was no prostitution or adultery, and further saying that "as for masculine love, they have no touch of it"

Men fear death as children fear to go in the dark; and as that natural fear in children is increased with tales, so is the other. —"Of Death"

Revenge is a kind of wild justice, which the more man's nature runs to, the more ought law to weed it out —"Of Revenge"

The virtue of prosperity is temperance; the virtue of adversity is fortitude. —"Of Adversity"

He that hath wife and children hath given hostages to fortune.—"Of Marriage and Single Life"

There was never proud man thought so absurdly well of himself as the lover doth of the person loved: And therefore it was well said, That it is impossible to love and to be wise. —"Of Love"

They that deny a God destroy man's nobility, for certainly man is of kin to the beasts by his body, and if he be not of kin to God by his spirit, he is a base and ignoble creature. —"Of Atheism"

A principal fruit of friendship is the ease and discharge of the fullness and swellings of the heart. —"Of Friendship"

A man's own observation, what he finds good of, and what he finds hurt of, is the best physic [medicine] to preserve health. —"Of Regiment of Health"

Notes

On 9 April 1626 Bacon died of pneumonia while at Arundel mansion at Highgate outside London.

Notes

An influential account of the circumstances of his death was given by John Aubrey's *Brief Lives*. Aubrey has been criticised for his evident credulousness in this and other works; on the other hand, he knew Thomas Hobbes, Bacon's fellow-philosopher and friend. Aubrey's vivid account, which portrays Bacon as a martyr to experimental scientific method, had him journeying to Highgate through the snow with the King's physician when he is suddenly inspired by the possibility of using the snow to preserve meat: "They were resolved they would try the experiment presently. They alighted out of the coach and went into a poor woman's house at the bottom of Highgate hill, and bought a fowl, and made the woman exenterate it"

After stuffing the fowl with snow, Bacon contracted a fatal case of pneumonia. Some people, including Aubrey, consider these two contiguous, possibly coincidental events as related and causative of his death: "The Snow so chilled him that he immediately fell so extremely ill, that he could not return to his Lodging ... but went to the Earle of Arundel's house at Highgate, where they put him into ... a damp bed that had not been layn-in ... which gave him such a cold that in 2 or 3 days as I remember Mr Hobbes told me, he died of Suffocation." Being unwittingly on his deathbed, the philosopher wrote his last letter to his absent host and friend Lord Arundel:

My very good Lord,—I was likely to have had the fortune of Caius Plinius the elder, who lost his life by trying an experiment about the burning of Mount Vesuvius; for I was also desirous to try an experiment or two touching the conservation and induration of bodies. As for the experiment itself, it succeeded excellently well; but in the journey between London and Highgate, I was taken with such a fit of casting as I know not whether it were the Stone, or some surfeit or cold, or indeed a touch of them all three. But when I came to your Lordship's House, I was not able to go back, and therefore was forced to take up my lodging here, where your housekeeper is very careful and diligent about me, which I assure myself your Lordship will not only pardon towards him, but think the better of him for it. For indeed your Lordship's House was happy to me, and I kiss your noble hands for the welcome which I am sure you give me to it. I know how unfit it is for me to write with any other hand than mine own, but by my troth my fingers are so disjointed with sickness that I cannot steadily hold a pen."

Another account appears in a biography by William Rawley, Bacon's personal secretary and chaplain: He died on the ninth day of April in the year 1626, in the early morning of the day then celebrated for our Saviour's resurrection, in the sixty-sixth year of his age, at the Earl of Arundel's house in Highgate, near London, to which place he casually repaired about a week before; God so ordaining that he should die there of

a gentle fever, accidentally accompanied with a great cold, whereby the defluxion of *Francis Bacon and Oliver Goldsmith* rheum fell so plentifully upon his breast, that he died by suffocation.

At the news of his death, over thirty great minds collected together their eulogies of him, which was then later published in Latin. He left personal assets of about £7,000 and lands that realised £6,000 when sold. His debts amounted to more than £23,000, equivalent to more than £3m at current value.

Bacon's personal secretary and chaplain, William Rawley, however, wrote in his biography of Bacon that his inter-marriage with Alice Barnham was one of "much conjugal love and respect", mentioning a robe of honour that he gave to her, and which "she wore unto her dying day, being twenty years and more after his death"

Philosophy and Works

Francis Bacon's Philosophy is displayed in the vast and varied writings he left, which might be divided in three great branches:

- **Scientific works** – in which his ideas for an universal reform of knowledge, scientific method and the improvement of mankind's state are presented.
- **Religious/literary works** – in which he presents his moral philosophy and theological meditations.
- **Juridical works** – in which his reforms in Law are proposed.

Bacon's ideas were influential in the 1630s and 1650s among scholars, in particular Sir Thomas Browne, who in his encyclopaedia *Pseudodoxia Epidemica* (1646–1672) frequently adheres to a Baconian approach to his scientific enquiries. During the Restoration, Bacon was commonly invoked as a guiding spirit of the Royal Society founded under Charles II in 1660.

Bacon is also considered to be the philosophical influence behind the dawning of the Industrial age. In his works, Bacon called for a "spring of a progeny of inventions, which shall overcome, to some extent, and subdue our needs and miseries", always proposing that all scientific work should be done for charitable purposes, as matter of alleviating mankind's misery, and that therefore science should be practical and have as purpose the inventing of useful things for the improvement of mankind's estate. This changed the course of science in history, from a merely contemplative state, as it was found in ancient and medieval ages, to a practical, inventive state - that would have eventually led to the inventions that made possible the Industrial Revolutions of the following centuries.

The Industrial Revolution marks a major turning point in history. In the two centuries following 1800, the world's average per capita income increased over tenfold, while the world's population increased over sixfold. In the words of Nobel Prize winner

Notes

Robert E. Lucas, Jr., "For the first time in history, the living standards of the masses of ordinary people have begun to undergo sustained growth ... Nothing remotely like this economic behavior has happened before".

He also wrote a long treatise on Medicine, History of Life and Death, with natural and experimental observations for the prolongation of life.

For one of his biographers, Hepworth Dixon, Bacon's influence in modern world is so great that every man who rides in a train, sends a telegram, follows a steam plough, sits in an easy chair, crosses the channel or the Atlantic, eats a good dinner, enjoys a beautiful garden, or undergoes a painless surgical operation, owes him something.

In the nineteenth century his emphasis on induction was revived and developed by William Whewell, among others. He has been reputed as the "Father of Experimental Science".

North America

Some authors believe that Bacon's vision for a Utopian New World in North America was laid out in his novel *New Atlantis*, which depicts a mythical island, Bensalem, located somewhere between Peru and Japan. In this work he depicted a land where there would be freedom of religion - showing a Jew treated fairly and equally in an island of Christians, but it has been debated whether this work had influenced others reforms, such as greater rights for women, the abolition of slavery, elimination of debtors' prisons, separation of church and state, and freedom of political expression, although there is no hint of these reforms in *The New Atlantis* itself. His propositions of legal reform (which were not established in his life time), though, are considered to have been one of the influences behind the Napoleonic Code, and therefore could show some resemblance with or influence in the drafting of other liberal constitutions that came in the centuries after Bacon's lifetime, such as the American.

Francis Bacon played a leading role in creating the British colonies, especially in Virginia, the Carolinas, and Newfoundland in northeastern Canada. His government report on "The Virginia Colony" was submitted in 1609. In 1610 Bacon and his associates received a charter from the king to form the Treasurer and the Company of Adventurers and planter of the City of London and Bristol for the Collonye or plantacon in Newfoundland and sent John Guy to found a colony there. In 1910 Newfoundland issued a postage stamp to commemorate Bacon's role in establishing the province. The stamp describes Bacon as, "the guiding spirit in Colonization Schemes in 1610." Moreover, some scholars believe he was largely responsible for the drafting, in 1609 and 1612, of two charters of government for the Virginia Colony. Biography Thomas Jefferson, the third President of the United States and author of the Declaration of Independence, wrote: "Bacon, Locke and Newton. I consider them as the three greatest men that have ever

lived, without any exception, and as having laid the foundation of those superstructures *Francis Bacon and Oliver Goldsmith* which have been raised in the Physical and Moral sciences” Historian and biographer William Hepworth Dixon considered that Bacon’s name could be included in the list of Founders of the United States of America.

It is also believed by the Rosicrucian organization AMORC, that Bacon would have influenced a settlement of mystics in North America, stating that his work “The New Atlantis” inspired a colony of Rosicrucians led by Johannes Kelpius, to journey across the Atlantic Ocean in a chartered vessel called Sarah Mariah, and move on to Pennsylvania in late XVII Century. According to their claims, these rosicrucian communities “made valuable contributions to the newly emerging American culture in the fields of printing, philosophy, the sciences and arts”.

Johannes Kelpius and his fellows moved to Wissahickon Creek, in Pennsylvania, and became known as “Hermits of Mystics of the Wissahickon” or simply “Monks of the Wissahickon”.

Law

Although much of his legal reform proposals were not established in his life time, his legal legacy was considered by the magazine New Scientist, in a publication of 1961, as having influenced the drafting of the Code Napoleon, and the law reforms introduced by Sir Robert Peel.

The historian William Hepworth Dixon referred to the Code Napoleon as “the sole embodiment of Bacon’s thought”, saying that Bacon’s legal work “has had more success abroad than it has found at home”, and that in France “it has blossomed and come into fruit” The scholar Harvey Wheeler attributed to Bacon, in his work “Francis Bacon’s Verulamium - the Common Law Template of The Modern in English Science and Culture”, the creation of these distinguishing features of the modern common law system:

1. Using cases as repositories of evidence about the “unwritten law”;
2. Determining the relevance of precedents by exclusionary principles of evidence and logic;
3. Treating opposing legal briefs as adversarial hypotheses about the application of the “unwritten law” to a new set of facts.

As late as the eighteenth-century some juries still declared the law rather than the fact, but already before the end of the seventeenth century Sir Matthew Hale explained modern common law adjudication procedure and acknowledged Bacon as the inventor of the process of discovering unwritten laws from the evidences of their applications. The method combined empiricism and inductivism in a new way that was to imprint its signature on many of the distinctive features of modern English society.

Notes

In brief, Bacon is considered by some jurists to be the father of modern Jurisprudence. Political scientist James McClellan, from the University of Virginia, considered Bacon to have had "a great following" in the American colonies.

Notes

Francis Bacon—Of Truth

As a pragmatic and as an empirical thinker Bacon subscribed two fundamental Renaissance ideals—*Septantia* (search for knowledge) and *Eloquentia* (the art of rhetoric). Here in the essay *Of Truth* he supplements his search for truth by going back to the theories of the classical thinkers and also by taking out analogies from everyday life. It is to be noted here that his explication of the theme is impassioned and he succeeds in providing almost neutral judgements on the matter. Again, it is seen that Bacon's last essays, though written in the same aphoristic manner, stylistically are different in that he supplied more analogies and examples to support or explain his arguments. As this essay belongs to the latter group, we find ample analogies and examples. Bacon, while explaining the reasons as to why people evade truth, talks of the Greek philosophical school of sceptics, set up by Pyrrho. Those philosophers would question the validity of truth and constantly change their opinions. Bacon says that now people are like those philosophers with the important difference that they lack their force and tenacity of argument. He says that like him the Greek philosopher Lucian was equally puzzled at the fact that people are more attracted to lies and are averse to truth. Bacon is surprised by the fact that people are loathed to find out or even acknowledge truth in life. It seems to him that this is an innate human tendency to do so. He finds evidence in support of his arguments in the behaviour of the ancient Greek sceptics who used to question the validity of truth and would have no fixed beliefs. Bacon thinks that people behave like those philosophers. But he understands that they lack their strength of arguments. He then finds the Greek philosopher Lucian, while considering the matter, was equally baffled. Lucian investigated and found that poets like lies because those provides pleasure, and that businessmen have to tell lies for making profit. But he could not come to a definite conclusion as to why people should love lies. Bacon says that men love falsehood because truth is like the bright light of the day and would show up pomp and splendour of human life for what they are. They look attractive and colourful in the dim light of lies. Men prefer to cherish illusions, which make life more interesting. Bacon here gives an interesting analogy of truth and falsehood. He says that the value of truth is like that of a pearl, which shines best in the day-light, while a lie is like a diamond or carbuncle, which shines best producing varied rays in dim light of candles. He comes to the conclusion that people love falsehood because it produces imaginary pleasure about life. Bacon also examines the statement of one of the early Church authorities, which severely condemned poetry as the wine of the devils. Bacon here shows that even the

highest art of man—poetry, is composed of lies. He seems to have compounded the two statements made by two early Christian thinkers. The equation is that, since the devil or Satan works by falsehood, lies are its food. Poetry tends to be Satanic because it resorts to falsehood while producing artistic pleasure. Bacon, however, makes a distinction here between poetic untruth and fascination with falsehood in everyday life. He thinks that poetic untruth is not harmful, as it does not leave lasting impressions on the mind and character of a person. On the other hand, the lies, which are embedded in the mind and control and regulate every thought and action of a person, are harmful. Bacon refers to the Epicurean doctrine of pleasure, beautifully expressed by the famous poet of that school, Lucretius, who considered the realization of truth to be the highest pleasure of life. Bacon says that the value of truth is understood by those who have experienced it. The inquiry, knowledge and the belief of truth are the highest achievements that human beings can pursue. He amplifies the matter by giving an analogy from the Bible. Bacon here interestingly comments that, since he finished the work of Creation, God has been diffusing the light of His spirit in mankind. He supports his argument by referring to the Epicurean theory of pleasure beautifully expressed by Lucretius who held that there is no greater pleasure than that given by the realization of truth. The summit of truth cannot be conquered and there is tranquillity on this peak from which one can survey the errors and follies of men as they go through their trials; but this survey should not fill the watcher with pity and not with pride. The essence of heavenly life on this earth lies in the constant love of charity, an unshakable trust in God, and steady allegiance to truth. At the concluding section of the essay Bacon explains the value of truth in civil affairs of life. He is conscious of the fact that civil life goes on with both truth and falsehood. He feels that the mixture of falsehood with truth may sometimes turn out to be profitable. But it shows the inferiority of the man who entertains it. This is, he says, like the composition of an alloy, which is stronger but inferior in purity. He then compares this kind of way of life to that of a serpent, which is a symbol of Satan itself. Bacon finds a striking similarity between the crooked and mean devices adopted by people and the zigzag movements of a serpent. To clarify his point more clearly, Bacon quotes Montaigne who said that a man, who tells lies, is afraid of his fellow men but is unafraid of God who is all perceiving. Bacon concludes his arguments by saying that falsehood is the height of wickedness, and such that it will invite the wrath of God on Doomsday.

*Francis Bacon and Oliver
Goldsmith*

Notes

Essay—Of Truth

What is truth? said jesting Pilate, and would not stay for an answer. Certainly there be, that delight in giddiness, and count it a bondage to fix a belief; affecting free-will in thinking, as well as in acting. And though the sects of philosophers of that kind be gone, yet there remain certain discoursing wits, which are of the same veins, though

Notes

there be not so much blood in them, as was in those of the ancients. But it is not only the difficulty and labor, which men take in finding out of truth, nor again, that when it is found, it imposeth upon men's thoughts, that doth bring lies in favor; but a natural though corrupt love, of the lie itself. One of the later school of the Grecians, examineth the matter, and is at a stand, to think what should be in it, that men should love lies; where neither they make for pleasure, as with poets, nor for advantage, as with the merchant; but for the lie's sake. But I cannot tell; this same truth, is a naked, and open day-light, that doth not show the masks, and mummeries, and triumphs, of the world, half so stately and daintily as candle-lights. Truth may perhaps come to the price of a pearl, that showeth best by day; but it will not rise to the price of a diamond, or carbuncle, that showeth best in varied lights. A mixture of a lie doth ever add pleasure. Doth any man doubt, that if there were taken out of men's minds, vain opinions, flattering hopes, false valuations, imaginations as one would, and the like, but it would leave the minds, of a number of men, poor shrunken things, full of melancholy and indisposition, and displeasing to themselves? One of the fathers, in great severity, called poesy *vinum doemonum*, because it filleth the imagination; and yet, it is but with the shadow of a lie. But it is not the lie that passeth through the mind, but the lie that sinketh in, and setteth in it, that doth the hurt; such as we spake of before. But, howsoever these things are thus in men's depraved judgments, and affections, yet truth, which only doth judge itself, teacheth that the inquiry of truth, which is the love-making, or wooing of it, the knowledge of truth, which is the presence of it, and the belief of truth, which is the enjoying of it, is the sovereign good of human nature. The first creature of God, in the works of the days, was the light of the sense; the last, was the light of reason; and his sabbath work ever since, is the illumination of his Spirit. First he breathed light, upon the face of the matter or chaos; then he breathed light, into the face of man; and still he breatheth and inspireth light, into the face of his chosen. The poet, that beautified the sect, that was otherwise inferior to the rest, saith yet excellently well: It is a pleasure, to stand upon the shore, and to see ships tossed upon the sea; a pleasure, to stand in the window of a castle, and to see a battle, and the adventures thereof below: but no pleasure is comparable to the standing upon the vantage ground of truth (a hill not to be commanded, and where the air is always clear and serene), and to see the errors, and wanderings, and mists, and tempests, in the vale below; so always that this prospect be with pity, and not with swelling, or pride. Certainly, it is heaven upon earth, to have a man's mind move in charity, rest in providence, and turn upon the poles of truth. To pass from theological, and philosophical truth, to the truth of civil business; it will be acknowledged, even by those that practise it not, that clear, and round dealing, is the honor of man's nature; and that mixture of falsehoods, is like alloy in coin of gold and silver, which may make the metal work the better, but it embaseth it. For these wind-

and crooked courses, are the goings of the serpent; which goeth basely upon the belly, *Francis Bacon and Oliver Goldsmith* and not upon the feet. There is no vice, that doth so cover a man with shame, as to be found false and perfidious. And therefore Montaigne saith prettily, when he inquired the reason, why the word of the lie should be such a disgrace, and such an odious charge? Saith he, If it be well weighed, to say that a man lieth, is as much to say, as that he is brave towards God, and a coward towards men. For a lie faces God, and shrinks from man. Surely the wickedness of falsehood, and breach of faith, cannot possibly be so highly expressed, as in that it shall be the last peal, to call the judgments of God upon the generations of men; it being foretold, that when Christ cometh, he shall not find faith upon the earth.

Notes

Of Truth-Critical Analysis

It is very important to observe that Bacon's essay *Of Truth* occupies the first or foremost place in the collection. Also that this essay opens and concludes with the allusion to our Savior, who was the Way, the Truth, and the Life. Bacon commences with the words "What is truth? said jesting Pilate, and would not stay for an answer." And the essay ends with the words, "Surely the wickedness of falsehood and breach of faith cannot possibly be so highly expressed, as in that it shall be the last peal to call the judgment of God upon the generations of men. It being foretold that when Christ cometh He shall not find faith upon the earth." This is repeated in the essay "Of Counsel."

It is worthy of note, too, what Bacon says of Pilate, that he "would not stay for an answer" implying that there was an answer, but that he did not want to hear it, and this is often the attitude of the world towards any problem that offends its prejudices, rouses its passions, or dares to challenge its universal consent upon some echoed tradition which has never hitherto been looked into or examined. In his essay "Of Atheism," Bacon points out, how the judgment is prejudiced by the feelings or affections, and how the mind is deprived of free judgment by the inclinations of the heart.

"The Scripture saith, 'The fool hath said in his heart, There is no God'; it is not said, The fool hath thought in his heart,' so as he rather saith it by rote to himself, as that he would have, than that he can thoroughly believe it or be persuaded of it."

This equally applies to the nature of all human beliefs that are allied by custom with consent and sentiment —and perhaps most of all to the opposers of the Bacon authorship of the plays. They, like Pilate, "will not stay for an answer," or give a "learning patience" to the problem, and in their hearts declare the theory a heresy, a foolish fad, an impossibility.

Mark Twain has recently drawn a parallel, comparing Shakespeare to Satan, and there is something in it, for all denial is of the badge of Antichrist; and has not the great German poet, Goethe described Mephistopheles (and his followers?) with the words "der

Notes

stets verneint,"—who everlasting denies? After all, rebutting evidence is always easier than proof, for the thing saves trouble if one only takes one's ignorance seriously, or affirmatively, setting up for a judge instead of a learner, and imagining a faculty of not knowing can be a criterion for passing judgments upon new discoveries.

"Coming in a man's own name," Bacon declares, "is no infallible sign of truth. For certainly there cometh to pass, and hath place in human truth, that which was noted and pronounced in the highest truth." Veni in nomine patris, nec recipitis me; si quis venet in nomine suo, eum recipietis (I came in the name of the Father, but ye did not receive Me; if any one shall come in his own name, him ye receive).

But in this divine aphorism (considering to whom it was applied, namely, to Antichrist, the highest deceiver) we may discern well that the coming in a man's own name, without regard of antiquity or paternity, is no good sign of truth, although it be joined with the fortune and success of an eum recipietis" (and book Advancement of Learning, p.99).

Therefore the coming of Shakespeare in his own name, although he has been received without question, is not an infallible sign of truth. In Aphorism 84 of the first book of the Novum Organum: "Again men have been kept back as by a kind of enchantment from progress in the sciences, by reverence for antiquity, by the authority of men accounted great in philosophy, and then by general consent. And with regard to authority it shows a feeble mind to grant so much to authors, and yet deny Time his rights, who is the author of authors, nay, rather of all authority. For rightly is truth called the daughter of time."

By "consent" Bacon means, the world's general or universal assent, or tradition; as, for example, that Shakespeare is the author of the 1623 Folio plays. The world often mistakes echoes for volume, and there is the popular fallacy that counting of heads is proof of truth. But in matters intellectual it is not as with physical power or wealth—there is no aggregate or arithmetical sum total, as, for example, when men pull on a rope or heap up money. But it is rather as in a race, where only a few can be first, and there is no addition of speeds.

Hear Bacon: "For the worst of all auguries is from consent in matters intellectual (Divinity excepted, and politics where there is right of vote). For nothing pleases the many unless it strikes the imagination, or binds the understanding with the bonds of common notions" (Aphorism 77, Novum Organum).

Therefore the saying, "That the world says, or the world believes," though to be respected, is not final, and should not deter us from examining anew problems which the past generations had probably no time or curiosity to question. Besides, as Bacon says, in this essay Of Truth, "The first creature of God, in the work of the days, was

the light of the senses, the last was the light of reason; and His Sabbath work ever since *Francis Bacon and Oliver Goldsmith* is the illumination of His Spirit."

The Vedas say, "In the midst of the sun is the light, in the midst of light is truth, and in the midst of truth is the imperishable Being." "Truth," says Chaucer, "is the highest thing that man can keep." In this essay of Truth Bacon says,

"One of the late school of the Grecians examineth the matter, and is at a stand to think what should be in it, that men should love lies, where neither they make for pleasure, as with poets; nor for advantage, as with the merchant; but for the lies sake. But I cannot tell : this same truth is a naked naked and open day light, that doth not show the masques, and mummeries, and triumphs of the world, half so stately and daintily as candle lights."

Compare Omar Khayyam on the world as a theatre by candle-light : "For in and out, above, about, below, 'Tis nothing but a Magic Shadow Show, Play'd in a box whose candle is the sun, Round which we phantom figures come and go!"

Bacon continues, "Truth may perhaps come to the price of a pearl, that showeth best by day; but it will not rise to the price of a diamond, or carbuncle, that showeth best in varied lights. A mixture of a lie doth ever add pleasure."

Observe the apology for poetical fiction in this passage, which presently we find repeated with something of an explanation:

- "One of the Fathers, in great severity, called poesy vinum daemonum (the wine of the devils), because it filleth the imagination, and yet it is but with the shadow of a lie."
- That is to say, poetical fiction or invention, although it obscures truth, or veils it, is not all falsehood, and all parabolical poetry shadows, under tropes of similitude's, a concealed meaning of truth. It would seem, then, that this essay Of Truth is a sort of apology for the poetical veil, or masque of Truth, upon the score of man's dislike, or incapability, of receiving unadulterated truth itself? Bacon uses the expression "I cannot tell" to excuse himself explanation of the world's love of lies. In the play of Richard III the same phrase is introduced, together with what would seem to answer the question in context with it:—"I cannot tell: the world is grown so bad That wrens may prey where eagles dare not perch."
- Christ exclaimed "That the world cannot receive truth," and Bacon implies the same thing, and he then proceeds to explain that the disguises and actings of the world's stage are better adapted, than the searchlight of open daylight, for the half-lights of the theatre. If the reader will turn to the essay entitled Of Masques and Triumphs, he will find complete proof that this is an allusion to the stage in the essay Of Truth. And it would seem as if there existed some sort

Notes

Notes

of antithesis between these two essays, i.e., the world's love of pleasure is so great, "Satis alter alteri magnum theatrum sumus" (We are sufficiently the great theatre of each other),—"All the world's a stage, and all the men and women merely players,"—and acting has little consonance with truth. Observe, too, in both essays there is the same allusion to candle-light.

In the plays candlelight is used as a metaphor for starlight:

- "For by these blessed candles of the night." (Merchant of Venice, V.i). "There's husbandry in heaven; Their candles are all out." (Macbeth II. i). "Night's candles are burnt out." (Romeo and Juliet III.5). See Sonnet 21, "As those gold candles fixed in heaven's air."

This point seems to me very pertinent to the entire subject of the essay (and authorship of the plays), and is a hint of the very first importance as to whether Bacon wore a mask known as Shakespeare. But the introduction of this subject, in connection with poetry, and with an apology for the poets' "shadow of a lie," on account of the pleasure afforded by the dainty shows of the theatre, seen by candlelight, is a hint that only the most obstinately blind or obtuse person can decline to perceive. The first Masque, in England, was held at Greenwich Palace (where King Henry the Eighth was born), "the first disguise (in the year 1513, on the day of the Epiphany), after the manner of Italy called a Masque, a thing not seen afore in England." In *Love's Labour Lost* we have a masque introduced, and also scene in *King Henry the Eighth* where the royal dancers are masked. Triumphs were processional pageants, or shows by Torchlight. Bacon is telling us that man does not care about abstract truth, and when he says men do not care for open daylight, he is speaking very truly. For he points out that "the archflatterer with whom all the petty flatterers have intelligence, is a man's self" (essay *Of Love*). And in this essay of *Truth* :

- "A mixture of a lie doth ever add pleasure. Doth any man doubt, that if there were taken out of men's minds vain opinions, flattering hopes, false valuations, imaginations as one would, and the like, but it would leave the minds of a number of men poor shrunken things full of melancholy and indisposition, and displeasing to themselves?"
- This is as much as to say, that most men "walk in a vain show," and are actors, i.e., play up rather to the parts they imagine they possess, than are what they really are by nature. In the essay *Of Love*, Bacon says "It is a poor saying of Epicurus, "We are a sufficiently great theatre to each other" That Bacon should introduce this saying of Seneca (to be found in his *Epistles*, Moral I., 17) in the essay *Of Love* is not strange. For Bacon knew that love is one of the greatest of actors (and cause of acting) in life, as well as the motive for stage comedies in the theatre. He writes, "The stage is more beholding to love than the life of

man. For as to the stage, love is ever a matter of Comedies, and now and then of tragedies. It is strange to note the excess of this passion; and how it braves the nature and value of things, that the speaking in a perpetual hyperbole is comely in nothing but love.”

*Francis Bacon and Oliver
Goldsmith*

Notes

The ancients painted Cupid blind, because people in love are deprived of reason and sound judgment, and see everything by a candlelight of glamour an illusion, where all is appearance, as in a theatre. The lover conceals his real character, and pretends to all sorts of parts which he plays in order to attract the one beloved, just, as in natural selection, we find at the courting season, male birds spreading their peacock feathers to attract the female, that is to say, this passion consists of every sort of exaggeration both in action and in speech, which, to the onlooker, is ever a source of amusement and comedy because of its divagation from all semblance of truth. Observe how Bacon classes love with envy:

- “There be none of the affections which have been noted to fascinate, or bewitch, but love and envy.” He then makes this profound observation of envy, which is equally applicable to love :
- “A man that is busy and inquisitive is commonly envious..... therefore it must needs be, that he taketh a kind of play pleasure in looking upon the fortunes of others.”
—essay Of Envy
- This is written in the spirit of the text already quoted from Bacon, “We are a sufficiently great theatre, one to the other.”

That is to say, all life is a theatre, and it may be noted, that love, of all passions, is the one that attracts most attention from those within the circle, or theatre of its influence. People of all classes are everlastingly watching it, or contemplating it, or talking about it. For it brings with it other passions into play, such as envy, or jealousy, and often ends in the tragedies we read every day in the papers. In the 1st Book of the Advancement of Learning, Bacon once more quotes this saying with an apology which would seem to be pointed at himself—

“Another fault incident commonly to learned men, which may be more probably defended than truly denied, is that they fail sometimes in applying themselves to particular persons, which want of exact application ariseth from two causes— the one, because the largeness of their mind can hardly confine itself to dwell in the exquisite observation or examination of the nature and customs of one person; for it is a speech for a lover, and not for a wise man. We are sufficiently a great theatre to each other”

It is very possible Bacon was thinking of Seneca, the dramatist, from whom he quotes this Latin saying (to whom he compares himself in the De Augustis of 1623), particularly as he mentions him in the preceding paragraph but one. But this passage appears as an apology written for Bacon himself, who was a learned man after the

Notes

pattern of Demosthenes and Cicero, whom he has just previously cited. He is covertly telling us he is a lover of the theatre—of the contemplation of life as a stage, but that he is not wise to tell us so. In the 2nd book of the *Advancement of Learning* he again introduces some part of the above passage, and this time directly pointed at himself :

“My hope is that, if my extreme love to learning carry me too far, I may obtain the excuse of affection; for that it is not granted to man to love and be wise” (p.75 2nd book *Advancement*).

I should like to point out that the poet is compared with lover in the *Midsummer's Night Dream*, and in his essay *Of Truth* he says:

“But howsoever these things are thus in men's depraved judgments and affections, yet truth, which only doth judge itself, teacheth that the inquiry of truth, which is the love making or wooing of it, the knowledge of of truth, which is the presence of it, and the belief of truth, which is the enjoying of it,— is the sovereign good of human nature.” and from : *Midsummer Night Dream*

“The lunatic, the lover, and the poet, Are of imagination all compact. One sees more devils than vast hell can hold; That is the madman. The Lover, all as frantic, Sees Helen's beauty in a brow of Egypt. The poet's eye in a fine frenzy rolling doth glance From heaven to earth, from earth to heaven. And as imagination bodies forth the forms of things Unknown; the poet's pen turns them to shapes, And gives to airy nothing a local habitation And a name.” Act V. i. Observe how Helen is compared to Cleopatra, and observe that we have in the lunatic's and poet's frenzy a hint for the divine madness connected with Bacchus, which was called mania, and which fury was sometimes the effect of wine. The lover, Bacon identifies with the madness (in his essay *Of Love*—“mad degree of love”). But it is poetic creation through love that Bacon is really thinking of, such as Plato describes the love of wisdom, the begetting the truth upon the body of beauty.

It is somewhat strange to consider how the true character of Bacon's essay *Of Truth* has so long escaped discovery at the hands of critics— I mean the mingling, in this essay, of Truth and Poetry, and their interrelationship after the manner (to borrow a title from the German poet, Goethe) of *Warheit und Dichtung*. For the entire essay is an apology of the veils of poetry—that is to say, for its shadows and outlines, its bare suggestions, its parabolical character, its complete reserve. What I mean will be best understood by a study of Bacon's introduction to the series of poetical and classical myths entitled *The Wisdom of the Ancients*, in which collection Bacon has endeavored to rationalize and explain away the shadows and veils in which the kernels of this ancient wisdom are enwrapped. His efforts to discover the true forms, hidden behind poetical fancy in these pieces, are just what he would have us apply to his theatre, with the help

Notes

of his prose works. Just what Bacon, in his essay *Of Truth*, calls "a shadow of a lie," constitutes the outward poetical garb of all myth containing inner meaning. "Aesop's Fables" belong to this class of parable. The Fox and the Grapes, outwardly, is the shadow of a lie, which conveys (and veils at the same time) the inner moral truth—"We affect to despise everything unattainable."

Men being for the most part of the nature of children in their intellects, are only held and interested in sensible objects, and in pictures, or emblems, which poetry can present to their imagination. Two objects are served by creative poetry that embodies wisdom in poetic imagery and parable. It serves to preserve and to reveal. Like the fly embalmed in amber, great truths may be handed down to posterity and preserved intact through barbarous ages. The secrets of a society of learned men can thus be transmitted to after times. This indeed is living art, and probably it has been carried out to an almost incredible degree of perfection and completeness in the art we are now discussing.

"And therefore in the infancy of learning, and in rude times, when those conceits which are now trivial were then new, the world was full of parables and similitudes; for else would men either have passed over without mark, or else rejected for paradoxes that which was offered, before they had understood or judged. So in divine learning, we see how frequent parables and tropes are. For it is a rule, that whatsoever science is not consonant to presuppositions, must pray in aid of similitude's." (2nd book *Advancement of Learning*, p. 153)

Tennyson once made the remark "that the world was the shadow of God," meaning that it not only argued, as all shadows do, a great light to produce shadow, but also concealed God. In *Esdras* the dead are said to "flee the shadow of the world," and "which are departed from the shadow of the world." So, in like manner, I would suggest, Bacon's theatre shadows a great rational interpretation, or revelation, with which latter Bacon has particularly identified his own unmasking in glory to man.

Bacon describes poesy (poetry) in respect of matter, (and not words), as, "one of the principal portions of learning, and is nothing else but feigned history, which may be styled as well in prose as verse" —*Advancement*, p.90. So in the play of *As You Like It*, "The truest poetry is the most feigning." That is to say, the shadow of the lie is only the envelope (Act III. ii) of the inward truth, or form, imprinted on it.

Schopenhauer called matter "a false truth," and in parabolic poetry (which is the "shadow of a lie"), the vehicle of truth is the veil which shadows forth the truth. Spiritual truths are always immeasurably greater than their vehicles of utterance, and are those forms, or philosophical ideas, which are conveyed by means of poetic myth and fable.

"Truth in closet words shall fail, When truth embodied in a tale Shall enter in at lowly doors." More than half the force of language, especially of poetical language,

consists in its hints, suggestions, half-lights, which its words do not directly imply, yet habitually convey indirectly.

Notes

1.4 Of Studies: Detailed Study

Of Studies is the first essay of the first collection of ten essays of Francis Bacon which was published in 1597. But it was revised for the edition of 1612. More than dozen new sentences were added and some words were also altered. Of Studies is typically Baconian essay with an astonishing terseness, freshness of illustrations, logical analysis, highly Latinized vocabulary, worldly wisdom and Renaissance enlightenment.

The purpose of this work is to analyze Sixteen Century Francis Bacon's essay "Of Studies" by summarizing its main points and the relevance of its statements to this day. Francis Bacon was an English Philosopher and writer best known as a founder of the modern empirical tradition based on the rational analysis of data obtained by observation and experimentation of the physical world.

Of Studies contains almost all the techniques of Bacon's essay writing and the world of his mind. It is full of wisdom, teachings and didacticism. In style, the essay is epigrammatic proverbial form, of balance and force. It is full of warmth and colour, profound wit and knowledge, experience and observation.

Text-Of Studies

Studies serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment, and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best, from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves, do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books, else distilled books are like common distilled

Notes

waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit: and if he read little, he had need have much cunning, to seem to know, that he doth not. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral grave; logic and rhetoric able to contend. *Abeunt studia in mores*. Nay, there is no stound or impediment in the wit, but may be wrought out by fit studies; like as diseases of the body, may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the Schoolmen; for they are *cymini sectores*. If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind, may have a special receipt.

Many have an opinion not wise, that for a prince to govern his estate, or for a great person to govern his proceedings, according to the respect of factions, is a principal part of policy; whereas contrariwise, the chiefest wisdom, is either in ordering those things which are general, and wherein men of several factions do nevertheless agree; or in dealing with correspondence to particular persons, one by one. But I say not that the considerations of factions, is to be neglected. Mean men, in their rising, must adhere; but great men, that have strength in themselves, were better to maintain themselves indifferent, and neutral. Yet even in beginners, to adhere so moderately, as he be a man of the one faction, which is most passable with the other, commonly giveth best way. The lower and weaker faction, is the firmer in conjunction; and it is often seen, that a few that are stiff, do tire out a greater number, that are more moderate. When one of the factions is extinguished, the remaining subdivideth; as the faction between Lucullus, and the rest of the nobles of the senate (which they called *Optimates*) held out awhile, against the faction of Pompey and Caesar; but when the senate's authority was pulled down, Caesar and Pompey soon after brake. The faction or party of Antonius and Octavianus Caesar, against Brutus and Cassius, held out likewise for a time; but when Brutus and Cassius were overthrown, then soon after, Antonius and Octavianus brake and subdivided. These examples are of wars, but the same holdeth in private factions. And therefore, those that are seconds in factions, do many times, when the faction subdivideth, prove principals; but many times also, they prove ciphers and cashiered; for many a man's strength is in opposition; and when that faileth, he groweth out of use. It is commonly seen, that men, once placed, take in with the contrary faction, to that by which they enter: thinking belike, that they have the first sure, and now are ready for a new purchase. The traitor in faction, lightly goeth away with it; for when matters have stuck long in

Notes

balancing, the winning of some one man casteth them, and he getteth all the thanks. The even carriage between two factions, proceedeth not always of moderation, but of a trueness to a man's self, with end to make use of both. Certainly in Italy, they hold it a little suspect in popes, when they have often in their mouth *Padre commune*: and take it to be a sign of one, that meaneth to refer all to the greatness of his own house. Kings had need beware, how they side themselves, and make themselves as of a faction or party; for leagues within the state, are ever pernicious to monarchies: for they raise an obligation, paramount to obligation of sovereignty, and make the king *tanquam unus ex nobis*; as was to be seen in the League of France. When factions are carried too high and too violently, it is a sign of weakness in princes; and much to the prejudice, both of their authority and business. The motions of factions under kings ought to be, like the motions (as the astronomers speak) of the inferior orbs, which may have their proper motions, but yet still are quietly carried, by the higher motion of *primum mobile*.

He that is only real, had need have exceeding great parts of virtue; as the stone had need to be rich, that is set without foil. But if a man mark it well, it is, in praise and commendation of men, as it is in gettings and gains: for the proverb is true, That light gains make heavy purses; for light gains come thick, whereas great, come but now and then. So it is true, that small matters win great commendation, because they are continually in use and in note: whereas the occasion of any great virtue, cometh but on festivals. Therefore it doth much add to a man's reputation, and is (as Queen Isabella said) like perpetual letters commendatory, to have good forms. To attain them, it almost sufficeth not to despise them; for so shall a man observe them in others; and let him trust himself with the rest. For if he labor too much to express them, he shall lose their grace; which is to be natural and unaffected. Some men's behavior is like a verse, wherein every syllable is measured; how can a man comprehend great matters, that breaketh his mind too much, to small observations? Not to use ceremonies at all, is to teach others not to use them again; and so diminisheth respect to himself; especially they be not to be omitted, to strangers and formal natures; but the dwelling upon them, and exalting them above the moon, is not only tedious, but doth diminish the faith and credit of him that speaks. And certainly, there is a kind of conveying, of effectual and imprinting passages amongst compliments, which is of singular use, if a man can hit upon it. Amongst a man's peers, a man shall be sure of familiarity; and therefore it is good, a little to keep state. Amongst a man's inferiors one shall be sure of reverence; and therefore it is good, a little to be familiar. He that is too much in anything, so that he giveth another occasion of satiety, maketh himself cheap. To apply one's self to others, is good; so it be with demonstration, that a man doth it upon regard, and not upon facility. It is a good precept generally, in seconding another, yet to add somewhat

of one's own: as if you will grant his opinion, let it be with some distinction; if you will follow his motion, let it be with condition; if you allow his counsel, let it be with alleging further reason. Men had need beware, how they be too perfect in compliments; for be they never so sufficient otherwise, their enviers will be sure to give them that attribute, to the disadvantage of their greater virtues. It is loss also in business, to be too full of respects, or to be curious, in observing times and opportunities. Solomon saith, He that considereth the wind, shall not sow, and he that looketh to the clouds, shall not reap. A wise man will make more opportunities, than he finds. Men's behavior should be, like their apparel, not too strait or point device, but free for exercise or motion.

Notes

1.5 Of Studies: Critical Analysis

The main focus of Bacon's essay rests on explaining to the reader the importance of study knowledge in terms of its practical application towards the individual and its society. Bacon through a syllogistic tripartite statement begins his argument to validate the usefulness and advantage of study in our life. Bacon has the power of compressing into a few words a great body of thought. Thus he puts forward the three basic purposes of studies: "Studies serve for delight, for ornament, and for ability" He later expands his sentence to bring lucidity and clearness. Studies fill us delight and aesthetic pleasure when we remain private and solitary. While we discourse, our studies add decoration to our speech. Further, the men of study can decide best on the right lines in business and politics. Bacon deprecates too much studies and the scholar's habit to make his judgment from his reading instead of using his independent views.

Bacon is a consummate artist of Renaissance spirit. Thus he knows the expanse of knowledge and utility of studies. He advocates a scientific enquiry of studies. Through an exquisite metaphor drawn from Botany he compares human mind to a growing plant. As the growing plants need to be pruned and watered and manured for optimum development, the new growing conscience of us are to be tutored, mounded, oriented and devised by studies. But it is experience which ultimately matures our perception and leads us to perfection:

"They perfect nature, and are perfected by experience: for natural abilities are like natural plants that need pruning by study"

Next Bacon considers what persons despise studies and what people praise them and what people make practical use of them. The crafty men condemn studies; simple men admire them while the wise men make ultimate use of it. But it should be remembered that the inquisitive mind and keen observation cultivate the real wisdom. Bacon advises his readers to apply studies to 'weigh and consider' rather than useless contradictions and grandiloquence.

Notes

In *The Advancement of Learning* Bacon makes systematic classifications of studies and considers different modes to be employed with different kinds of books: "Some books are to be tasted, others to be swallowed and some few to be chewed and digested"

The books according to its value and utility are to be devised into various modes of articulations. The worthy classical pragmatic sort are to be adorned by expertise reading with diligence while the meaner sort of books or less important books are to be read in summary or by deputy. Again the global span of knowledge is revealed in his analysis of various subjects and their beneficent categories. The scholarly mind of Bacon here makes the subtle observation:

"Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend."

Studies do not shape a perfect man without the needed conference and writing. "And therefore if a man write little, he had need have a great memory; if he confer little he had need have much cunning, to seem to know that he doth' not" Bacon further tells us that our studies pass into our character (*Abeunt studia in mores*). Rightly so the constitution of our moral disposition is the outcome of our learning and experience.

Every defect of the mind, Bacon says, may be cured by a proper choice of reading. Bacon here draws a parallel between the physical exercise and intellectual exercise. As different games, sports, exercises beget growth and development, the different branches of studies cures the incapability of logic, wondering of wit, lack of distinguish etc. Bacon emphatically concludes that every defect of the mind may have a special receipt and remedial assurance.

His first analysis is an exposition on the purposes or uses that different individuals can have by approaching Study - "...for delight, ornament, and for ability"- And how certain professions are better served by individuals with study knowledge. As he mentions the virtues of Study he also points out its vices: -"To spend too much time in study is sloth..." Also, how Study influences our understanding of Nature, and in opposition, how our experience of Nature bounds our acquired knowledge. After that, the Author presents the concept of how different individuals with different mental abilities and interests in life, approach the idea of studying.

"Crafty men contemn studies..."- and offers advice on how study should be applied: -"...but to weight and consider"- Then Bacon goes into expressing his ideas in how the means to acquire study knowledge, books, can be categorized and read according to their content and value to the individual. The benefits of studying are Bacon's final approach. Benefits in terms of defining a "Man" by its ability to read, write or confer, and in terms of being the medicine for any "impediment in the wit" and by giving "receipts" to "every defect of the mind"

Certainly, some of Francis Bacon's insights in this subject are of value after 400 years of societal evolution. We can ascertain this when we read the phrase "They perfect Nature, and are perfected by experience..." Nevertheless some of the concepts expressed in his Essay have to be understood through the glass of time. By this I mean Society values and concepts were different altogether to what we know today. By that time Society was strongly influenced by the idea of literacy and illiteracy (relatively few were educated and could read and write). Only educated people had access to knowledge and by that, to social status and opportunity. Nowadays would be difficult to accept ideas which relate skills or professions towards an attitude to approach studying. Today, a skilled machinist or carpenter can certainly be a studied person. Nowadays most people in our Society have the possibility to read and by that, to obtain knowledge independently of what our personal choices are in terms of profession. Also we must consider how today we value the specialization of knowledge which in the past, characterized by a more generic and limited access to knowledge, wasn't a major factor into the conceptualization and understanding of study knowledge as to the extent we see it today.

Notes

Finally, it is doubtful that the benefits of studying can be approached as a recipe for any "intellectual illness" We now know that the real illnesses are related to mental conditions and not necessarily to our mental skills, abilities or lack of them and by that I mean that Bacon's solutions to those conditions are substantially naïve under the actual understanding of Human Psychology.

Concepts and ideas evolve at the same time as the Human condition changes in all social, scientific, political and economic aspects. By looking through the glass of time and comparing the past to the present we come to the realization of the universality and endurance of some concepts and the fragility and impermanence of some others.

Theme

The Elizabethan Age is the most creative period in English Literature. The foreign wars were over and the Englishmen had for the first time the leisure to devote their energies to interests other than war upon their neighbours. Fortunately, just at this time, the great wave of the Renaissance, the new birth of letters, having spent itself in Italy and crossing over France and Spain reached the shores of England.

With Francis Bacon began philosophical reflections upon life, in the style of Plutarch's "Morals" and the "Essays" of Mointaigne. Bacon's mind was catholic in its range, but the subjects of moral thought that interest him are comparatively few and generalized.

The method used by Bacon is to reduce reflection to the lowest terms to try to discover the fundamental principles of conduct, the influence and the actions of men. His essays reflect his experiences of learning. His observations do not clear his likes or dislikes. They are austere, brief to the point of crudeness. In the essay Of Studies, a life-long student, Bacon describes his craft. He was no plodder upon books though

he read much and that with great judgment. The subject of this essay was the one that revolved longest in the edition of his "Essays"

Notes

Structure

One peculiarity of this essay which deserves notice is the frequency with which Bacon repeats himself. Thus essay has each sentence carefully selected and strung together, Bacon has gems of thought and language, but he does not scatter them about with uncalculating profusion of a Shakespeare, non 'like wealthy men who care not how they give, but rather like those who are spending their story with care'.

Bacon is not an optimist. He has no sentiment to lead the reader astray.. He writes with brevity and compactness. To the careless reader much of what he has written will seem common-place enough. But to the serious reader, his thoughts are universal. The sentences are compact and simple.

Style

The passage is compressed, bold, full of condensed thought and utterly devoid of ornamentation. The sentences run smooth. Force and precision are its main characteristics. The sustained passage has easy eloquence, and sentences here and there are of singular and unaffected beauty and not thrust in but flowing continuously with the rest. Bacon writes with an air of modesty.

His passages bear the mark of a grand and confident self-esteem sometimes directly assertive, sometimes condescending, sometimes scornful, sometimes disguised under a transparent affectation of modesty.

There is one special characteristic of Bacon's manner which does not admit of being illustrated except at a prohibitive length, his long magnificent roll of sentence after sentence. Each falling into its place, each adding new weight to what has gone before it, and all together uniting to complete the entire effect.

His style has simplicity, strength, brevity, clearness and precision. Simplicity cannot be said to be a characteristics in its strict sense, of his style. His passage is simple in the sense of being free from all affectation, free from any studied elegance in the choice of words and in the structure of sentences.

He avoids with equal care both pedantry and vulgarity, though he has no scruple in using homely illustrations, where such illustrations would be more telling. That the quality of strength in Bacon's style is intellectual rather than emotional.

1.6 Oliver Goldsmith

Goldsmith was a famous English writer. He wrote a famous novel "The Vicar of Wakefield", a drama "She Stoops to Conquer" and a prose collection of essays, "The

Citizen of the World” The present prose “The Man in Black” is taken from “The Citizen of the World” This prose is full of humour and humanism, which is very fundamental for human life.

Francis Bacon and Oliver Goldsmith

Life and Works

Notes

Aid slighted truth with thy persuasive strain,
Teach erring man to spurn the rage of gain;
Teach him, that states of native strength possess,
Tho' very poor, may still be very blest;

[The Deserted Village, Lines 423-426]

The author of utter simplicity in style, good humour and satirical observation with native and rural touch, rendering to whatever rhythm of written art form that he attempted, and in which he promptly excelled, Oliver Goldsmith [1728-1774] was miles adrift from the Augustan Age's neoclassical trend of writing and focus. He was a noted novelist, playwright, poet, essayist and prose writer of the Augustan Age of English letters, who hailed from Ireland. It cannot be affirmed if Goldsmith was born on a particular date or year, however, 1728 or 1730 is assigned as the year of his birth. Born to an Irish Anglican curate who served the parish of Forgnay, with background of clergy and master grandfather, Goldsmith received his education in Dublin. He later fixed his attention to music, study of medicine at the University of Edinburgh [1752-55], and foreign tours to Italy, France and Switzerland. He decided to settle in the English capital in 1756. Eighteenth century London was a hub of fashion and intellectuals in which Goldsmith made a place for himself worthy of respect.

London did not prove to be a facilitating platform for Goldsmith initially. He tried his hand in various vocations, but his perpetual gambling and squandering resulted in debts that obliged Goldsmith to slog as a literary hack for Grub Street. Later on, he was associated with Dr. Samuel Johnson, Edmund Burke and others that helped him in his career. He also became a founder-member of The Club: a renowned club of contemporary academicians, scholars, intellectuals, scientists and great artists. His short life was a rare combination of talent and dissolution where at points he produced quality literature, and at others he was often a staunch wastrel. This compelled Horace Walpole to adorn Goldsmith with the epithet 'inspired idiot.' Oliver Goldsmith gave himself a pseudonym James Willington for his translation of the autobiography of Jean Marteilhe.

Goldsmith was short and stout, blessed with wit, very simple-natured and devoid of a single streak of cunningness. If he had gambled in his life, he also never saved a penny that caused a sufferer a pretty smile. Hence, his financial stability was always in doubt. In short, his naiveté, love for children and goodness of heart were what God

Notes

had gifted him. Dr. Johnson's patronage led to Goldsmith's fame as a playwright and literary artist. His contemporaries held him as easily envious, soft-natured man with a lack of personal discipline, who had plans of immigrating to America. Fate prevented his migration. It was during this time Goldsmith was engaged at Thornhill Grammar School, which overtones biographical notes in the novel *The Vicar of Wakefield*. Goldsmith had a large circle of intellectual men of letters, eminent scholars, elites, philosophers, painters, scientists who were fond of him like the scientist Reverend John Mitchell. Thomas De Quincey aptly portrayed him as: 'All the motion of Goldsmith's nature moved in the direction of the true, the natural, the sweet, the gentle.'

Oliver Goldsmith met with his demise prematurely at the age of forty-six [or forty-four] in 1774 and was buried in London. The monument at his death is inscribed by Dr. Samuel Johnson. His works include the *Universal Dictionary* which was an encyclopedia comprising articles by Dr. Samuel Johnson, Edmund Burke, Adam Smith, Edward Gibbon, Thomas Percy, Sir Joshua Reynolds, David Garrick, Sir William Jones, James Boswell, Charles James Fox and Dr. Burney which remained unpublished, *The Hermit* (1765), *The Deserted Village* (1770), *An History of the Earth and Animated Nature* (1774), *The History of Little Goody Two-Shoes* (1765), *The Vicar of Wakefield* (1766), *She Stoops to Conquer* (1773), *An Enquiry into the Present State of Polite Learning in Europe* (1759) and *The Citizens of the World, or, Letters from a Chinese Philosopher* (1762). Leaning on autobiographical roots, his novel *The Vicar of Wakefield* which was completed in 1762, presents the picture of a rural life enthralling in the dews of sentimentalism, idealistic views, moralizing and melodramatic occurrences trimmed with soft humour, pathos, vivacious gaiety and subtle irony. When Laurence Sterne's novel *Life of Tristram Shandy*, (1759) attained fame, Goldsmith still struggling with his stature as a writer, authored *The Vicar of Wakefield* following Sterne as his model and achieved greater success.

He believed in heterodox religious principles, 'as I take my shoes from the shoemaker, and my coat from the taylor, so I take my religion from the priest.' His faith was dauntingly firm which made Thomas Hurst describe Goldsmith as a man who 'recognised with joy the existence and perfections of a Deity'. For the Christian revelation also, he was always understood to have a profound respect knowing that it was the source of our best hopes and noblest expectations. The benevolent literary genius who spent his hard earned savings on the needy or his own excesses, through his characterization and background presented his interest in countryside and deep study of human nature. But his works are never as deep as those of the novelist Thomas Hardy. His literary productions are unlike his age and men of letters because Goldsmith voiced human sentiments and laughed at concurrent trends of the Augustan Age, known for its neoclassical precision and inflexibility of standards.

"The Man in Black" is a story written by Oliver Goldsmith. He created the character of man in black in an interesting manner. The man in black is inconsistent in his character. He does not practice what he preaches. He is generous even to a fault. He pretends to be very economical. He tries to hide his sympathy for the suffering. He seems to be ashamed of his natural kindness. In spite of his efforts, he can not help revealing his true nature.

The man in black often complains against beggars. He calls them vagabonds and deceivers. He thinks that helping beggars encourages idleness in them. He criticizes the magistrates for being liberal towards them. But in practice, he gives a piece of silver to the man in rags. He buys the bundle of chips from the sailor to help him. He offers the same to another beggar maid having had nothing else to offer her.

1.7 Man in Black

THOUGH fond of many acquaintances, I desire an intimacy only with a few. The man in black, whom I have often mentioned, is one whose friendship I could wish to acquire, because he possesses my esteem. His manners it is true, are tinctured with some strange inconsistencies, and he may be justly termed a humorist in a nation of humorists. Though he is generous even to profusion, he affects to be thought a prodigy of parsimony and prudence; though his conversation be replete with the most sordid and selfish maxims, his heart is dilated with the most unbounded love. I have known him profess himself a man-hater, while his cheek was glowing with compassion; and, while his looks were softened into pity, I have heard him use the language of the most unbounded ill-nature. Some affect humanity and tenderness, others boast of having such dispositions from nature; but he is the only man I ever knew who seemed ashamed of his natural benevolence. He takes as much pains to hide his feelings as any hypocrite would to conceal his indifference; but on every unguarded moment the mask drops off, and reveals him to the most superficial observer.

In one of our late excursions into the country, happening to discourse upon the provision that was made for the poor in England, he seemed amazed how any of his countrymen could be so foolishly weak as to relieve occasional objects of charity, when the laws had made such ample provision for their support. "In every parish-house," says he, "the poor are supplied with food, clothes, fire, and a bed to lie on; they want no more, I desire no more myself; yet still they seem discontented. I am surprised at the inactivity of our magistrates in not taking up such vagrants, who are only a weight upon the industrious; I am surprised that the people are found to relieve them, when they must be at the same time sensible that it, in some measure, encourages idleness, extravagance, and imposture. Were I to advise any man for whom I had the least regard,

*Francis Bacon and Oliver
Goldsmith*

Notes

I would caution him by all means not to be imposed upon by their false pretences; let me assure you, sir, they are impostors every one of them, and rather merit a prison than relief."

Notes

He was proceeding in this strain, earnestly to dissuade me from an imprudence of which I am seldom guilty, when an old man, who still had about him the remnants of tattered finery, implored our compassion. He assured us that he was no common beggar, but forced into the shameful profession, to support a dying wife, and five hungry children. Being prepossessed against such falsehoods, his story had not the least influence upon me; but it was quite otherwise with the man in black; I could see it visibly operate upon his countenance, and effectually interrupt his harangue. I could easily perceive that his heart burned to relieve the five starving children, but he seemed ashamed to discover his weakness to me. While he thus hesitated between compassion and pride, I pretended to look another way, and he seized this opportunity of giving the poor petitioner a piece of silver, bidding him at the same time, in order that I should hear, go work for his bread, and not tease passengers with such impertinent falsehoods for the future.

As he had fancied himself quite unperceived, he continued, as we proceeded, to rail against beggars with as much animosity as before; he threw in some episodes on his own amazing prudence and economy, with his profound skill in discovering impostors; he explained the manner in which he would deal with beggars were he a magistrate, hinted at enlarging some of the prisons for their reception, and told two stories of ladies that were robbed by beggar men. He was beginning a third to the same purpose when a sailor with a wooden leg once more crossed our walks, desiring our pity, and blessing our limbs. I was for going on without taking any notice, but my friend looking wishfully upon the poor petitioner, bid me stop, and he would shew me with how much ease he could at any time detect an impostor. He now therefore assumed a look of importance, and in an angry tone began to examine the sailor, demanding in what engagement he was thus disabled and rendered unfit for service. The sailor replied, in a tone as angrily as he, that he had been an officer on board a private ship of war, and that he had lost his leg abroad, in defence of those who did nothing at home. At this reply, all my friend's importance vanished in a moment; he had not a single question more to ask; he now only studied what method he should take to relieve him unobserved. He had, however, no easy part to act, as he was obliged to preserve the appearance of ill-nature before me, and yet relieve himself by relieving the sailor. Casting, therefore, a furious look upon some bundles of chips which the fellow carried in a string at his back, my friend demanded how he sold his matches; but, not waiting for a reply, desired in a surly tone to have a shilling's worth. The sailor seemed at first surprised at his demand, but soon recollected himself, and presenting his whole bundle, "Here, master," says he, "take all my cargo, and a blessing into the bargain."

Notes

It is impossible to describe with what an air of triumph my friend marched off with his new purchase; he assured me that he was firmly of opinion that those fellows must have stolen their goods who could thus afford to sell them for half value. He informed me of several different uses to which those chips might be applied; he expatiated largely upon the savings that would result from lighting candles with a match instead of thrusting them into the fire. He averred that he would as soon have parted with a tooth as his money to those vagabonds, unless for some valuable consideration. I cannot tell how long this panegyric upon frugality and matches might have continued, had not his attention been called off by another object more distressful than either of the former. A woman in rags, with one child in her arms, and another on her back, was attempting to sing ballads, but with such a mournful voice, that it was difficult to determine whether she was singing or crying. A wretch, who in the deepest distress still aimed at good humour was an object my friend was by no means capable of withstanding: his vivacity and his discourse were instantly interrupted; upon this occasion, his very dissimulation had forsaken him. Even in my presence he immediately applied his hands to his pockets, in order to relieve her; but guess his confusion when he found he had already given away all the money he carried about him to former objects. The misery painted in the woman's visage was not half so strongly expressed as the agony in his. He continued to search for some time, but to no purpose, till at length recollecting himself, with a face of ineffable good nature, as he had no money, he put into her hands his shilling's worth of matches.

Explanation

Goldsmith under the guise of Altangi, a Chinese philosopher, gives an interesting description of an English man who is probably the man in black. It is an immortal creation of Goldsmith himself. He registers the need of humour and humanism in human life. The man in black has contrary qualities. He is a humanist in a nation of humorists. He always pretends to be a miser.

Through, he is extremely generous; he looks like a misanthrope. He tries to hide his good qualities but at all times his good qualities are revealed.

One day, Altangi and the man in black go for a walk. The Man in Black talks about the need to help the poor. Even the government gives enough support to the poor people, he wishes food, dress and shelter, to be given to them. At that time, an old beggar appears in front of them. He says his pathetic situation of begging for his dying wife and five hungry children. Altangi knows and pities on him but the man in black is moved. He wants to help him but he does not know how to help him in front of Altangi. On understanding him, Altangi pretends by looking another side. The man in black uses this opportunity and gives a silver coin to the old beggar secretly. However, he scolds him for telling false stories.

The man in Black thinks that Altangi did not notice his charity and starts to attack the beggars by his words. He also adds beggars should be put in prison. Then, he tells two stories of ladies robbed by beggars. When he starts the third story, a sailor with a wooden leg asks for help, the man in black asks him angrily that how he had lost his leg. The sailor replies that he lost his leg in defence. On hearing this, the man in black is really touched. He wants to help him. Instantly, he asks the matchbox of the sailor. The sailor asks him a Shilling for it. The man in black without hesitation gives it to him.

Then, he happens to see an old woman in rags. She has one child in her arm and another on her back. In the way, he sings a sad song. It seems very difficult to identify whether she is singing or crying. The man in black is moved by the poor state of the woman. At that incident, he puts his hands into his pocket to give money but finds it empty. He feels the great pain for not solving woman's problem.

Conclusion

Thus, the Man in Black seems black outside but white and noble inside. He is really a generous man and extraordinary character.

1.8 Summary

Francis Bacon was an English Philosopher and writer best known as a founder of the modern empirical tradition based on the rational analysis of data obtained by observation and experimentation of the physical world. The main focus of Bacon's essay rests on explaining to the reader the importance of study knowledge in terms of its practical application towards the individual and its society.

Bacon is a consummate artist of Renaissance spirit. The benefits of studying are Bacon's final approach. In his essay entitled Of Studies, Francis Bacon examines the benefits and effects of studies, maintaining that when studies are balanced by experience, diverse studies may help counteract personal imperfections.

Bacon proposes that study may be done for three purposes: for one's own entertainment, such as reading book on a favorite author, to impress others and bring attention to oneself, such as by touting one's academic accomplishments in hopes of gaining a pretty girl's admiration, or to gain competence and proficiency, an example would be by studying for an upcoming exam.

Too much study may be considered a downfall, as the individual studying may be considered by others to be self-indulgent or even lazy if they appear to be studying and not much else. Just to do what books tell you to do and nothing else is characteristic of an academic/ bookish individual.

Studying alone is insufficient; learning must also be accompanied by real life experience, as they are counter-balances of one another. Abilities are strengthened and capabilities balanced by studies.

Notes

Cunning individuals regard studies with contempt because concepts learned from books might thwart their devious goals; unpretentious individuals admire studies because they themselves may have had little opportunity for study, and an astute individual makes good use of studies and knowledge gained by studying as a tool to glean more information.

Study and take time to meditate on the information learned rather than taking what is learned as gospel, or arguing about the information, even discussing it.

Three types of literature that are widely available include that which is to be read in parts and not spent a lot of time on, that which is to be read through and enjoyed, and that which is to be read thoroughly with attention and sincerity.

The man in black author describes The man is a charitable man. He cares about others, gives to others, and shares with others, but he pretends to not care about the well-being of others. He is "ashamed of his natural benevolence." While he pretends to have a disliking for mankind, he's not very good at pretending to be. The author reveals that his poker face is not up to par. "... While his looks were softened into pity, I have heard him use the language of the most unbounded ill-nature."

The "Man in Black" is so concerned with the place of the poor, that he complains to the author of how ignorant the countrymen, or wealthy, are to the state of living of the poorer people. He says that the poor only want a few things – food, housing, clothes, and warmth but cannot obtain those things due to the negligence of the fortunate.

The man in black gives a beggar a piece of silver, but when doing so, he appeared "ashamed" to present his weakness to the author; the man has too much pride to show his soft spot for the less fortunate.

When a man with a wooden leg passed the author and the man in black, the author ignored him. The man in black showed much attention to him, but instead of giving him alms, he called him out to be a poser of the needy. But once hearing the sailor's story of fighting in defense of the country while others "did nothing at home", the man gave alms to him. The man in black and the author ran into a woman who was an obvious example of helpless, but he had no money to give her. He became shameful, as it was presented in his face, but once he found a "shilling's worth of matches", and placed it in her hands, he was pleased with himself seeing the smile in the woman's face. This anonymous man, the Man In Black, is a man of benevolence, and is bluntly shameful of it. There is no understanding of why.

The man is one who cannot exhibit generous behavior without being ashamed of it. He wants the world to see him as a man who does not care too much about the well-being of others; much less, the unfortunate. He is the "Man In Black", because he hides his benevolence. He does not want to be noticed for it. He is, the Man in Black. Goldsmith under the guise of Altangi, a Chinese philosopher, gives an interesting description of an

Notes

English man who is probably the man in black. It is an immortal creation of Goldsmith himself. He registers the need of humour and humanism in human life. The man in black has contrary qualities. He is a humanist in a nation of humorists. He always pretends to be a miser.

Through, he is extremely generous; he looks like a misanthrope. He tries to hide his good qualities but at all times his good qualities are revealed.

1.9 Review Questions

1. Explain Francis Bacon as a Philosopher.
2. Bacon's essays reflect his deep understanding of human nature and ripe experiences of life. Discuss.
3. What are the three goals of Bacon?
4. Discuss Bacon's life and works.
5. Bacon says that only a few books are to be "chewed and digested." What books would be on your list in this category? Why would you include them?
6. Bacon says that too much studying is laziness. Do you agree? Explain how this paradox, or seeming contradiction, can be true.
7. Bacon had the reputation of being a hard, ambitious man, and his essays are frequently said to be cynical and lacking in warmth. Find remarks in "Of Studies" that could support this view. How did you feel about the person behind this essay?
8. Bacon's fondness for parallel structure and balanced sentences is apparent in "Of Studies." For example: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." Find and read aloud other examples of Bacon's parallelism and balance.
9. Why do you read? Compare your reasons with Bacon's arguments for reading.
10. What passages in "Of Studies" do you think could apply especially well to today's arguments about the value of education?
11. "Of Studies" was written almost four hundred years ago. Are any of its points dated? Do you disagree with anything Bacon says?

1.10 Further Readings

- *Daiches, David*, A Critical History of English Literature Allied, New Delhi, 1984.
- *Gibson, S.*, Bacon's Essay Longmans, New Delhi, 1976.
- *Sampson, George*, A Concise Cambridge History of English Literature CUP, London, 1972.
- *Selby, F.G.*, Essays at Bacon Macmillan, New Delhi, 1977.

Joseph Edison and Robert Lynd

Notes

(Structure)

- 2.1 Learning Objectives
- 2.2 Introduction
- 2.3 Joseph Addison
- 2.4 A Dream of the Painters
- 2.5 Robert Lynd
- 2.6 The Pleasures of Ignorance
- 2.7 Summary
- 2.8 Review Questions
- 2.9 Further Readings

2.1 Learning Objectives

After studying the chapter, students will be able to:

- To discuss the Joseph Addison;
- To describe a Dream of the Painters & Robert Lynd;
- To describe the Pleasures of Ignorance.

2.2 Introduction

The eighteenth century was a great period for English prose, though not for English poetry. Matthew Arnold called it an "age of prose and reason," implying thereby that no good poetry was written in this century, and that, prose dominated the literary realm. Much of the poetry of the age is prosaic, if not altogether prose-rhymed prose. Verse was used by many poets of the age for purposes which could be realized, or realized better, through prose. Our view is that the eighteenth century was not altogether barren of real poetry.

Even then, it is better known for the galaxy of brilliant prose writers that it threw up. In this century there was a remarkable proliferation of practical interests which could best be expressed in a new kind of prose-piant and of a work a day kind capable

of rising to every occasion. This prose was simple and modern, having nothing of the baroque or Ciceronian colour of the prose of the seventeenth-century writers like Milton and Sir Thomas Browne. Practicality and reason ruled supreme in prose and determined its style. It is really strange that in this period the language of prose was becoming simpler and more easily comprehensible, but, on the other hand, the language of poetry was being conventionalized into that artificial "poetic diction" which at the end of the century was so severely condemned by Wordsworth as "gaudy and inane phraseology."

The Contribution of the Age to Prose

Much of eighteenth-century prose is taken up by topical journalistic issues-as indeed is the prose of any other age. However, in the eighteenth century we come across, for the first-time in the history of English literature, a really huge mass of pamphlets, journals, booklets, and magazines. The whole activity of life of the eighteenth century is embodied in the works of literary critics, economists, "letter-writers," essayists, politicians, public speakers, divines, philosophers, historians, scientists, biographers, and public projectors. Moreover, a thing of particular importance is the introduction of two new prose genres in this century. The novel and the periodical paper are the two gifts of the century to English literature, and some of the best prose of the age is to be found in its novels and periodical essays. Summing up the importance of the century are these words of a critic: "The eighteenth century by itself had created the novel and practically created the literary history; it had put the essay into general circulation; it had hit off various forms and abundant supply of lighter verse; it had added largely to philosophy and literature. Above all, it had shaped the form of English prose-of-all-work, the one thing that remained to be done at its opening. When an age has done so much, it seems somewhat illiberal to reproach it with not doing more." Even Matthew Arnold had to call the eighteenth century "our excellent and indispensable eighteenth century."

The essay, satire, and dialogue (in philosophy and religion) thrived in the age, and the English novel was truly begun as a serious art form. Literacy in the early 18th century passed into the working classes, as well as the middle and upper classes. Furthermore, literacy was not confined to men, though rates of female literacy are very difficult to establish. For those who were literate, circulating libraries in England began in the Augustan period. Libraries were open to all, but they were mainly associated with female patronage and novel reading.

2.3 Joseph Addison

Joseph Addison (1 May 1672-17 June 1719) was an English essayist, poet, playwright and politician. He was the eldest son of The Reverend Lancelot Addison. His name is

usually remembered alongside that of his long-standing friend Richard Steele, with whom he founded *The Spectator* magazine.

*Joseph Addison and
Robert Lynd*

Addison was born in Millstone, Wiltshire, but soon after his birth his father, Lancelot Addison, was appointed Dean of Lichfield and the family moved into the cathedral close. He was educated at Charterhouse School, where he first met Richard Steele, and at The Queen's College, Oxford. He excelled in classics, being specially noted for his Latin verse, and became a fellow of Magdalene College. In 1693, he addressed a poem to John Dryden, and his first major work, a book of the lives of English poets, was published in 1694. His translation of Virgil's *Georgics* was published in the same year. Dryden, Lord Somers and Charles Montague, 1st Earl of Halifax, took an interest in Addison's work and obtained for him a pension of £300 a year to enable him to travel to Europe with a view to diplomatic employment, all the time writing and studying politics. While in Switzerland in 1702, he heard of the death of William III, an event which lost him his pension, as his influential contacts, Halifax and Somers, had lost their employment with the Crown.

Notes

It is as an essayist that Addison is remembered today. He began writing essays quite casually. In April 1709, his childhood friend Richard Steele started the *Tatler*.

Addison contributed 42 essays to the *Tatler*, while Steele wrote 188. Regarding Addison's help, Steele remarked, "When I had once called him in, I could not subsist without dependence on him" The *Tatler* was discontinued on 2 January 1711. The *Spectator* began publication on 1 March of that year, and it continued being issued daily and achieving great popularity until 6 December 1712. It exercised an influence over the reading public of the time, and Addison soon became the leading partner in it, contributing 274 essays out of a total of 635; Steele wrote 236. Addison also assisted Steele with *The Guardian*, which began in 1713.

Historical Background

In the last decades of the 17th century, the glory of English literature looked somewhat diminished as the literary output of post-Restoration Britain did not quite match up to the standards set by authors of the Elizabethan and Jacobean periods.

Though English theatre was revived by King Charles II, it differed greatly in terms of character and style from the popular drama of Shakespeare, Marlowe, Webster and Jonson and catered to a more elite, upper class audience. The English society itself was undergoing significant structural changes with an increasing number of people opting for professions outside the church and the farmland, which led to the emergence of a sizeable middle class. As more and more people could afford formal education, the rate of literacy rose sharply and there was a pressing demand for literature that would cater

to the tastes of this newly emergent section of readers. In London society, clubs and coffee houses, which attracted people from various walks of life, became centres of political and commercial discussion, religious and philosophical debate, and exchange of news and gossip. It was in this context that the periodical essay emerged as a major literary genre in 18th century England.

Newsletters and pamphlets had been appearing sporadically in England in the first half of the 17th century but their publication was often irregular and short-lived as editors lacked substantial subject matter and a loyal readership. In addition, the Parliament imposed a tax on such publications in 1647, which effectively rooted out the possibility of their evolution into a regular literary feature. The Puritan government of the time also sought to censor everything the public read, which hindered the creation of a discriminating audience with the freedom of choice to read and believe what they liked. It was only towards the turn of the century that publishers ventured to bring out magazines that carried not only news reports and advertisements but also more critical and imaginative pieces of writing that offered social commentary. The first major publication of this kind was Richard Steele's *The Tatler*, which first appeared in 1709. Steele's stated agenda was "to hold a mirror" up to society, "to expose the false arts of life, to pull off the disguises of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, our discourse, and our behavior" Evidently, the magazine was meant to guide its readers in matters of social and moral etiquette and reform the common errors of the age.

The extravagance and indulgence that marked the previous decades were perceived as requiring correction and a general ethic of moderation was held up as a model in all domains of public and private conduct. With regular contributions from Addison, *The Tatler* gained immense popularity in a very short span of time. Most of the popular coffee houses in London subscribed to *The Tatler* (and subsequently to other magazines too) as a result of which the periodical essay reached out to a large number of people. Practically every notable author of the age – Samuel Johnson, Jonathan Swift, Alexander Pope and Oliver Goldsmith, to name a few prominent ones – tried his hand at the periodical essay, thereby giving the form literary respectability. In terms of frequency of publication, subject matter, style and brevity, the periodical essay offered the perfect reading material to the public. The authors of periodical essays, especially Addison and Steele, mostly dealt with topical issues relating to manners and morals without sounding pedantic or preachy. In 1711 Steele discontinued the publication of *The Tatler* and started publishing a daily magazine, *The Spectator*. While the former consisted mostly of news articles and a few pieces of political and literary criticism, the latter focused more on mundane concerns of social life and often dedicated an entire issue or sometimes a series of papers

Notes

to the exploration of a single theme. The Spectator became very popular and rapidly evolved into a distinctly modern magazine, carrying more critical and moral pieces than informational news items. The essays featured a motley group of characters: Sir Roger de Coverley, Sir Andrew Freeport, Captain Sentry and Will Honeycomb, representing the landed gentry, the commercial class, the army and the town respectively. The narrator, Mr. Spectator, was himself the authorial voice of reason and refinement, commenting subtly on the virtues and oddities of each of these characters in a way that encouraged the reader to identify with his perspective. The Spectator sought to initiate a public discourse about social morality beyond the limits of juridical and religious institutions by "reprehending those Vices which are too trivial for the Chastisement of the Law, and too fantastical for the Cognizance of the pulpit" (Steele, Spectator No.1). Addison and Steele successfully implemented their social agenda through this magazine, which was "to enliven morality with wit, and to temper wit with morality. . .to bring philosophy out of the closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and coffee houses" Through the periodical essay, they aimed to elevate public opinion and taste in matters of "manners, morals, art, and literature" Yet, in spite of the reformist ideology underlying them, the Spectator essays never seemed prescriptive or dull. In fact, one of the chief features of The Spectator was that it managed to strike a delicate balance between its instructive import and its gentle, accessible style that made for light reading about very pertinent matters of social conduct and morality. The Spectator ran for 555 issues before being temporarily discontinued in 1712; another 80 issues were brought out by Addison in 1714.

The Lives and Works of Addison and Steele

Richard Steele was born in Dublin in 1672. He had a difficult childhood as his father died when he was only five years old. He studied at Charterhouse School and then joined Merton College, Oxford in 1690. Thereafter, he joined the British army as a cadet and was promoted to the post of Captain when he wrote a funeral poem for Queen Mary. He made his first foray into the world of literature with *The Christian Hero* (1701), a prose work that had for its hero an idealized man whose virtuous nature reflected the author's reformist zeal. He also wrote three comedies for the stage, *The Funeral* (1701), *The Lying Lover* (1703) and *The Tender Husband* (1705), none of which were commercially successful. His literary career took off in 1709 when he started publishing *The Tatler* with the help of Addison; subsequently, the two also collaborated on *The Spectator* and made the periodical essay a popular literary form in England. Steele followed this up with the publication of *The Guardian* and *The Englishman* in 1713. In the same year, he was also elected to the Parliament from Stockbridge. Following the accession of King George I to the throne, Steele was appointed as the supervisor of Drury Lane Theatre

and was awarded a knighthood in 1715. He published his last comedy, *The Conscious Lovers*, in 1722. He died in Carmarthen in 1729. Though considered by many to be a lesser writer than Addison, Steele's contribution to the formation of a popular, genteel, middle class sensibility through his plays and essays was significant enough for him to be remembered as a master of 18th century English literature. Joseph Addison was born in 1672 in Wiltshire. He was educated at Charterhouse School, where he first met Richard Steele, with whom he shared a lasting professional and personal association. He attended Queen's College, Oxford, where he achieved distinction in classical studies, and subsequently studied at Magdalen College. His first major literary work, *An Account of the Greatest English Poets*, was published in 1694. Through the 1690s, Addison published several Latin poems, which brought him to the notice of John Dryden. Between 1699 and 1703, he toured the Continent, where he met many political leaders and diplomats. In 1705 he published a poem called *The Campaign*, celebrating the recent victory of the allied forces over France in the Battle of Blenheim, which secured him the position of the Commissioner of Appeals and subsequently Under-Secretary of State in the ruling Whig government. His political career reached its zenith in 1708 when he became a member of the Parliament. Addison's literary career entered a productive phase in 1709, when Steele started publishing *The Tatler*. Addison's regular contributions to the periodical soon became indispensable to its success. In fact, though Addison contributed fewer essays to *The Tatler* than Steele, his reputation soon overtook his friend's. In 1711, they co-founded *The Spectator*, which was an instant hit with readers and ran to a total of 555 issues. Addison also wrote a neo-classical tragedy, *Cato*, which was produced in 1713. He died in 1719 at the age of 48 and was buried in Westminster Abbey.

France in the Battle of Blenheim, which secured him the position of the Commissioner of Appeals and subsequently Under-Secretary of State in the ruling Whig government. His political career reached its zenith in 1708 when he became a member of the Parliament. Addison's literary career entered a productive phase in 1709, when Steele started publishing *The Tatler*. Addison's regular contributions to the periodical soon became indispensable to its success. In fact, though Addison contributed fewer essays to *The Tatler* than Steele, his reputation soon overtook his friend's. In 1711, they co-founded *The Spectator*, which was an instant hit with readers and ran to a total of 555 issues. Addison also wrote a neo-classical tragedy, *Cato*, which was produced in 1713. He died in 1719 at the age of 48 and was buried in Westminster Abbey.

Language, Style and Tone

Both Addison and Steele use the English language in a way that sets their essays apart from the florid style adopted by many British prose writers of the 16th and 17th centuries. As their target audiences were ordinary middle class men and women, these writers adopted a simplicity of vocabulary and syntax that did not task the readers' skills of comprehension nor abused their sense of genteel propriety.

Addison's style in 'A Sunday at Sir Roger's' is representative of his usual manner of writing in most of the *Coverley* papers. He portrays Sir Roger as a well-intentioned and affable if slightly eccentric man, who has many typical behavioral traits of a country knight. Through the acutely perceptive voice of the narrator, Addison brings to the fore the little follies that distinguish Sir Roger's social conduct and make him a more believable character than he would have been without these slight imperfections to set off his virtues. Thus, for instance, Mr. Spectator notes that Sir Roger "will suffer nobody

Notes

to sleep in [the church] besides himself", and "if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servant to them" (emphases added). The tone of these lines is so gently ironic that one can almost visualize Mr. Spectator smiling to himself as he makes these humorous observations. There is no admonition or sarcasm in these lines, only a mildly amused indulgence that makes the narrator's voice the prism through which the reader sees the world inhabited by Sir Roger and his villagers. In another instance, the narrator describes how Sir Roger loudly chides one of his parishioners for being distracted while the whole congregation was praying. By thus pointing out the contradictions between the intent of his words and the effects of his own actions, the narrator subtly describes, in a tone that is discerning yet not reprimanding, funny yet not mocking, Sir Roger's conduct as marked by odd foibles that make him all the more likeable. As an outsider in Sir Roger's world, Mr. Spectator serves as the perfect mouthpiece for Addison to express his assessment of the squire's character in a manner that is neutral and objective without being overly critical or indifferent. Addison also highlights the importance of church-going in the communal life of villagers without sounding prescriptive or dull. Thus, even when he emphasizes the alleviating influence of the church on its members, he prefers to use a simple, homely metaphor "Sunday clears away the rust of the whole week" that effectively conveys his meaning without sounding overburdened with the seriousness of the lesson he seeks to impart. The careful choice of words here represents Addison's larger purpose in writing such essays: that is, to instruct his readers in matters of manners and morals without sounding distant or condescending. In fact, this fine balance between the seriousness of meaning and the simplicity of form has been famously described by Samuel Johnson as Addison's "middle style" and is indicative of his awareness of the tastes of his readers, a majority of whom were middle class people who wished to learn about proper social conduct. In comparison to Addison, Steele has a more direct approach to his subject matter. The subtle irony and humor that characterize Addison's style assume a more analytical edge in Steele's hands. Thus, in 'The Coverley Household', Mr. Spectator makes several deductions about Sir Roger's character based on the equation he shares with his servants rather than simply reporting what he sees. He begins with a general observation that sets the tone of the essay: The reception, manner of attendance, undisturbed freedom, and quiet, which I meet with here in the country, has confirmed me in the opinion I always had, that the general corruption of manners in servants is owing to the conduct of masters. The narrator presents a series of similar observations throughout the essay, using Sir Roger's management of his household as an exemplary case to defend his central thesis, that goodness in a servant reflects the goodness of the master. He infers that Sir Roger's equanimity in his dealings with his servants arises from his careful

Notes

management of his estate, which ensures that he is never anxious or frustrated about the performance of his duties as landlord. Steele is more unreserved than Addison in praising Sir Roger's performance of his duties as the lord and master of his household, just as he is more forthright with his censure of those gentlemen who are inconsistent or unfair in their conduct with their servants. Thus, Mr. Spectator reminds the reader of "the sense that great persons in all ages have had of the merit of their dependents, and the heroic services which men have done their masters in the extremity of their fortunes" The balanced structure of the sentence here is typical of Steele's style in the essay and reflects his appreciation of the mutual respect and harmony existing between social classes and his idealization of the master-servant relation in the specific context of Sir Roger's household. The tone of the narrator is approbatory but not patronizing, as Sir Roger is held up as a role model for men of his position who often fail in their duties towards their servants and consequently lose the respect they consider to be due to their class. Section 5: Social Commentary In these essays, Addison and Steele paint a picture of everyday life in 18th century rural England, which would have had a certain appeal to the curiosity of their London readers. Both authors present a view of a small community in which class distinctions are maintained through the diligent performance of specific roles by the landed gentry as well as working class people and agricultural laborers. Thus, in both the essays, Sir Roger is characterized in the context of his relations with his social inferiors, either in the private domain of his home or in the public domain of the parish church, which gives the reader an insight into the customary beliefs and practices that defined power relations between the aristocracy and the landless folk.

The almost competitive zeal with which Sir Roger's servants perform their duties towards their master in 'The Coverley Household' is indicative of the degree to which their individual and social worth depends on the favor they receive from him.

While the narrator concedes that fortune is often the only factor that distinguishes a master from his servants, he also reinforces the belief that it is the duty of the rich to set an example for their servants in matters of social conduct. Mr. Spectator's appreciation of Sir Roger's frugal management of his household and of his cordial generosity towards his servants reveals Steele's essential conservatism, as he highlights the merits of a social structure in which the markers of class difference are clearly maintained. Thus, at the very outset, Mr. Spectator refers rather despairingly to "the general corruption of manners in servants", which he then proceeds to contrast with the exemplary case of Sir Roger's country house. The implied contrast here is between the changes in the social fabric the narrator witnesses in the city and the preservation of the traditional ways of communal life that he observes in the country. Though he approves of Sir Roger's promotion of

Notes

several of his servants to tenancy, Mr. Spectator still emphasizes how this “benevolence” ensures the continued loyalty of the servants to their master: This manumission and placing them in a way of livelihood, I look upon as only what is due to a good servant, which encouragement will make his successor be as diligent, as humble, and as ready as he was. There is something wonderful in the narrowness of those minds which can be pleased, and be barren of bounty to those who please them. Thus, while Steele admires Sir Roger for his willingness to let his servants move up the social ladder, he seems more impressed with the way in which such upward social mobility leaves the fundamental class structure of the village intact. In fact, the harmonious environment that the narrator enjoys so greatly in Sir Roger’s household and his village results from the common allegiance that its members feel towards the landlord. The fact that Sir Roger enjoys the loyalty of his dependents, some of whom belong to a long line of servants employed in the house for generations and others who owe their living as tenants to his financial support, firmly establishes him at the center of social power.

The “silly sense of equality” between master and servant that the narrator detects and condemns in other households is kept at bay in Sir Roger’s estate precisely through the squire’s performance of his duties as the leader of the village community. Similarly, in ‘A Sunday at Sir Roger’s’, Mr. Spectator states that the rural society that Sir Roger lives in needs to be brought under the order of the church so that its members do not descend into uncivilized behavior. Thus, the parishioners’ role is to not only attend church but also to perform the civilizing labor of appearing in their best clothes, engaging in polite conversation with their neighbors, encouraging fellow parishioners and family members to attend church regularly (like Sir Roger) so as to lead by example. The church functions not only as a religious institution but also as a space within which the parishioners learn the rules of proper social conduct and etiquette. By drawing a parallel between a city dweller at the stock exchange and a country fellow at the church, the narrator emphasizes the social significance of attending church in the lives of the villagers; the church serves – over and above its obvious religious function as a place of worship – as a secular, public space where the civic performance of belonging to a community is carried out by each individual parishioner. The narrator portrays Sir Roger’s parishioners as a fairly disciplined lot who are willing to be guided by their landlord, but who are not sophisticated enough to discern the peculiar contradictions between his own words and actions. Thus, when Sir Roger speaks up in the middle of a prayer, warning one of his parishioners not to disturb the congregation, his odd behavior goes unremarked. Similarly, though the village community excels in singing psalms, they do not seem to mind the fact that the landlord himself occasionally draws out a song longer than the rest of the congregation. Such reverential acceptance of Sir Roger’s amusing

Notes

eccentricities by the villagers suggests that they lack the critical acumen – displayed so subtly by the narrator himself through his ironic observations – to question the landlord or even detect the humorous aspects of his conduct. In fact, the authority of the church is conflated here with that of Sir Roger, who, by example, instils the virtue of regular attendance despite the peculiarities of this attendance. By way of offering a contrast to the harmonious state of affairs in Sir Roger's parish, the narrator cites the instance of the neighboring village, where an ongoing feud between the landlord and the parson has resulted in an impasse, with the former discouraging his tenants from attending church and the latter taking jibes at him during the weekly service. The ordinary villagers, the narrator observes, are unable to adhere to religious faith or social discipline, when their betters set such bad examples. The implied social message here is that figures of authority in the village, whether they be respected for their wealth or their learning, ought to work in close cooperation in order that the common run of men and women follow the rules of proper conduct laid down for them by their superiors. The church is represented as a microcosm of the village community itself, where members/patrons can only contribute to its advancement and, more importantly, to the preservation of social order through a pledging or exerting of their best, most agreeable and acceptable "forms"

2.4 A Dream of the Painters

And with the shadowy picture feeds his mind. When the weather hinders me from taking my diversions without-doors, I frequently make a little party, with two or three select friends, to visit anything curious that may be seen under cover. My principal entertainments of this nature are pictures, insomuch that when I have found the weather set in to be very bad, I have taken a whole day's journey to see a gallery that is furnished by the hands of great masters. By this means, when the heavens are filled with clouds, when the earth swims in rain, and all nature wears a lowering countenance, I withdraw myself from these uncomfortable scenes, into the visionary worlds of art; where I meet with shining landscapes, gilded triumphs, beautiful faces, and all those other objects that fill the mind with gay ideas, and disperse that gloominess which is apt to hang upon it in those dark disconsolate seasons.

I was some weeks ago in a course of these diversions, which had taken such an entire possession of my imagination that they formed in it a short morning's dream, which I shall communicate to my reader, rather as the first sketch and outlines of a vision, than as a finished piece.

I dreamt that I was admitted into a long, spacious gallery, which had one side covered with pieces of all the famous painters who are now living, and the other with the works of the greatest masters that are dead.

On the side of the living, I saw several persons busy in drawing, colouring, and designing. On the side of the dead painters, I could not discover more than one person at work, who was exceeding slow in his motions, and wonderfully nice in his touches.

I was resolved to examine the several artists that stood before me, and accordingly applied myself to the side of the living. The first I observed at work in this part of the gallery was Vanity, with his hair tied behind him in a riband, and dressed like a Frenchman. All the faces he drew were very remarkable for their smiles, and a certain smirking air which he bestowed indifferently on every age and degree of either sex. The *toujours gai* appeared even in his judges, bishops, and Privy Councillors. In a word, all his men were *petits maitres*, and all his women *coquettes*. The drapery of his figures was extremely well suited to his faces, and was made up of all the glaring colours that could be mixed together; every part of the dress was in a flutter, and endeavoured to distinguish itself above the rest.

On the left hand of Vanity stood a laborious workman, who I found was his humble admirer, and copied after him. He was dressed like a German, and had a very hard name that sounded something like Stupidity.

The third artist that I looked over was *Fantasque*, dressed like a Venetian scaramouch. He had an excellent hand at chimera, and dealt very much in distortions and grimaces. He would sometimes affright himself with the phantoms that flowed from his pencil. In short the most elaborate of his pieces was at best but a terrifying dream: and one could say nothing more of his finest figures than that they were agreeable monsters.

The fourth person I examined was very remarkable for his hasty hand, which left his pictures so unfinished that the beauty in the picture, which was designed to continue as a monument of it to posterity, faded sooner than in the person after whom it was drawn.

He made so much haste to despatch his business that he neither gave himself time to clean his pencils nor mix his colours. The name of this expeditious workman was *Avarice*.

Not far from this artist I saw another of a quite different nature, who was dressed in the habit of a Dutchman, and known by the name of *Industry*. His figures were wonderfully laboured. If he drew the portraiture of a man, he did not omit a single hair in his face; if the figure of a ship, there was not a rope among the tackle that escaped him. He had likewise hung a great part of the wall with night-pieces, that seemed to show themselves by the candles which were lighted up in several parts of them; and were so inflamed by the sunshine which accidentally fell upon them, that at first sight I could scarce forbear crying out "Fire!"

The five foregoing artists were the most considerable on this side the gallery; there were indeed several others whom I had not time to look into. One of them, however, I

Notes

could not forbear observing, who was very busy in retouching the finest pieces, though he produced no originals of his own. His pencil aggravated every feature that was before overcharged, loaded every defect, and poisoned every colour it touched. Though this workman did so much mischief on the side of the living, he never turned his eye towards that of the dead. His name was Envy.

Having taken a cursory view of one side of the gallery, I turned myself to that which was filled by the works of those great masters that were dead; when immediately I fancied myself standing before a multitude of spectators, and thousands of eyes looking upon me at once: for all before me appeared so like men and women, that I almost forgot they were pictures. Raphael's pictures stood in one row, Titian's in another, Guido Rheni's in a third. One part of the wall was peopled by Hannibal Carrache, another by Correggio, and another by Rubens. To be short, there was not a great master among the dead who had not contributed to the embellishment of this side of the gallery. The persons that owed their being to these several masters appeared all of them to be real and alive, and differed among one another only in the variety of their shapes, complexions, and clothes; so that they looked like different nations of the same species.

Observing an old man, who was the same person I before mentioned, as the only artist that was at work on this side of the gallery, creeping up and down from one picture to another, and retouching all the fine pieces that stood before me, I could not but be very attentive to all his motions. I found his pencil was so very light that it worked imperceptibly, and after a thousand touches scarce produced any visible effect in the picture on which he was employed. However, as he busied himself incessantly, and repeated touch after touch without rest or intermission, he wore off insensibly every little disagreeable gloss that hung upon a figure. He also added such a beautiful brown to the shades, and mellowness to the colours, that he made every picture appear more perfect than when it came fresh from the master's pencil. I could not forbear looking upon the face of this ancient workman, and immediately by the long lock of hair upon his forehead, discovered him to be Time.

Whether it were because the thread of my dream was at an end I cannot tell, but, upon my taking a survey of this imaginary old man, my sleep left me.

2.5 Robert Lynd

Robert Lynd, son of a moderator of the general assembly of the Presbyterian Church in Ireland, was born in North Belfast on 20 April 1879. When he died in October 1949 and was buried in Belfast City Cemetery, Seán McBride, Minister for External Affairs, attended the funeral as the representative of the government of the Republic of Ireland.

Conor Cruise O'Brien, at that time an official in the Department of External Affairs, was also there.

But although Robert Lynd had an international reputation as an essayist, and was indeed considered in literary circles to be the best since Charles Lamb, the Northern Ireland government was not officially represented at the funeral. William Lowry, the Northern Ireland Minister of Home Affairs, was no doubt there, but as a member of the family rather than as a representative of the government. Lowry was Robert Lynd's first cousin.

Perhaps, at least from the point of view of the Ulster unionists, official indifference to the funeral of Robert Lynd was both understandable and justified. The year 1949 was not by any means one of the best years for North-South relations in Ireland. The repeal of the External Relations Act and the creation of the Republic of Ireland brought to an end the South's remaining links with the British Commonwealth. Westminster had responded with the Ireland Act, which guaranteed that Northern Ireland would not cease to be part of the United Kingdom without the consent of the Northern Ireland parliament. Those two enactments were followed within Northern Ireland by a general election: yet another violent and unruly confrontation of unionists and nationalists. As the remains of Robert Lynd were being laid to rest in Belfast City Cemetery Ulster unionists were once again asserting their determination, and their right, to remain citizens of the United Kingdom and declaring that Northern Ireland would never be taken over by the Republic of Ireland. How in such circumstances could the government of Northern Ireland have been officially represented at the funeral of a man who, besides being an eminent man of letters, had from his student days never been anything but an enemy politically of Ulster unionism and a scourge of Orangeism in Ireland?

Robert Lynd's maternal grandfather, great-grandfather and great-great-grandfather had all been Presbyterian clergymen. His father, the Revd R.J. Lynd, had spoken as a fervent unionist at the Henry Cook centenary in 1888 (Cook had been the Ian Paisley of his day). When in 1912-14 Ulster unionists, determined never to accept Home Rule, raised the Ulster Volunteer Force and brought two shiploads of rifles from Germany, Robert Lynd joined Sinn Féin. He was one of the original members of Belfast's republican Dungannon Club. He joined the Gaelic League and learned to speak Irish. He had the courage to stand by his friend Sir Roger Casement when he was tried for treason in 1916 and hanged in Pentonville Jail.

Robert Lynd remained an Irish nationalist all his life, never missing an opportunity to denounce what he believed to be the hypocrisy of British politicians in their dealings with Ireland. In one of his earlier essays he wrote:

'Then came August 1914 and England began a war for the freedom of small nations by postponing the freedom of the only small nation in Europe which it was within her power to liberate with the stroke of a pen'.

Notes

In 1916 Lynd observed that:

'To blame Ulster is sheer dishonesty. It is not Ulster but the British backers of Ulster who must bear the responsibility for all that has occurred within the last four or five years in Ireland'.

Notes

Despite what the literary critic Desmond McCarthy once denounced as 'this abhorrent Irish nationalism', Queen's University, Belfast, awarded Lynd an honorary literary doctorate in 1947. Among his other awards were the silver medal of the Royal Society of Literature (1928) and The Sunday Times Gold Medal for Belles Lettres (1932).

It was as an essayist that Robert Lynd achieved international fame. But he also wrote about politics and put the case for Irish nationalism in *Ireland a Nation* (1919). In the autumn of 1916 the Irish Transport and General Workers' Union asked him to write the introduction to a new edition of James Connolly's *Labour in Irish History*, first published in 1910. In that introduction Lynd recalled that he had first heard of James Connolly when, as a student at Queen's, he had joined a 'small socialist society' which met in a dusty upper room somewhere in the centre of Belfast. One of the other members of that socialist group would bring the latest issue of James Connolly's newspaper, *The Workers' Republic*, to sell at the meetings.

Labour historians may regret that Lynd did not name that small socialist society in Belfast and so give them the opportunity to know exactly what it was. It could have been the Belfast branch of the Independent Labour Party. It was unlikely to have been a section of Connolly's Irish Socialist Republican Party for Lynd observed that the members were nearly all 'doctrinaire internationalists' and altogether indifferent to the view that there was 'an essential unity of nationalist and socialist ideals' in Ireland.

Lynd's introduction is itself an interesting approach to revolutionary politics in Ireland, though different in tone and style from the literary essays for which he became famous. Lynd was perhaps more sympathetic than objective in his analysis of Connolly's reasons for taking part in what was, after all, a petit-bourgeois insurrection from which the Irish working class would have little, indeed nothing, to gain. Nonetheless he saw Connolly as 'Ireland's first socialist martyr . . . a hard-working propagandist . . . [and] . . . the most vital democratic mind in the Ireland of his day'.

Although born into an upper-middle-class Ulster Presbyterian family and sent to university, at a time when very few people could afford to give their children a university education, Lynd's early life in London was a hard struggle. Desmond McCarthy wrote that 'for several years Lynd knew what it was to live undernourished and on the edge of poverty'. He was glad to accept shelter in the studio of his friend Paul Henry, the Belfast-born artist and a radical like Lynd himself.

Notes

When he first arrived in London Lynd earned some money writing for the Daily Despatch, and also for Today, the weekly magazine edited by Jerome K. Jerome, author of the celebrated Three men in a boat. In 1908 he got his first permanent job, as literary editor of the Daily News, which, he must have been pleased to remember, had once been edited by Charles Dickens. The Daily News later became the News Chronicle. In those times, before there was either radio or television to provide the light entertainment that is so popular today, the literary essay was probably more appreciated by the readers of newspapers and magazines than it would be nowadays. Robert Lynd became one of the most widely read of the essayists. For more than 40 years he continued to write on almost every conceivable topic for the Daily News, the News Chronicle, the New Statesman, and John O'London's Weekly. He became noted for his quiet, friendly and reflective style, earning his living, as one critic put it, 'by supplying what might be called a point of rest in the newspapers to which he contributed'.

Robert Lynd's essays have been published in many collections and appear in the reading lists for students of English in universities and colleges all over the world. Some years ago the Belfast Telegraph noted with some little pride that one collection, The Blue Lion and other essays, had been published in Japan, with an introduction in Japanese, for inclusion in the English courses of Japanese universities. If Lynd had been alive then he might have written an essay with a title such as On being published in Japan, or something like that. Like Samuel Johnson, who was his favourite writer, he had always something to say, whatever the subject.

Of all the essays written by Robert Lynd it would be difficult to choose one over another. Every reader would have his or her favourites. Mine is entitled 'Un-English'. This is about two Dutch seamen who went ashore when their ship was berthed in Belfast and got into a fight with some of the locals in a dance hall. They were arrested and charged with disorderly behaviour. Their disorderly behaviour, wrote Lynd, took the form not only of fighting with people but also of biting them. Next morning, when the captain of the Dutch ship appeared in court to plead for his men and to translate their evidence, the magistrate, who was a most grave person, said that he would like to impress upon the captain and upon his men that it was 'very un-English' to go around biting people, whereupon the captain replied: 'It is very un-Dutch too, your worship'. And that, said Robert Lynd, is 'one of the great retorts of history'.

'Why should everything that is unpleasant be classified as un-English? Why are some of these unpleasant things not un-Scotch or un-Irish? Could perhaps some of the activities of the palefaces on the American prairies be described as un-Indian?'

Lynd goes on to observe that apparently everything that is nasty is un-English, though when Americans describe something as 'un-American' they are talking politics.

They are not expressing the national snobbery that is so evident in those who use the term 'un-English' every time something unpleasant occurs.

The literary essay is not now as popular a form of writing as it once was, but Lynd's collections should be available in most public libraries. They are worth delving into if only in memory of the author who died 54 years ago.

Robert Lynd-prose Style

Robert Lynd is one of the most outstanding and certainly one of the most delightful, of modern essayists. Like most of the modern essayist he possesses, to a high degree, the ability to write on any topic howsoever trivial it may be, and he can discover a wealth of meaning in an object which to a common eye may appear without much significance. This reminds us of what Hugh Walker has to say in this connection in his book "The English Essay and the Essayists"-"Apparently, there is no subject, from the stars to the dust heap and from the amoeba to man, which may not be dealt with in an essay" With the modern essayist the range of the subject-matter of the essay has become the widest. In the past, essayists like Bacon wrote on very serious and weighty topics like "Of Truth", "Of Empire", and "Of Great Place", "Noises" and "On the advantages of having one leg" But we must not forget that Bacon was not writing for the common man. He was writing his essays as pieces of advice for the highly-placed individuals like politicians, judges and administrators. Hence the subject had to be serious and relevant to their purpose. The modern essayist is basically a journalist and a journalist addresses a common man. About Chesterton one modern Critic has said that Chesterton's philosophy "is sublimated public opinion minus the opinion of the intellectuals."

About Robert Lynd we can say that there is no subject which is too trivial or too insignificant for his consideration. He is often reflective and writes with sympathy on all subjects. He can trip from one mood to another, from the gay to the grave, from the seemingly frivolous to the sober and thoughtful vein. His ideas are sometimes deliberately whimsical and his arguments are equally perverse, but his matter is never laboured. He has not the urbanity of Lucas or the wit of Chesterton, but he is more genial than either of them.

An essay by Lynd is a delightful experience. He is always readable, and his comments upon men and manners are very shrewd and penetrating. Consider his delightful reflections in his essay 'on "Money Box" -The gift of a money box to child, says Lynd, is with a view to train him in the art of saving because wisdom lies in saving for the future. The child who saves carefully becomes a perfect miser in the end, and he who, every now and then, takes out the money-box, turns out to be a perfect spendthrift. In both the cases the result is the same-to end up as a physical wreck either through abstinence or through over-indulgence. This leads on Lynd to say that the gift of a money-box is a fatal kindness.

Lynd's essay "Back to the Desk" illustrates admirably one of the most characteristic features, his skill in taking an unusual point of view-eg. that work is a most welcome rest after a holiday-and he presents this point of view with an urbane persuasiveness, quiet humour, ease and charm of style. This essay also illustrates Lynd's fondness for paradox. Look at the following statements:-

(1) There is something peculiarly restful in returning to work after a holiday. (2) Work, I sometimes think, is the ultimate recreation of the really lazy man. Robert Lynd is a humorist. But his humour is quiet and not boisterous. "The world", he says, "is crying out just now for a return of good humour", and it is this good humour that is the Chief characteristic of all his essays. He has an innate sense of tolerance towards everything in modern life, and his good humour is the outcome of this tolerance. 'Lacking its good humour', he says, 'London would be one of the most uninhabitable of cities. Who would live amid the buzz of eight million spites?

A. C. Ward remarks-"Being more directly and coolly critical in his approach, he has neither the confident urbanity of E. V. Lucas nor the sensitive comprehensiveness of A. G. Gardiner. But he is a skilled phrasemaker, he can describe a cup final with his eye on many things besides the game-or on every thing except the games. He quotes a good example of Lynd's Phrasemaking:-

"There is great danger of a revival of virtue in this country. There are, I know, two kinds of Virtue. and only one of them is a vice" -"Virtue" (Pleasures of ignorance 1921)

Robert Lynd is an exceptionally humorous and great writer. His articles are simple, amusing and satirical. His style of composing is rich and enchanting. In his essay "Forgetting", Robert Lynd expounds on the main causes of forgetting and furthermore clarifies what things are usually forgotten by individuals.

"Forgetting" is a short essay. From a layman's perspective, Lynd gives his views about forgetting or disremembering. His keen observation of forgetfulness among old and young vis-a-vis small and routine matters is minutely described in the essay.

Summary of Forgetting

The essay begins with the writer's surprise at the publication of a list of articles lost by travellers at a railway station in London. Lynd says that absentmindedness has puzzled the readers of the list. Lynd doubts that such type of absentmindedness and wonders at the efficiency of human memory. Ordinarily, a person remembers everything that is expected of him.

However, there is a twist to the argument like in the matter of taking medicines. Lynd imagines that only an extraordinarily systematic mortal can always remember to take his pills. Medicine is the easiest thing to remember because it is taken before, during or after meals and the meal itself should remind us about it. But people still forget to take medicines even if they are truly interested in taking them. In his view, chemists make

Notes

a lot of fortunes out of the forgotten medicine. Same is the case with posting letters. This, he thinks, might be due to lack of interest in other people's letters but again he contradicts his own opinion by saying that he forgets to post some of his own letters. As for the things that are forgotten in the trains and taxis, Lynd says walking sticks he himself often forgets. He does not carry an umbrella for fear of losing it.

As for the items lost in trains, it is the young rather than the adults who forgot to take their belongings. Lynd says that as players returning from the playfields still think of the game they are either happy or sad depending on have they won or lost. Such imagination keeps them away from the real world and they forget their belongings.

Lynd then talks about anglers or fishermen who also forget their fishing rods when they return to their homes after the day's fishing. This is because they are always concocting tales in their heads. Whether it is an angler who forgets his a fishing rod or a poet who forgets to post a letter, their forgetting or loss of memory is a blessing in disguise as their minds think about matters more glorious. For Lynd, such kind of forgetting is a virtue as it helps them in making the best of life and thus the mediocrity of things does not bother them. The tone of the essay gets serious as Lynd raises some genuine points. A comparison is drawn between memory and intellect and Lynd says that men with exceptional memories are considered to be efficient but the truth is that they may lack intellect. Poets and writers have better and sharper memories than those of politicians and statesmen.

In the concluding paragraph of his essay, Lynd ends from where he had started. Ordinarily, we all have a good memory and if a person does not possess it, he is regarded as eccentric. Again, he resorts to an example of a father who took his baby out in a pram on a sunny morning and got tempted to take a glass of beer in a bar thus slipped into it leaving the baby outside. After some time his wife happened to pass through that site and recognizing her baby she was shocked at her husband's callous attitude. She decided to teach her husband a lesson and took the baby with her thinking of how her husband would get terrified when he comes out and finds the baby has been stolen. Not to her expectations, when her husband comes home and asks what is in the lunch today and having forgotten all about the baby and the fact that he had taken the baby out in the morning.

For Lynd, only philosophers are capable of such kind of absent-mindedness. He concludes by saying that most of us are born with the efficient power of memory otherwise, the institution of the family could not have survived in any great modern city.

Theme/Message

Forgetting is the core of the essay and the author has approached it through many routes giving examples from real life. The author has quipped several times in order to

amuse the reader and to prove that forgetting is not such a curse or bane as it is thought to be in society. Furthermore, forgetting is a common phenomenon which forms part and parcel of human life. It cannot be ruled out or wished away. On a serious note, the author underlines the importance of an ordinarily good memory because the fabric, communication and safety of society depend on it. If all of us turn out to be like the poets and philosophers, the plight of society needs not be underlined.

Significance of the Title

Lynd's essays are humorous, satirical and simple. The subject matter of most of his essays is concerned with chores of daily life and he draws his characters from it. The title of the essay is appropriately chosen as the subject matter under discussion and the message, thereof, symphonize with each other. The title assumes greater significance because it does not refer to any ideal perspective. Forgetting is about a common man's persona. The title is a living manifestation of our being human. We are a pack of efficiencies and errors. Forgetting is one of the important characters in the story of a common man which Lynd has boldly and beautifully portrayed.

2.6 The Pleasures of Ignorance

It is impossible to take a walk in the country with an average townsman—especially, perhaps, in April or May—without being amazed at the vast continent of his ignorance. It is impossible to take a walk in the country oneself without being amazed at the vast continent of one's own ignorance. Thousands of men and women live and die without knowing the difference between a beech and an elm, between the song of a thrush and the song of a blackbird. Probably in a modern city the man who can distinguish between a thrush's and a blackbird's song is the exception. It is not that we have not seen the birds. It is simply that we have not noticed them. We have been surrounded by birds all our lives, yet so feeble is our observation that many of us could not tell whether or not the chaffinch sings, or the colour of the cuckoo. We argue like small boys as to whether the cuckoo always sings as he flies or sometimes in the branches of a tree—whether Chapman drew on his fancy or his knowledge of nature in the lines:

When in the oak's green arms the cuckoo sings,
And first delights men in the lovely springs.

This ignorance, however, is not altogether miserable. Out of it we get the constant pleasure of discovery. Every fact of nature comes to us each spring, if only we are sufficiently ignorant, with the dew still on it. If we have lived half a lifetime without having ever even seen a cuckoo, and know it only as a wandering voice, we are all the more delighted at the spectacle of its runaway flight as it hurries from wood to wood conscious of its crimes, and at the way in which it halts hawk-like in the wind, its long

such a flight into ignorance in search of knowledge. The great pleasure of ignorance is, after all, the pleasure of asking questions. The man who has lost this pleasure or exchanged it for the pleasure of dogma, which is the pleasure of answering, is already beginning to stiffen. One envies so inquisitive a man as Jowett, who sat down to the study of physiology in his sixties. Most of us have lost the sense of our ignorance long before that age. We even become vain of our squirrel's hoard of knowledge and regard increasing age itself as a school of omniscience. We forget that Socrates was famed for wisdom not because he was omniscient but because he realised at the age of seventy that he still knew nothing.

2.7 Summary

Much of eighteenth-century prose is taken up by topical journalistic issues-as indeed is the prose of any other age. However, in the eighteenth century we come across, for the first-time in the history of English literature, a really huge mass of pamphlets, journals, booklets, and magazines. The whole activity of life of the eighteenth century is embodied in the works of literary critics, economists, "letter-writers," essayists, politicians, public speakers, divines, philosophers, historians, scientists, biographers, and public projectors. Moreover, a thing of particular importance is the introduction of two new prose genres in this century. The novel and the periodical paper are the two gifts of the century to English literature, and some of the best prose of the age is to be found in its novels and periodical essays. Summing up the importance of the century are these words of a critic: "The eighteenth century by itself had created the novel and practically created the literary history; it had put the essay into general circulation; it had hit off various forms and abundant supply of lighter verse; it had added largely to philosophy and literature. Above all, it had shaped the form of English prose-of-all-work, the one thing that remained to be done at its opening. When an age has done so much, it seems somewhat illiberal to reproach it with not doing more." Even Matthew Arnold had to call the eighteenth century "our excellent and indispensable eighteenth century."

The essay, satire, and dialogue (in philosophy and religion) thrived in the age, and the English novel was truly begun as a serious art form. Literacy in the early 18th century passed into the working classes, as well as the middle and upper classes. Furthermore, literacy was not confined to men, though rates of female literacy are very difficult to establish. For those who were literate, circulating libraries in England began in the Augustan period. Libraries were open to all, but they were mainly associated with female patronage and novel reading.

Addison was not only an essayist but he also had a political background, in fact Addison held a very strong political background. Addison was made Under Secretary of State and accompanied Lord Halifax on a diplomatic mission to Hanover, Germany. A

biography of Addison states: "In the field of his foreign responsibilities Addison's views were those of a good Whig. He had always believed that England's power depended upon her wealth, her wealth upon her commerce, and her commerce upon the freedom of the seas and the checking of the power of France and Spain. In 1708 and 1709, Addison was a Member of Parliament for the borough of Lostwithiel. He was soon appointed secretary to the new Lord Lieutenant of Ireland, Lord Wharton. Under the direction of Wharton, he was an MP in the Irish House of Commons for Cavan Borough from 1709 until 1713. In 1710, he represented Malmesbury, in his home county of Wiltshire, holding the seat until his death in 1719.

2.8 Review Questions

1. Write a brief note on Joseph Addison, his life, his education, political background and his career
2. What was the basic language, style and tone that Addison mostly used in his essays?

2.9 Further Readings

- *Daiches, David*, A Critical History of English Literature Allied, New Delhi, 1984.
- *Gibson, S.*, Bacon's Essay Longmans, New Delhi, 1976.
- *Sampson, George*, A Concise Cambridge History of English Literature CUP, London, 1972.
- *Selby, F.G.*, Essays at Bacon Macmillan, New Delhi, 1977.

Notes

A.G. Gardiner and Aldous Huxley**(Structure)**

- 3.1 Learning Objectives
- 3.2 Introduction
- 3.3 A.G. Gardiner
- 3.4 My Fellow Traveller
- 3.5 Aldous Huxley
- 3.6 Huxley Writing style
- 3.7 Selected Snobberies
- 3.8 Summary
- 3.9 Review Questions
- 3.10 Further Readings

3.1 Learning Objectives

After studying the chapter, students will be able to:

- To discuss the A.G. Gardiner;
- To describe the my fellow traveller & Aldous Huxley;
- To describe the Huxley writing style & Selected Snobberies.

3.2 Introduction

Gardiner is a lover of the town and many of his essays deal with the life in crowded London. He is, nevertheless, not impervious to the appeal of Nature. His descriptions of Nature, though not numerous, are marked by delicacy of feeling and keenness of observation. Gardiner could be pointed out and profitably discussed. His ability to be funny without becoming ridiculous, his love of animals, his sense of form, his delicacy of feeling, his wonderful commonsense, his tolerant wisdom, his capacity for singling out those of his experiences which were also the experiences of other men, these and other characteristics would be obvious to any reader of his essays. Another characteristic

of Gardiner's writing which the young reader should try to emulate is the simplicity of his style.

*A.G. Gardiner and
Aldous Huxley*

3.3 A.G. Gardiner

Notes

Life and Works of A.G. Gardiner (1865–1946) The youngest of the children of Henry James Gardiner and Susannah Taylor, Alfred George was born on June 2, 1865 at Chelmsford in Essex. The frequent unemployment and drinking habits of his father drove the family to poverty and debt, and only the efforts of his mother could save it from starvation. Thus, Gardiner had his upbringing in a poor family, and could not enjoy the privileges that the children of his age generally enjoy. The family could not even afford to arrange for a proper education for him, and he got his early education in an ordinary school.

This education was discontinued by the time he was hardly 14 years old.

His educational career ended at an early age.

However, Gardiner's inability to receive an adequate formal education did not chill his enthusiasm for reading, and he read widely, acquiring knowledge from whatever sources he could. The circumstances of his early life led him to develop the habits of simplicity and frugality.

A couple of years after leaving school, Gardiner served as an apprentice to Frederic Henry Maggie from whom he learnt short-hand and reporting. He worked diligently and continued his self education through an extensive reading which later proved a boon in his career as a reporter.

He worked for about 15 years on the staff of various journals like Essex Country Chronicle, Bournemouth Directory and Northern Daily Telegraph, to which he contributed articles and reviews under the pen name of Argus and Tatler. These 15 years formed a period of apprenticeship in journalism, involving hard work and economic hardship. But the hard work he had to undertake during these years helped him greatly in developing his powers as a writer and journalist and proved a propeller in his later career as a renowned and highly honoured figure in the field of journalism. He owed much to his elder brother Arthur in matters of inspiration and guidance during a period of depression and drudgery in his career.

In 1902, Gardiner was appointed the editor of the Daily News, the most renowned Liberal newspaper published from London. His early journalistic training stood him in good stead in his work as the editor of this daily and it was he who arrested the steep decline in its reputation and circulation, and brought its former glory and prestige back to it. He was a liberal at heart, and his views and talents were suited to a liberal paper. When he was appointed the editor of the Daily News, doubts were raised in certain circles

Notes

about his competence to handle it properly. He was the most literary journalist of his time, who gave a literary touch to the Daily News, which enhanced its appeal. Moreover, he staunchly supported the cause of the Liberals for about 17 years of his editorship of this liberal newspaper. His work as a journalist and an editor won recognition in the form of his election in 1915, as the President of the Institute of Journalists. However, after the First World War, he found it difficult to adapt his view to the changed policy of the Daily News, and resigned from its editorship in 1919.

While working as the editor of Daily News, Gardiner wrote a number of pen portraits and character sketches for its issues published on Saturdays. He wrote about the prominent figures of his time in an impartial and detached manner, without showing any favour to or prejudice against any of them. These character sketches are remarkable for Robert Lynd especially because in writing them "Gardiner did not sacrifice his independence as a portrait-painter to party or to friendship" (quoted in Arora : 1996 : 30). By writing these sketches, he established his reputation as an outstanding writer of short biographical sketches and pen portraits. These sketches were later included in his collection published under the titles Prophets, Priests and Kings (1908), Pillars of Society (1913), The War Lords (1915), and Certain People of Importance (1926). The character sketches written were regarded as a standard introduction to the personalities of the time.

Gardiner's resignation from the editorship of the Daily News did not mean for him a severance of all relations with journalistic writing. He continued thereafter to contribute to various papers and journals like Manchester Evening News, the Glasgow Citizen, John Bull, the Nation and the Star. Apart from working for the Nation for some time, he now worked mostly as a free lance journalist, and contributed essays and biographical articles to various journals. His two full length biographies viz. Life of Sir William Harcourt and Life of George Cadbury were published in 1922 and 1923 respectively.

Gardiner is one of the most gifted, prominent, popular, and delightful modern English essayists. His literary career spans both the Victorian and Modern ages. He began his career in the Victorian Age, but the full fruition of his literary genius occurred in the Modern Age. However, he is chiefly known as a delightful essayist to the reading public. These essays, written under the pen name Alpha of the Plough assumed at the instance of James Douglas, the editor of then Star, were initially contributed to various journals, but were later collected in volumes published under the titles Pebbles on the Shore (1916), Leaves in the Wind (1919), Windfalls (1920), and Many Furrows (1924). Of his essays following remarks are noteworthy—

"Gardiner's essays are in origin casual and journalistic. He would have been the last

person to claim for his essays the title of abiding literature, but we should, in fairness, concede that they too embody a vision and an experience. They reveal a cultured and balanced man's response to life, and the response is one of harmony and delight. They combine ideas and emotions with beauty of form, they may be ranked among the finer productions of literary genius" (Macmillan : 1960 : 11).

Notes

Thus, starting his career as a mere reporter, Gardiner rose to the heights of literary and journalistic fame. The obscurity of his early life was itself obscured by the immense renown and recognition he won through perseverance and hard work. His marriage with Ada Claydon, whom he had been in love with since his childhood, proved a happy and prosperous one. His settled life at Blackburn in a home of his own, presented a sharp contrast to his early life of poverty and uncertainty. He had six children and lived a long life of about eighty years. Having enjoyed a fruitful literary career and a happy domestic life, he breathed his last on the 3rd of March, 1946. Gardiner wrote 190 essays in four collections. 51 essays in *Pebbles On The Shore*, 41 essays in *Leaves In The Wind*, 42 essays in *Windfalls* and 56 essays in *Many Furrows*. All these essays were written under the pen name of Alpha of the Plough. In this connection, *Encyclopaedia D.A. Girling* quotes, "British journalist and essayist born at Chelmsford Essex. He wrote under the pseudonym Alpha of the Plough and was editor of the *Daily News* from 1902 to 1919. His *Prophets, Priests and Kings*, 1908, is a series of caustic character sketches of contemporary celebrities, notably politicians. It was followed in 1913 by *Pillars of Society*, in a similar vein, and by *War Lords* in 1915" (1978 : 431).

George Bernard Shaw, Thomas Hardy, G.K. Chesterton, Hilaire Belloc, and Rudyard Kipling were some of the famous literary figures portrayed by him. Among political personalities sketched by him were Lord Northcliffe, Kaiser of Germany, the American President Theodore Roosevelt, the English Prime Minister Sir Winston Churchill and the Russian Dictator Joseph Stalin. The famous film actor and comedian, Charlie Chaplin, also found a place in one of his character sketches. The most attractive characteristic of Gardiner's works is its unflinching cheerfulness. A great deal of the literature of modern era is the literature of disillusionment. Particularly in the years that followed the end of the First World War, literature was permeated with the gloom and the bitterness, which were in the minds of men who had dreamed glorious dreams but had awakened to the hideous realities of life. Disillusioned eyes saw in the cities only a Wasteland like

T.S. Eliot, the great American poet of 20th century. They saw in the mind of man not charity and love but cruelty and lust.

His eye is always on what is joyous and bright and he deftly and deliberately passes by what is ugly and painful. Not that he lives in an ivory tower, but he chooses to write only on what delights him and can delight other people too. His keen eye notices the foibles and eccentricities of men, but he does not denounce them in the sardonic manner of Swift; he gently describes them with a good humoured smile like Addison and Goldsmith before him. Gardiner is a prophet of joy. In spite of Gardiner's preferences for the light and the gay, his works have a range and variety, which cannot be overlooked. He is not content with watching the ripples playing on the surface of life. He explores the depths and his essays are replete with profound observations on human life. Light hearted and gay as he generally is, he is a philosopher and a moralist with a vision and an ideal of his own. He entertained his readers with the flimsiest narration as in *A Night's Lodging* where he recorded his struggles with a pillow, a bolster and a bed. The laughter he provoked here is boyish, boisterous, not bordering on tears. On the other hand, he soared to the heights of reflection and spoke to the readers with seriousness and sanity. In the essay, *On Courage*, one has a stimulating examination of an ethical question. The essay, *On Keyhole Morals*, is likewise a discussion of another problem in ethics. In the essay, he says, "We are merely counterfeit coin if our respect for the Eleventh Commandment only applies to being found out by ourselves that ought to hurt us" (1916 : 248). Gardiner's essays thus range from the commonplace and tried to the sublime.

Another quality of Gardiner is his freedom from vanity and hypocrisy. His essays had a refreshing frankness and the author talked to his readers with the intimacy of a friend just as Lamb did. He described his own foibles and joined in the laughter against himself.

Like Lamb, Gardiner is a lover of the town and many of his essays deal with the life in crowded London. He is, nevertheless, not impervious to the appeal of Nature. His descriptions of Nature, though not numerous, are marked by delicacy of feeling and keenness of observation. In the essay *On Being Idle*, he describes the sights and sounds experienced by him as he lay on the grass in the sunshine: "There was the thin whisper of the breeze in the grass on which he lay, the breathings of the woodland behind, the dry flutter of dead leaves from a dwarf beech nearby, the boom of a bumblebee that came blustering past, the song of the meadow pipit rising from the fields below, the shout of the cuckoo sailing up the valley, the clatter of magpies on the hillside" (1920 : 248).

Many more characteristics of Gardiner could be pointed out and profitably discussed. His ability to be funny without becoming ridiculous, his love of animals, his sense of form,

his delicacy of feeling, his wonderful commonsense, his tolerant wisdom, his capacity for singling out those of his experiences which were also the experiences of other men, these and other characteristics would be obvious to any reader of his essays. Another characteristic of Gardiner's writing which the young reader should try to emulate is the simplicity of his style. These essays are read again and again because—

Notes

“In History Today from the year 2000 you can read Edward Pearce's article comparing Gardiner with J. L. Garvin as powerful Edwardian editors. Various older English language readers include a Gardiner essay for students to read

Gardiner writes with spontaneous ease even as the thoughts come to his mind. Artistically, this simplicity is more effective than laboured rhetoric. His essays are in origin, casual and journalistic. They belong to the class which Ruskin contemptuously dismissed as *ephemeral literature*. His essays embody a vision and an experience of his own. They reveal a cultured and balanced man's response to life, and the response is one of harmony and delight. These essays remind the readers of pleasant things, sunshine and mirth, laughter and peace. And because they combine ideas and emotions with beauty of form, they are ranked among the finer productions of literary genius.

The range of his reading and his knowledge of man and books can be judged from the careful reading of his essays as well as biographical writings. The circumstances of his early life led him to develop the habits of simplicity and frugality, which lasted long. Describing his appearance, famous essayist Robert Lynd says, “The dimple in one of his cheeks at the corner of his brown moustache is expressive of his humour and a dreamer's brow indicates the idealist in him.” Lynd also calls him “conspicuously English person with muddy brown moustache”. (quoted in Arora : 1996 : 28).

By dint of his diligence, his devotion and his powers as a journalist writer, he soon dispelled these doubts rejuvenating the newspaper and reviving its position as the foremost liberal daily of London.

His essays were of various types - literary, social, political, moral and philosophical. These deal with the subjects like travel, soldiers, dog, sleep, thought, choosing a name, umbrella morals, love, hats, dining, voices, bores, swearing, fear, virtues, clothes, nature, etc. The essays dealt with a wide range of subjects. His essays are marked by intimacy of tone, a sincerity and warmth of feeling, clarity of thought, a moral and didactic intention, and a lively, simple and natural style. They revealed Gardiner as a genial humorist with a sympathetic and tolerant attitude towards life and human beings.

Educational Essays of A.G. Gardiner

Notes

Gardiner expected smooth, light and playful behaviour instead of quarrels and disputes. He raised the question of morality in everyday life. In all cases, it is the human interest that appealed him. He described not only the effect upon, but also the illustration in human character. He has aptly pointed out the irrelativity in the behaviour of the society he lived in and suggested correlative measures to overcome the problems which could harm the entire society.

The essays *On Choosing a Name*, *On Letter Writing*, *On Seeing Visions*, *On Talking to One's Self*, *On Seeing Ourselves*, *On Guinea Stamp*, *On Dislike of Lawyers*, *On Pockets and Things*, *On a Vanished Garden*, *On Fear*, *On Being Called Thompson*, *On Thinking For One's Self*, *On Sawing Wood*, *On Early Rising*, *A Dithyramb On a Dog*, *On Word-magic*, *On Superstitions*, *Young America*, *On Waking Up*, *On Re-reading*, *On Good Resolutions*, *On Plagiarism*, *On Big Words*, *Do We Buy Books?*, *On Anticlimax* and *In Defence of Skipping* express Gardiner's educational thoughts. In almost all these essays he stresses the need of informal education. In order to correct the misbehaviour of English people, he mainly defined the inevitability of books. He argued that when one is thrown entirely upon one's own sources, one discovers how dependent one is upon men and books for inspiration. He questions his readers and forces them to think about the necessity of having books. Gardiner himself felt ashamed of his library, though in his life he had accumulated 2000 books. He criticized the people who spent many hundreds and even thousands of pounds in the course of years in making their house beautiful and never gave a serious thought to books. For people, it is not the contents of the books that matter, but the size. It is not that one cannot afford to buy books. One spends two hundred million sterlings a year on beer, and one doubts whether one spends two hundred million pence on literature. As furniture, books are a cheaper and better decoration than blue china or Chippendale chairs. A row of books will give a house character and meaning.

A house without books is a mindless and characterless house. It is not the question of money. He repeated that books are the cheapest as well as the best part of the equipment of a house. You can begin your library of a couple of shillings. Books are the priceless investment for your children. It is a library that creates a reading man. He believed that an intelligent child who stumbles upon any masterpiece, will be caught by the reading habit for life. And that habit is there to compare with it? What delight is there like the revelation of books, the sudden impact of a master spirit, the sense of windows flung wide open to the universe? It is these adventures of the mind, the joy of which does not pass away, that give the adventure of life itself beauty and fragrance, and make it "... rich as the oozy bottom of the deep In sunken wreck and sumless treasuries" (Gardiner : 1920 : 209).

Notes

Gardiner disclosed the utility of reading books as they are rich and fathomless treasure. He expected people to buy books which are priceless. Reading books is a very valuable habit which provides knowledge and wisdom to human beings. He glorified the knowledge possessed by the books as rich as the oozy bottom of the deep. He further argued that people do not say that they have read books but they say that they live in communion with these spirits. Books explore the needs and the tastes of the writers. One does not know the reading tastes and needs of others. One can not get the idea of what kind of knowledge one wants actually. Everybody's reading choice would be different from each other. One may like to read novels while other may not like to read the same and like history. One should read books on one's history and religion, according to Gardiner. In *On Big Words* he advised one to gather books with thought because for them it was not the contents of the books that mattered but the size. He criticized people for making a show of the books in their shelves. Books really represent something of the exceptional attitude of the average man. People according to him spend money on beer but hardly spend on literature. Many people can afford to buy motor-cars at anything from two hundred pounds but are aghast at the idea of spending half a guinea occasionally on a book. He stressed to have an excellent vocabulary to load one's common speech or everyday letters with long words. One gains wisdom from the simplicity of his speech. While stating the importance of books Gardiner further argued that a man cannot choose even a name without taking the help of the books. Even a great journalist or a writer finds thousand words for his article but hardly gets a title or name for it. Finding a title leads the writer to despair. Even the men of genius suffer from this impoverishment. The great writers like Goldsmith, Shakespeare, Johnson suffered from this sterility of choosing a name for their books according to Gardiner. Gardiner has no objection in having a good vocabulary. But one ought not to lard one's common speech or everyday letters with long words. Quite ordinary words employed with a certain novelty and freshness can wear a distinction that gives them not only significance but a strange and haunting beauty. S.T. Coleridge flashed on the mind all the beauty and wonder of the tropic night. While John Milton and William Wordsworth could use the grand words like William Shakespeare when the purpose was rhetorical or decorative. Shakespeare did not go to the words for expression of the great things of life. In this regard the views of Gardiner are similar to the great American scholar Emerson who always said that books bring knowledge and wisdom.

In *On Choosing a Name*, he discloses that like great writers he also faced the difficulty of choosing titles for his essays or collection of essays. He confessed that finding a name to a newly born child or to a book is difficult in any circumstances. As he puts it "it is hard even to find a name. Not that finding a name is easy in any circumstances. Every one who lives by his pen knows the difficulty of the task" (1916 : 8). This difficulty of

Notes

Gardiner is solved by his friends by suggesting a suitable title to his writings. He himself has never found a title for one that he has written that has always come to him from his friends. This quotation throws enough light on his sharp wit and indifferent way of expressing himself. Referring to the limitations of his own knowledge, Gardiner admits that he knows very little about his own body, and finds it something mysterious. For example, he does not know anything more about various objects or parts of his body than an ordinary student or teacher. He remarks that even a medical student does not know everything about the human body. He does not know about the stars like the constellations Orion or other astronomical bodies. Even the most learned astronomer has only a little knowledge of the vast universe and does not know all its secrets. He confesses ignorance of how flowers are born with all their beauty; out of the secretions of the Earth and Air. He cannot tell much about them. He gives an example of his ignorance regarding trees and plants; by telling how he kept digging at some roots without realizing that he was pulling out the roots of an ivy tree growing at some distance, and thus causing damage. He realized his folly when an expert in horticulture examined it. He does not hide his foolishness in various matters.

According to Gardiner, all human beings have limited mental powers and possess only a tiny piece of land in the vast field of knowledge. Talking in general terms, he remarks that even the most learned men have limited knowledge in comparison with the immense stretch of the field of knowledge. Some people know even less than ordinary people; In fact, no one possesses all the knowledge about all things. A man's capacity for knowledge is very limited indeed. Even an ordinary man may know more on a particular subject than the wisest men like Caesar and Plato. Sir Thomas Browne and Abraham Lincoln knew less about the planet we inhabit, even less than an ordinary undergraduate; but they were among the wisest and most active men. Gardiner implies that lack of complete and diverse knowledge is not a handicap to real wisdom or greatness nor is the ignorance about so many things. He does not oppose to the eagerness or efforts to learn, but believes that all such efforts help one in acquiring only limited knowledge. One should learn all he can about the planet on which he lives but more important than learning and knowledge is a 'healthy feeling'. He supports Savonarola's views that an old woman having faith may know more than Plato or Aristotle. He criticized people for pretending to dislike life, even though they do not really want to die. In youth, he is full of enthusiasm and looks forward to gaining new experiences. In the middle age, when he reaches the zenith the tops of pass. In the old age, he is content to cast a backward glance at what he has achieved and is reluctant to resume his adventurous career. He is already tired of journeying on the long way of life, and does not like to undertake another journey in this world.

Notes

In the essay, Gardiner describes a cheerful outlook on life. He finds life worth living and does not agree with the gloomy view of the pessimists who wish they had never been born at all. He describes a small group of men from different professions assembled in a London club. Here he deals with the feelings of a man during different stages of life. Having had their dinner, they sat talking in the smoking-room of the club. These men were remarkably successful in life. The group comprised an eminent lawyer, a famous politician, a well known clergyman and a journalist. They talked about various matters and then began to discuss the question whether they would like to live this life again if it were in their power to do so. The answer given by everybody except one man was 'No'. The clergyman had also rejected the idea of living once again in this world because he thought that one visit to the theatre of life was enough and did not want to pay a second visit to it. Thus, almost all the men present there were reluctant to have another life to live on this earth.

On *Living Again* is an essay written on a serious subject, but employs a playful manner in dealing with it. It shows the same blend of sobriety and lightness as is found in several other of his essays. It deals with the question whether we would like to live in this world again if we could get a chance to do so. Like the group of men assembled in the smoking-room of the club in London, most would reply in the negative. Gardiner's views in that it is enough to have lived and enjoyed life once, and the idea of having another life to live, is not palatable. People do believe that their present life has been worth living and all the experiences and adventures in it worth living. But thinking in terms of undergoing these adventures and experiences again, during the course of another life, is not possible or pleasant.

He expressed a cheerful outlook on life. He found life worth living and did not agree with the gloomy view of the pessimists who wish they had never been born at all. The sense of uncertainty, adventure and curiosity makes life attractive and colourful. Gardiner advises one to take away the uncertainty of life if he wanted to take away all its magic. Due to uncertainty, human life is so attractive and interesting. One does not know his future. This reality makes life curious which leads it to go on living and experiencing it.

People go to the game of cricket in a mood of uncertainty and adventure, because they do not know how many runs they would be able to make, or whether they would be able to make any runs at all. Similarly, life is interesting only so long as one is not sure as to what the future holds in store for him. It is the novelty of each experience that adds to the zest for life. It is because every dawn breaks as full of wonder as the first day of creation that life preserves the enchantment of a tale that is never told. Gardiner looks worried about the personal as well as social problems of common man of his time. In

the essay *On Superstitions*, he severely criticizes people for being superstitious. Being superstitious means becoming childish which is a folly. Most of us believe in number game while choosing a house. It is a weakness of mankind. People unnecessarily keep faith in the things which are useless. " Superstition was disinherited when science revealed the laws of the universe and put man in his place. It was no discredit to be superstitious when all the functions of nature were unexplored, and man seemed the plaything of beneficent or sinister forces that he could neither control nor understand, but which held him in the hollow of their hand " (Ibid : 54). Sometimes the omens were right and sometimes they were wrong, but whether right or wrong they were equally meaningless. Here, Gardiner clears the doubts of being superstitious in nature. In his most celebrated essay *On Letter Writing*, he felt sorry for the killing of the great art of letter writing due to penny post and modern hurry and the lack of expression. He blames telegraph, the telephone, and the postcard for the destruction of the art of letter writing. He proves his point by giving an example of soldiers like Bill and Sam. He advises to write a good letter one must approach the job in the lightest and most casual way. One must be personal, not abstract. People with titles should act like ordinary decent human beings. It is an insult to them, and it ought to be an insult to the intelligence of the reader.

The American class-rooms and libraries are memorable: There is a lot of enthusiasm about the football matches in college campuses. Students may be of Oxford or Cambridge, almost everybody is mad after local football matches. There is sportly atmosphere than educational. He lashes out at the society for giving titles to wrong men because they misuse the titles. He argues that greatness of man does not lie in titles. In the essay *On Thinking For One's Self* Gardiner argues that most of us are secondhand thinkers and second-hand thinkers are not thinkers at all. Men are always dying for other people's opinions, prejudices they have inherited from somebody else, ideas they have borrowed second-hand. Many of them go through life without ever having had a genuine thought of their own on any subject of the mind. It is that one is afraid to think. Even some of them who try to escape this hypnotism of the flock do not succeed in thinking independently. One only succeeded in getting into other flocks. One is too timid to think alone, too humble to trust his own feeling or his own judgment. One wants some authority to lean up against. One is free to think as he pleases and most people cease to think at all and follow the fashions of thought as seriously as one follows the fashions in hats. Because one standardizes his children for making them like himself instead of teaching them to be themselves and new incarnations of the human spirit, new prophets and teachers, new adventures in the wilderness of the world. One is more concerned about putting one's thoughts into their heads than in drawing their thoughts out and succeed in making them rich in knowledge but poor in wealth.

Notes

He talks of sexual equality. He argues that women are just as capable as men of forming an opinion about facts, they have at least as much time to spare, and their point of view is as essential to justice. He advises to fight against fear and win this mental disease. He accused French people for misusing titles in *The Guinea Stamp*. He spoke of human health, and treatment given by doctors. He taught one to have some feelings for his country because it is his duty towards the nation. He attacks the British as well as their titles. In his opinion, greatness of a man does not lie in titles but in one's deeds. He felt sorry because in Britain and France, inferior and wrong people were awarded with prestigious titles which led to the misuse of those titles. He considered it a criminal offence for a Colonial to accept a title.

Gardiner dislikes lawyers. He opined that lawyers are more selfish than other people like brewers, or soap boilers, or bankers. He doubted the loyalty of judges as well as the lawyers to the law. Though a Lawyer's weapon is law, his object is not justice. He condemned them for their misconduct of doing injustice to the just. He bitterly states, "Law has about the same relation to justice that grammar has to Shakespeare. If Shakespeare were put in the dock and tried by the grammarians he would be condemned as a rogue and vagabond, and, similarly, justice is not infrequently hanged by the lawyers. We must have law just as we must have grammar, but we have no love for either of them. They are dry, bloodless sciences, and we look askance at those who practice them" (Ibid : 120).

On *Boilers and Butterflies* express a man without a hobby is like a ship without a rudder. Life is such a tumultuous and confused affair that most of us get lost in the tangle and brushwood and get to the end of the journey without ever having found a path and a sense of direction. But a hobby hits the path at once. It may be ever so trivial a thing, but it supplies what the mind needs, a disinterested enthusiasm outside the mere routine of work and play.

Mr. Chesterton treats books as the expert wine-taster treats wines, not drinking them in great coarse gulps, but moistening his lips and catching the bouquet on his palate. Gardiner showed the path of success to youths. He believed that the man who wins is the man who keeps cool, whose effort is always proportioned to his power, who gives the impression that there is more in him than ever comes out. Youth should be encouraged to fashion its own taste and discriminate for itself between the good and the best. When that is done one can 'skip' as one likes, with an easy mind and a good conscience. One has learned his path through the wilderness. One knows where the hyacinths grow and where one can catch the smell of the wild thyme, and the nightingale sings to the moon. And if with this liberty of knowledge he 'skips' some of the high brows, and is found more often in the company of Borrow than of Bacon-well, one has done one's

Notes

task- work and is out to enjoy the sun and the wind on the heath. An idea may be good or bad, but no idea is good enough to claim one's whole waking thoughts. One likes people who have many facades to their minds, who hold strong opinions on a variety of subjects and know to keep them under control, airing them when they are in season and putting them in cold storage when they are not of season. One likes them to think in many quantities, to let their thought range over the whole landscape of things, to have plenty of windows to their mind and to open them in turn to all the winds that blow. One ought not to be the slave of one idea, but the master of legions which one should exercise and discipline and from which one should extract a working philosophy of life. People who pretend to read the riddle of one's affairs in the pageant of the stars are deceiving themselves or are trying to deceive others. The great American scholar Emerson said that if one only saw it once in a hundred years one should spend years in preparing for the vision. It is hung out for one every night, and one hardly gives it a glance. And yet it is well worth glancing at. It is the best corrective for this agitated little mad-house in which one dwells and quarrels, fights and dies. It gives one a new scale of measurement and a new order of ideas.

Gardiner thinks that talking to one's self is conclusive evidence for the man who talks to himself habitually never hears himself. His words are only the echo of his thoughts, and they correspond so perfectly that, like a chord in music, there is no dissonance. That was thus with the art student Gardiner saw copying a picture at the Tate Gallery. Whether the habit is a mental weakness or only a physical defect is a matter of discussion. It would be a world in which lies would have no value and deception would be a waste of time – a world in which truth would no longer be at the bottom of the well, but on the tip of every man's tongue. One should have all the rascals in prison and all the dishonest traders in the bankruptcy court. Secret diplomacy would no longer play with the lives of men, for there would be no longer secrets. Those little perverse concealments that wreck so many lives would vanish.

In Gardiner's opinion the world would go very well if people had tongues that told their true thoughts in spite of theirs. Like the great Nature poet William Wordsworth, every great man has blindness about his own work. One needs to take a journey from his self-absorbed center and see himself with a fresh eye and make an unprejudiced judgment. Running an empire is quite a different job from running a grocery establishment, and it is folly to suppose that because a man has been successful in buying and selling bacon and butter for his own profit. Gardiner asks would you like to hand over the Premiership to distinguished grocers of to-day? The great statesman has to prove himself a great statesman just as the great grocer has to prove himself a great grocer. He has to prove it by the qualities of statesmanship exercised in the full glare of publicity.

Notes

On Waking Up is one of the subjective essays which deals with the joy of waking up in the morning. It also conveys his views on the value of sleep in a man's life. From the personal experience of waking up, Gardiner passes on to the discussion of the problem related to eternity and immortality which is viewed differently by different persons like Pascal, Blunt and Austin. The essay reveals his close observation of Nature and his powers to give a realistic description of the natural phenomena. He finely describes the natural scene in the early morning. Waking up has always given a clear conscience, a good digestion, and a healthy faculty of sleep and a joyous experience to the Americans. It has the pleasing excitement with which the turning up of the fiddles of the orchestra affect all. It is like starting out for a new adventure, or coming into an unexpected inheritance, or falling in love, or stumbling suddenly upon some author whom one has unaccountably missed and who goes to your heart like a brother. In short, it is like anything that is sudden and beautiful and full of promise. But waking up can never have been quite so intoxicating a joy as it is now that peace has come back to the earth. It is in the first burst of consciousness that one feels the full measure of the great thing that has happened in the world. It is like waking from an agonizing nightmare and realizing with a glorious surge of happiness that it was not true. The fact that the nightmare from which one has awakened now was true does not diminish one's happiness. It deepens it, extends it, projects it into the future. There is no pleasure like eating which comes three times a day and lasts an hour each time. But sleep lasts eight hours. It fills up a good third of the time one spends. Joy of waking up is delightful in throwing off the enchantment of sleep and seeing the sunlit streaming in at the window and hearing the happy jangle of the birds, or looking out on the snow-covered landscape in winter, or the cherry blossom in spring, or the golden fields of harvest time or upon the smouldering fires of the autumn woodlands? Perhaps the day will be as thorny and full of disappointment and disillusion as any that have gone before, but no matter. In this wonder of waking there is eternal renewal of the spirit, the inexhaustible promise of the best that is still to come, the joy of the new birth that experience cannot stale nor familiarity make tame.

In *On Thoughts at Fifty*, Gardiner gives the example of Stevenson to show how, on growing old, a man loses interest in his birthdays and becomes indifferent to them. Birthdays cease to provide a man with joy and excitement as they did in the childhood or youth. Gardiner himself has a feeling of indifference towards his birthdays after ceasing to be young, and does not take any interest in the occasion. However, on reaching the age of fifty, his feelings about birthday are different. The usual span of life is said in the Bible to be seventy years. That means, the writer has to live another twenty years. These twenty years constitute a period of physical decay, but they are also a period of indulgence in the beauty and joy of Nature. At the age of 50, twenty years seem to be

Notes

only a short span but in childhood or youth, the age of 50 seemed to be very distant and meant, for him, becoming an old man or an antiquity. Gardiner hated painting faces or dying hair as they are the acts of hiding one's original personality. So he lashes out at old women for impressing the gents by painting and powdering their faces. He says, "But that any one, not compelled to do it for a living, should paint the face or dye the hair is to me unintelligible. It is like attempting to pass off a counterfeit coin. It is either a confession that one is so ashamed of one's face that one dare not let it be seen in public, or it is an attempt to deceive the world into accepting you as something other than you are. It has the same effect on the observer that those sham oak beams and uprights that are so popular on the front of suburban houses have. They are not real beams or uprights. They do not support anything, or fill any useful function. They are only a thin veneer of oak stuck on to pretend that they are the real thing. They are a detestable pretence, and I would rather live in a hovel than in a house tricked out with such vulgar deceits that do not deceive".

3.4 My Fellow Traveller

I do not know which of us got into the carriage first. Indeed I did not know he was in the carriage at all for some time. It was the last train from London to a Midland town—a stopping train, an infinitely leisurely train one of those trains which give you an understanding of eternity. It was tolerably full when it started, but as we stopped at the suburban stations the travellers alighted in ones and twos, and by the time we had left the outer ring of London behind. I was alone— or rather, I thought I was alone.

There is a pleasant sense of freedom about being alone in a carriage that is jolting noisily through the night. It is liberty and unrestraint in a very agreeable form. You can do anything you like. You can talk to yourself as loud as you please and no one will hear you. You can have the argument out with Jones and roll him triumphantly in the dust without fear of a counterstroke. You can stand on your head and no one will see you. You can sing, or dance a two-step, or practice a golf stroke, or play marbles on the floor without let or hindrance. You can open the window or shut it without provoking a protest. You can open both windows or shut both. Indeed you can go on opening them and shutting them as a sort of festival of freedom. You can have any corner you choose and try all of them in turn. You can lie at full length on the cushions and enjoy the luxury of breaking the regulations and possibly the heart of D.O.R.A. herself. Only D.O.R.A. will not know that her heart is broken. You have escaped even D.O.R.A.

On this night I did not do any of these things. They did not happen to occur to me. What I did was much more ordinary. When the last of my fellow-passengers had gone I put down my paper, stretched my arms and my legs, stood up and looked out of the

Notes

window on the calm summer night through which I was journeying, nothing the pale reminiscence of day that still lingered in the northern sky; crosses the carriage and looked out of the other window; lit a cigarette, sat down, and began to read again. It was then that I became aware of my fellow-traveller. He came and sat on my nose. He was one of those wingy, nippy, intrepid insects that we call, vaguely, mosquitoes. I flicked him off my nose and he made a tour of the compartment investigated its three dimensions, visited each window fluttered round the light, decided that there was nothing interesting as that large animal in the corner, came and had a look at my neck.

I flicked him off again. He skipped away, took another jaunt round the compartment, returned and seated himself impudently on the back of my hand. It is enough, I said : magnanimity has its limits. Twice you have been warned that I am someone in particular, that my august person resents the tickling impertinence of strangers. I assume the black cap. I condemn you to death. Justice demands it, and the court awards it. The counts against you are many. You are a vagrant; you are a public nuisance, you are travelling without a ticket; you have no meat coupon. For these and many other misdemeanours you are about to die. I struck a swift, lethal blow with my right hand. He dodged the attack with an insolent ease that humiliated me. My personal vanity was aroused. I lunged at him with my hand, with my paper; I jumped on the seat and pursued him around the lamp; I adopted tactics of feline cunning, waiting till he had alighted, approaching with a horrible stealthiness, striking with a sudden and terrible swiftness.

It was all in vain. He played with me, openly and ostentatiously, like a skillful matador finessing round an infuriated bull. It was obvious that he was enjoying himself, that it was for this that he had disturbed my repose: He wanted a little sport, and what sport like being chased by this huge, lumbering windmill of a creature, who tasted so good and seemed so helpless and so stupid? I began to enter into the spirit of the fellow. He was no longer a mere insect, He was developing into a personality, and intelligence that challenged the possession of this compartment with me on equal terms. I felt my heart warming towards him and the sense of superiority fading. How could I feel superior to a creature who was so manifestly my master in the only competition in which we had ever engaged? Why not be magnanimous again? Magnanimity and mercy were the noblest attributes of man. In the exercise of these high qualities I could recover my prestige. At present I was a ridiculous figure, a thing for laughter and derision. By being merciful I could reassert the moral dignity of man and go back to my corner with honour. I withdraw the sentence of death. I said returning to my seat. I cannot kill you, but I can reprieve you. I do it.

I took up my paper and he came and sat on it. Foolish fellow, I said, you have delivered yourself into my hands have but to give this respectable weekly organ of

Notes

opinion smack on both the covers and you are corpse, neatly sandwiched between an article on 'peace Traps' and another on 'The Modesty of Mr. Hughes'. But I shall not do it. I have reprieved you, and I will satisfy you that when this large animal says a thing he means it. Moreover, I no longer desire to kill you. Through knowing you better I have come to feel-shall I say? - a sort of affection for you. I fancy that St. Francis would have called you 'little brother'. I cannot go so far as that in Christian charity and civility. But I recognize a more distant relationship. Fortune has made us fellow-travellers on this summer night. I have interested you and you have entertained me. The obligation is mutual and it is founded on the fundamental fact that we are fellow mortals. The miracle of life is ours in common and it's mystery too. I suppose you don't know anything about your journey. I am not sure that I know about mine. We are really when you come to think of it, a good deal alike just apparitions that are and then are not, coming out of the night into the lighted carriage, fluttering about the lamp for a while and going out into the night again. Perhaps.....

"Going on to-night, sir?" said a voice at the window. It was a friendly porter giving me a hint that this was my station. I thanked him and said I must have been dozing and seizing my hat and stick I went out into the cool summer night. As I closed the door of the compartment saw my fellow-traveller fluttering round the lamp..

Explanation

Explain with reference to the context the following:

I do not know I was alone.

These lines have been extracted from the prose 'A Fellow Traveller'. It was written by A.G. Gardiner. These are the opening lines of this prose. In this passage, the author is travelling by the last train from London. He explained that he did not know who entered into the carriage first, whether it's him or his fellow traveller, mosquito for a time, he was not even aware of its presence. He was in a stopping train. It was very comfortable train. It was completely full when the train started but gradually and by the time, the author was the only one who was still in the train. He was or rather, he thought he was alone.

There is a pleasant anything you like.

These lines have been extracted from the chapter 'A fellow Travellers'. It was written by A.G. Gardiner. In these lines, the author is describing her joy about being alone in a jolting and jerking carriage during the night.

The author in this passage says that it is really, joyful and pleasant to travel in a carriage through the night, all alone. He felt free and uncontrolled who had no restrictions. According to the authors, its fun to be alone in a carriage because anyone could do anything they like.

I flicked him off my nose look at my neck.

These lines have been extracted from the chapter 'A Fellow Traveller'. It is written by A.G. Gardiner. Here, the author is describing the actions of his fellow traveller. The fellow traveller of the author was a mosquito. His fellow came and sat on the author's nose. He jerked the mosquito from his nose. Then the mosquito, his fellow traveller, flew about in the compartment and examined it thoroughly. He went to all the windows one after another fluttered around the light but it did not attract him. According to the author that when nothing attracted his fellow traveller as him as a large animal in the corner, he came back to him and was looking at his neck.

I flicked him off again has its limits.

These lines have been extracted from the chapter 'A fellow Traveller'. It is written by A.G. Gardiner. The mosquito came back to the author again. The author flicked him off again and again but he was keep coming back to him.

In this passage, the author flicked the mosquito again. He flew away and took another short trip of the compartment. He come back and shamelessly sat on the back of the author's hand. It was irritating him now. He had enough of this fellow. The author tolerated it to an extent but his generosity had limit too.

It is enough meat coupon.

These lines have been extracted from the chapter 'A fellow Traveller'. It is written by A. G. Gardiner. Every time the author flicked off the mosquito but it come back to him. Mosquito had irritated him. This time the mosquito came again and sat on the back of his hand.

The writes got furious over the thing that the mosquito was taking advantage of his generosity. He said that he would not tolerate it anymore. There is a limit to his generosity. The mosquito had given warning two times by the author. According to the author he was a respected person and felt insulted by the uneasy sensation caused by a stranger like the mosquito. Assuming himself a judge he decided to sentence the mosquito to death for his rudeness and disrespecting the author. Justice demanded that the mosquito should be put to death. So the court gave orders that the fellow traveller of the author should be killed. There were many charges against this fellow like he was a wandering creature who was without a ticket and did not have a licence to bite a person.

I assure the humiliated me.

These lines are taken from the chapter 'A Fellow Traveller'. It is written by A.G. Gardiner. When the author met his fellow traveller. He was not much pleased to meet him. His fellow traveller was irritating him so he himself presumed to be a judge and decided to punish him.

*A.G. Gardiner and
Aldous Huxley*

Notes

Notes

The fellow traveller of the author, the mosquito was impertinent towards him. **The** author was not ready to bear this insult so he considered himself a judge. Being a judge **he** decided to punish the mosquito. He sentenced the mosquito to death. He said **that** justice demanded it and court fulfilled it. The author also counted on the charges **the** mosquito had to justify his punishment. There were many charges against the mosquito. **First one, he was is a drifter. Second, he was an annoyance for public. Third, he was** travelling in a train without a ticket. The final one that he did not have any authority **to** bite people and suck their blood for these and much more such crimes he was given **the** punishment of death. With this the author lodged a fatal blow but the mosquito **dodged** (avoid) it easily. This humiliated the author.

My personal vanity terrible swiftness.

These lines have been extracted from the chapter 'A fellow Traveller.' It is written by A.G. Gardiner. When the author was humiliated by his fellow traveller's actions, his pride was hurt and triggered. So he decided to make another attempt to punish **the** mosquito.

When the author got fail to bill the mosquito he felt extremely humiliated. His **pride** and **ages** was triggered and woken up. He tried once more. He lunged at him with **the** paper in his hand, jumped on the seat and was pursuing him round the lamp but all **in** vain he also strategised his actions like a cunning cat who waits for prey and **approach** it at the right time to **grabit**. The authors waited till the mosquito and **approached** **it** secretly and swiftly. It was again, all in vain.

He played with me spirit of the fellow.

These lines have been extracted from the chapter 'A fellow Traveller'. It is written by A.G. Gardiner. Since all the efforts made by the author to kill the mosquito **were** failed so the mosquito had again started to irritate him.

He had failed in his attempt to kill the mosquito. It seemed that the mosquito **had** enjoyed the fight. He looked furious like bull. The mosquito was enjoying himself **he** took pleasure in disturbing the author's comfort. According to the author, the mosquito **to** wanted to play this game of being chased by a big creature like him who also **tasted** good (as the mosquito could suck blood also) and seemed completely helpless **and** stupid. Gradually, the author felt that he liked this sport too and was getting a sense **of** fellowship for the mosquito.

I began to enter my prestige.

There lines are taken from the chapter 'A Fellow Traveller'. It is written by A. G. Gardiner. After all the annoyance and disturbance created by the mosquito, the author **or** started feeling a sense of companionship for him. After spending enough time with **the**

mosquito, the author felt a sense of fellowship towards him. He did not consider him a mere small insect anymore.

*A.G. Gardiner and
Aldous Huxley*

According to the author the mosquito had developed with a personality of an intelligent creature who had fought with him over the possession of the compartment on equal terms. He felt good about him in his heart and his arrogance towards him was gone. He questioned himself that how he could be greater than the mosquito who clearly failed him in the only competition they had. Why could not he behave generously and mercifully again? Generosity and kindness were the noblest qualities of man. Like this, he could regain his lost dignity back.

Notes

I took up summer night.

These lines are taken from the chapter 'A Fellow Traveller'. It is written by the authors A.G. Gardiner. In these lines the mosquito sat on the paper and the author had a chance to kill his fellow traveller but he did not, as he had given his words to him. After accepting the mosquito as a fellow traveller the mosquito sat on a paper. The author called him foolish as the mosquito had put himself in trouble. The author could smack him anytime which would kill him. He would be sandwiched between the articles written on the paper. Though the author did not do it because he had relieved him temporarily as he had given his words to him and he meant them. Also the author did not desire to kill him. The author was hesitant to say that he had developed affection for the mosquito. According to him the destiny had made them fellow travellers on that summer night:

I have night again.

These lines are the part of the passage from the chapter 'A Fellow Traveller'.

It is written by A.G. Gardiner. Here the author is talking about his interaction and experience with his fellow traveller, the mosquito.

The author said that the mosquito found him interesting and he was also entertained by him. Both the travellers are mortals. According to the author, life has its miracles and mysterious for all which is common to both and nobody knows about their journey in the life. All the creatures on this earth are fellow travellers. None is superior or inferior to others. They are like ghosts that appear for a short time only, it means that their life is also short. It's like coming from the darkness, flutter around the light and again merge into the darkness. He means that creature born in this world run around the mere things which are of no use and waste their precious time and at last they die going back to the same world.

3.5 Aldous Huxley

Aldous Leonard Huxley (1894–1963), an English writer who spent the later part of his life in United States is famous for his novels and essays on a number of topics. He

also published poetry, stories and film stories. He was not only a humanist and pacifist but a writer on spiritual subjects including those on parapsychology and philosophical mysticism. He was an intellectual and a leader of modern thought and philosophy.

Notes

Huxley started writing at an early age. He wrote his famous novel *Brave New World* in which he discusses the demeaning effect of scientific progress and in *Ends and Means* he points out that though every one is in favour of a just and ideal society yet there are differences among people and leaders on how to achieve it. In 1938 Huxley became a friend of J. Krishnamurti whose teachings had great influence on him. He was much attracted to Vedantism also and was introduced into the Vedantic Circle of Swami Prabhavananda and soon after he wrote *The Perennial Philosophy* in which he discusses some of the widely believed spiritual ideas and the mystical teachings of the famous mystics.

The essay consists of seven paragraphs in which the writer discusses the interesting subject of snobberies. The essay has been entitled *Selected Snobberies* which means that the writer discusses not all but some selected snobberies only. The selected ones here are the most common ones. These common ones are about diseases, booze, modernity, art and culture. Aldous Huxley's style is quite interesting, particularly the way he exposes the weakness of each snobbery. For example, a society that has many snobberies has been compared with "a dog with plenty of fleas"

3.6 Huxley Writing style

Huxley writes in a style wonderfully suited to purposes of exposition and discussion. It is a lucid style, forceful and yet elegant. It is free from all kinds of obscurity. It is not too learned but it demands close attention to be understood. The theme is developed in a logical manner. He makes no digressions. Huxley is a persuasive writer with a style that is very useful to a propagandist. His style combines his intellectuality with intelligibility. Nor is it a bare style. It is a sumptuous style and free from what "surplusage" Huxley often gives us crisp sentences and shows himself a master of the condensed statement. Here are a few examples to show.

"Recognizableness is an artistic quality which most people find profoundly thrilling." "Hence the affirmations of the great obvious truths have been in general incompetent and therefore odious." "It is extraordinary to what lengths a panic fear can drive its victims."

Huxley's style shows a capacity to write both seriously and sarcastically. He can write in a tone of mild disapproval and he can write in a denunciatory tone, he can write in matter-of-fact style and he can become forceful, even aggressive. He can say many

things in passing, though he never loses sight of the main idea. It is a style which the discriminating reader with any literary background not only likes but enjoys. His style is distinguished by his intense concern for the plight of mankind and his zeal for reform.

*A.G. Gardiner and
Aldous Huxley*

Huxley's style covers an enormous range not of form but of subject-matter. Apart from his purely creative work, he has written learnedly of painting, music, science, philosophy, religion and a dozen other topics. Yet, considering the breath of his interests and the magnitude of his output, his examined as a whole shows a surprising homogeneity.

Notes

Huxley's style did not make use of the autobiographical material on any big scale but it does make its appearance and lends grace to his essay. Huxley had an intelligence and vast knowledge gained from much traveling, immense-reading and constant meeting with intelligent people. He had a full mind and an unquenchable spirit of inquiry. His essays are relevant to the situation in his time and ours. So his style gives us a real view of the intellectual life of the western man. Huxley's style shows his discursive quality which is native to the essay form. In writing his essays he could begin anywhere; anything stated him off, and he proceeded without any jerks or jumps to a serious consideration of one of the many subjects which absorbed him. The word-management and shaping of his material gives us most pleasure.

Huxley's style is vigorous and economical. His style nearly always makes him easy to read he is never trivial. Huxley's style as a life-worshipper urges the reader to explore all possible worlds of experience. He believes that only a new religion can save mankind from the peril into which modern civilization is leading it. This new religion must be one with the aim should be the enhancement of life.

Huxley's style had matured his world outlook; he was seeking a unitive knowledge of God serenely; his prose technique was not only adequate to the demand he made on it, but he exploited it with a masterly skill.

Huxley's style awakens our interest and sustains it so easily and imperceptibly that we get lost in his meditations which mostly discuss the dual nature of man, man in society and man in solitude, the nature of ultimate reality and the possibility of our becoming aware of it in our existential condition. Huxley's style in "Adonis and Alphabet" urges us not to take language too seriously. Nature presents us with a complexity of material to express which words and sentences are inadequate. Language is serious as in instrument, but it is a crude interpreter of direct experience. So his style rejected abstraction in art as much as in science.

Huxley's style when dealing with the various subjects does not take just a surface view. He goes deep into every matter. He does not speak just like an amateur; he speaks with authority and seems to know his subject almost like a specialist. He has a highly analytical mind and approach.

Notes

The range of Huxley's style is very wide as it attempts to evolve some kind of synthesis from the political, ethical and religious confusions of modern times. As a humanist he had strong belief in the individual but was obsessed with the evil of materialism.

Huxley's gives evidence of what may be called encyclopedic knowledge. From the very outset he gave evidence of his well-developed interests in philosophy, biology, sociology, economics, religion, anthropology, politics, literature – ancient as well as modern – eugenics, painting, music, sculpture, architecture and metaphysics. Even this list cannot be said to be exhaustive. His fund of knowledge is truly amazing. And, what is more, he writes on all these subjects with great confidence and competence. His writings are both enlightening and provocative.

3.7 Selected Snobberies

All men are snobs about something. One is almost tempted to add: There is nothing about which men cannot feel snobbish. But this would doubtless be an exaggeration. There are certain disfiguring and mortal diseases about which there has probably never been any snobbery. I cannot imagine, for example, that there are any leprosy snobs. More picturesque diseases, even when they are dangerous, and less dangerous diseases, particularly when they are the diseases of the rich, can be and very frequently are a source of snobbish self-importance. I have met several adolescent consumption snobs, who thought that it would be romantic to fade away in the flower of youth, like Keats or Marie Bashkirtseff. Alas, the final stages of the consumptive fading are generally a good deal less romantic than these ingenuous young tuberculosis snobs seem to imagine. To any who has actually witnessed these final stages the complacent poeticizings of these adolescents must seem as exasperating as they are profoundly pathetic. In the case of those commoner disease-snobs, whose claim to distinction is that they suffer from one of the maladies of the rich, exasperation is not tempered by very much sympathy. People who possess sufficient leisure, sufficient wealth, not to mention sufficient health, to go travelling from spa to spa, from doctor to fashionable doctor, in search of cures from problematical diseases (which, in so far as they exist at all, probably have their source in overeating) cannot expect us to be very lavish in our solicitude and pity.

Disease-snobbery is only one out of a great multitude of snobberies, of which now some, now others take pride of place in general esteem. For snobberies ebb and flow; their empire rises, declines, and falls in the most approved historical manner. What were good snobberies a hundred years ago are now out of fashion. Thus, the snobbery of family is every-where on the decline. The snobbery of culture, still strong, has now to wrestle with an organized and active low-browism, with a snobbery of ignorance and

stupidity unique, so far as I know, in the whole of history. Hardly less characteristic of our age is that repulsive booze-snobbery, born of American Prohibition. The malefic influences of this snobbery are rapidly spreading all over the world. Even in France, where the existence of so many varieties of delicious wine has hitherto imposed a judicious connoisseurship and has led to the branding of mere drinking as a brutish solecism, even in France the American booze-snobbery, with its odious accompaniments—a taste for hard drinks in general and for cocktails in particular—is making headway among the rich. Booze-snobbery has now made it socially permissible, and in some circles even rather creditable, for well-brought up men and (this is the novelty) well-brought-up women of all ages, from fifteen to seventy, to be seen drunk if not in public, at least in the very much tempered privacy of a party.

Modernity-Snobbery, though not exclusive to our age, has come to assume an un-precedented importance. The reasons for this are simple and of a strictly economic character. Thanks to modern machinery, production is outrunning consumption. Organized waste among consumers is the first condition of our industrial prosperity. The sooner a consumer throws away the object he has bought and buys another, the better for the producer. At the same time, of course, the producer must do his bit by producing nothing but the most perishable articles.

‘The man who builds a skyscraper to last for more than forty years is a traitor to the building trade’. The words are those of a great American contractor. Substitute motor car, boot, suit of clothes, etc., for skyscraper, and one year, three months, six months, and so on for forty years, and you have the gospel of any leader of any modern industry. The modernity-snob, it is obvious, is this industrialist’s best friend. For modernity-snobs naturally tend to throw away their old possessions and buy new ones at a greater rate than those who are not modernity-snobs. Therefore it is in the producer’s interest to encourage modernity-snobbery, which in fact he does do—on an enormous scale and to the tune of millions and millions a year — by means of advertising. The newspapers do their best to help those who help them; and to the flood of advertisement is added a flood of less directly paid-for propaganda in favour of modernity snobbery. The public is taught that up-to-dateness is one of the first duties of man. Docile, it accepts the reiterated suggestion. We are all modernity snobs now.

Most of us are also art-snobs. There are two varieties of art-snobbery—the platonic and the unplatonic. Platonic art-snobs merely ‘take an interest’ in art. Unplatonic art-snobs go further and actually buy art. Platonic art snobbery is branch of culture-snobbery. Unplatonic art-snobbery is a hybrid or mule; for it is simultaneously a sub-species of culture-snobbery and of possession-snobbery. A collection of works of art is a collection of culture-symbols, and culture-symbols still carry social prestige. It is also a collection

Notes

of wealth-symbols. For an art collection can represent money more effectively than a whole fleet of motor cars.

The value of art-snobbery to living artists is considerable. True, most art-snobs collect only the works of the dead; for an Old Master is both a safer investment and a holier culture-symbol than a living master. But some artsnobs are also modernity-snobs. There are enough of them, with the few eccentrics who like works of art for their own sake, to provide living artists with the means of subsistence.

The value of snobbery in general, its humanistic 'point', consists in its power to stimulate activity. A society with plenty of snobberies is like a dog-with plenty of fleas: it is not likely to become comatose. Every snobbery demands of its devotees unceasing efforts, a succession of sacrifices. The society-snob must be perpetually lion-hunting; the modernity-snob can never rest from trying to be up-to-date. Swiss doctors and the Best that has been thought or said must be the daily and nightly preoccupation of all the snobs respectively of disease and culture.

If we regard activity as being in itself a good, then we must count all snobberies as good; for all provoke activity. If, with the Buddhists, we regard all activity in this world of illusion as bad, then we shall condemn all snobberies out of hand. Most of us, I suppose, take up our position somewhere between the two extremes. We regard some activities as good, others as indifferent or downright bad. Our approval will be given only to such snobberies as excite what we regard as the better activities; the others we shall either tolerate or detest. For example, most professional intellectuals will approve of culture-snobbery (even while intensely disliking most individual culture snobs), because it compels the philistines to pay at least some slight tribute to the things of the mind and so helps to make the world less dangerously unsafe for ideas than it otherwise might have been. A manufacturer of motor cars, on the other hand, will rank the snobbery of possessions above culture-snobbery; he will do his best to persuade people that those who have fewer possessions, particularly possessions on four wheels, are inferior to those who have more possessions. And so on. Each hierarchy culminates in its own particular Pope.

Summary of the Essay

There are all kinds of people and all kinds of snobberies so that there is nothing in the world about which people cannot be snobbish. There is however one exception to it. It is not possible to find a leprosy snob as none wants to suffer from it. But there are a good number of people who are disease snobs. There are examples of young men and women who are T.B. snobs. They think that it would be quite romantic to die of tuberculosis while they are in the prime of their youth. The regrettable part of it is that the end of these T.B. snobs is not as romantic as they seem to imagine. But there are

Notes

many rich people who seem to think that they suffer from many diseases and they run from one fashionable doctor to another to seek cure for their imaginary diseases. The only disease that these snobs suffer from is none else but that of over-eating. They eat more than they can digest and so they think that they are suffering from several diseases.

There are fashions in snobberies also. Old snobberies become out dated and the new ones take their place. Earlier people used to be snobbish about their families but now family snobbery is on the decline. New culture snobbery is on the increase though it is resisted by low class people. The latest in our times is the booze snobbery and most young men and women also from fifteen to seventy are seen drunk in at least private parties. France has been famous for its fine wines and its fine tastes but such is the influence of these low class people that the taste for fine wines is being substituted for strong wines and cocktails.

Modernity snobbery is not wholly new for it existed in the past also. Modernity snobs throw away old things and buy the latest that have been created or invented by machines. These snobs are the best friends of the modern industry producers. The producer produces the latest things that do not last long. This modernity snobbery is fast increasing in our times.

Art snobbery is another. These art snobs are of two kinds : The platonic and the unplatonic. The Platonic ones only appreciate and admire art without buying art objects; but the unplatonic art snobs actually purchase art objects and for them an art object is not a piece of art but actually a commodity, a money symbol which they must possess just as they buy and posses motor cars. Some of these art snobs happen to be modernity snobs also and they claim to be the patrons of modern art. Without understanding anything about art they just buy the paintings of modern painters. In this way these modern art snobs are a great source of the livelihood of the new art painters.

As for the value of snobberies it all depends on the attitude of its practitioners. If they think that all activities are good then all snobberies are also good. But if they think that all activities are bad then allsnobberies are not good. If they think that all the world is illusion then all snobberies are meaningless. All depends on our attitude and approval of what is good activity and what is bad. But most people take the middle position between these two extremes. Those who regard some snobberies as good activities they will promote only those snobberies and they will advise all people to acquire those very snobberies which they think promote good activity. Every snob in this way is the promoter of one snobbery or the other at a time.

Detailed Notes and Glossary Paragraph

1 : All men are snobs..... solicitude and pity.

Notes

Summary : There is no end of snobberies and all people have one kind of snobbery or the other though there may be no leprous snobs. But disease snobbery is common enough. There are many T.B. snobs who wish to die while young but their death is usually not so happy as they seem to imagine. There are some rich snobberies which are the snobberies of rich people. These rich people think that they suffer from several diseases and they run from one fashionable doctor to another in search of their cure. In fact these rich people do not suffer from any diseases but their disease is that they eat too much and then they think that suffer from many diseases.

Word meanings: snobs = one who holds very high opinion of himself. Mortal = resulting in death. lep-rosy = a disease that forms silvery scales on the body. Consumption = tuberculosis or T.B. Keats = an important romantic poet of the early nineteenth century who died at a very young age. Marie Bashkirtseff = (1858-1884) a Russian French artist ; she was one of the most romantic figures who lived in the most intense cultural period of the nineteenth century. fading = slowly dying. ingenious = here it means one who thinks of new diseases. poeticizing = thinking sentimentally. pathetic = deserving pity. maladies = diseases. from spa to spa = from one good doctor to another good doctor. lavish = generous. solicitude = consideration.

Paragraph 2 : Disease Snobbery is..... privacy of a party

Summary : Snobberies change with time. Some snobberies of the past have been replaced by the new ones. The family snobbery is on the decline but the booze snobbery is on the increase. The taste for fine and soft wines has been replaced by strong drinks and cocktails. Culture snobbery is also being replaced by low culture snobbery. The drink snobberies is becoming quite popular and women also have taken to drinking in private parties.

Word meanings : multitude = a great number. Ebb and flow = rise and fall (here it means that they flourish and disappear). booze = strong drinks. wrestle = fight against. low-browism = the habit of low class people. repulsive = hateful. malefic = harmful. connoisseurship = the ability to judge about tastes from good to bad. solecism = against good manners. branding = mark- ing. cocktail = mixing of strong drinks. headway = progress. tempered = softened.

Paragraph 3 : Modernity snobbery..... snobs now

Summary : Modernity snobbery has been there in every age and a modernity snob is the modern producer's best friend. A modernity snob will always be hunting for the latest goods that he will buy and throw away the old ones. The modern producer of goods will always produce the latest things for the modernity snobs. The more he produces, the more it is sold. The modern producer produces the most perishable things that do not last for a longer time. He spends a lot of money on advertisements. His

great desire is that many and more people should become modernity snobs; so that he becomes more rich very quickly.

*A.G. Gardiner and
Aldous Huxley.*

Word meanings: unprecedented = not happening before; something quite new. economic = here it means one of a spendthrift nature. production running out of consumption = there is more production than its utilisation. skyscraper = very high building. perishable = soon finished. gospel = religion; here it means the theory. enormous = very large. flood of advertisement = lots of advertisement. docile = unable to resist. reiterated = repeated two times or more.

Paragraph 4 : Most of us are... fleet of motor cars.

Summary : Art snobs are of two types. These are the platonic and the unplatonic. The Platonic ones admire art objects but do not buy them but the unplatonic ones actually buy art without admiring it. They treat art objects only as commodities or as money symbols like motor cars.

Word meanings : Platonic = those people who love art for its own sake but do not buy it. unplatonic = One who does not love art but actually buys it hybrid = from parents of different species; here it means of mixed breed. mule = a hybrid of horse and donkey.

Paragraph 5 : The value of ... means of subsistence

Summary : Many art snobs are modernity snobs also and they buy the paintings of the modern artist. They are a source of income and livelihood of the upcoming artist.

Word meanings : Old Masters = paintings by the famous artists of the past. Eccentric = peculiar, not normal. subsistence = livelihood.

Paragraph 6 : The value of snobbery..... diseases and culture

Summary : The purpose of snobbery in general is to keep its practitioners always busy and active. There are practitioners of every type of snobbery in society — be it booze, diseases, modernity, art or of any other kind.

Word meanings : humanistic point = from the point of advantage to everyman. stimulate = encourage. comatose = dull. devotees = active followers or believers. unceasing = non stop or restless. succession = one after the other. perpetually = permanently or continuously. lion hunting = seeking the company of the best persons. preoccupation = demanding the best attention.

Paragraph 7 : If we regard activity particular Pope

Summary : Snobberies are neither good nor bad in themselves but they all depend on what we think about them. Those activities which we regard as good become good snobberies while others to us are either bad or indifferent. Every one wants to promote among others the same snobbery which he considers to be good and he becomes a great and strong supporter of that particular snobbery.

Notes

Word meanings :- Buddhists = the followers of the religion of Lord Buddha who preached that all the world is false and unreal and there is not truth in it. out of hand = without any choice. downright = completely or thoroughly. detest = hate or dislike. philistines = those who care for money only and not for culture. tribute = something said or done to show respect or admiration. Pope = the highest authority of the Roman Catholic religion. Here it means the strongest supporter.

3.8 Summary

The author's fellow traveller was a mosquito. When the mosquito sat on his nose while he was reading his newspaper in the compartment alone then the author became aware of his fellow traveller. The experience of A.G. Gardiner with his fellow traveller was of hatred initially and later it converted into affection. At first he was annoyed with the mosquito and tried to kill it. Having failed multiple times and observing the intelligence of it, the author had developed a sense of affection and called it his fellow traveller.

Mr. A.G. Gardiner was travelling from the last train from London to Midland town. It was a stopping train and a luxurious one. It was giving the feel of eternity to the author. According to the author, if a person travels alone, he has freedom of doing anything without feeling restraint or controlled. He can talk to himself loudly and nobody would hear him. He can do crazy things like singing, dancing, play marbles etc. without any hindrance. According to the author, the pleasant sense of freedom about being alone in a railway compartment is that a person is fully free to do what he likes. The author put down her paper, stretched his arms and legs, stood up and looked out of the window. Then he lit cigarette, sat down and started reading his paper again. The author did these things while travelling alone in the compartment. The author said that he had enough and generosity and kindness which have their limits. He had warned him twice that he was not an ordinary person and he won't accept the impertinence of any stranger. The author put charges against the mosquito. He counted the mosquitoes criminal like he was a drifter, who disturbed public, he was travelling without any ticket and he had no licence to bite people and suck their blood. For these and such other crimes, the justice demanded the punishment as an award of death sentence.

This is because these two qualities were the noblest virtues of mankind, according to the authors. He could regain his lost prestige by showing generosity and kindness.

The author developed a kind of affection with the mosquito. There was a mutual obligation between them and a moral bonding had created. He recognised this as a distant relationship where fortune had made them fellow travellers. Gardiner writes with spontaneous ease even as the thoughts come to his mind. Artistically, this simplicity is

more effective than laboured rhetoric. His essays are in origin, casual and journalistic. They belong to the class which Ruskin contemptuously dismissed as ephemeral literature. His essays embody a vision and an experience of his own. They reveal a cultured and balanced man's response to life, and the response is one of harmony and delight. These essays remind the readers of pleasant things, sunshine and mirth, laughter and peace. And because they combine ideas and emotions with beauty of form, they are ranked among the finer productions of literary genius.

The range of his reading and his knowledge of man and books can be judged from the careful reading of his essays as well as biographical writings. The circumstances of his early life led him to develop the habits of simplicity and frugality, which lasted long. Describing his appearance, famous essayist Robert Lynd says, "The dimple in one of his cheeks at the corner of his brown moustache is expressive of his humour and a dreamer's brow indicates the idealist in him." Lynd also calls him "conspicuously English person with muddy brown moustache".

*A.G. Gardiner and
Aldous Huxley*

Notes

3.9 Review Questions

1. Describe the behaviour of the fellow traveller as depicted by A.G. Gardiner.
2. What is according to Mr. A.G. Gardiner the pleasant sense of freedom about being alone in a compartment?
3. What pleasant sense of freedom does the author feel when travelling alone in a railway compartment?
4. What did the author do while travelling alone in the compartment?
5. Who was the author's fellow traveller? When did the author become aware of his fellow traveller?
6. Describe the experience of A. G. Gardiner with his fellow traveller.
7. What did the author say when the mosquito seated himself impudently on the back of his hand?
8. Why did justice demand the award of death sentence?
9. Why did the author decide to be magnanimous and merciful to the fellow traveller?
10. What relationships did the author develop with his fellow traveller?
11. Name the selected snobberies mentioned by Huxley in his essay on selected snobberies.
12. What are Huxley's general views and observations about snobberies?
13. According to Huxley snobberies like fashions keep on changing. How does the writer substantiate it?

14. What are the commoner disease snobberies of the rich people?
15. What are Huxley views on unplatonic art snobbery?

Notes

3.10 Further Readings

- *Daiches, David*, A Critical History of English Literature Allied, New Delhi, 1984.
- *Gibson, S.*, Bacon's Essay Longmans, New Delhi, 1976.
- *Sampson, George*, A Concise Cambridge History of English Literature CUP, London, 1972.
- *Selby, F.G.*, Essays at Bacon Macmillan, New Delhi, 1977.

Bertrand Russell and George Orwell

Notes

(Structure)

- 4.1 Learning Objectives
- 4.2 Introduction
- 4.3 Bertrand Russell
- 4.4 Bertrand Russell as an Essayist
- 4.5 The Function of Teacher
- 4.6 Critical Analysis – The Functions of a Teacher
- 4.7 Russell Opposes the State Control over Education
- 4.8 George Orwell
- 4.9 Summary
- 4.10 Keywords
- 4.11 Review Questions
- 4.12 Further Readings

4.1 Learning Objectives

After studying the chapter, students will be able to:

- To discuss the nature of communication & process of communication
- To describe the defining communication & effective communication
- To describe the barriers of communication

4.2 Introduction

Bertrand Russell always argues his case in a strictly logical manner and his aim always is exactitude or precision. As far as possible, he never leaves the reader in any doubt about what he has to say. He stresses the need of rationality, which he calls scepticism in all sphere of life. Russell made significant contributions, not just to philosophy, but to a range of other subjects as well. Many of Russell's writings on a wide variety of topics

include education, ethics, politics, economics, history, religion and popular science, which have influenced generations of readers.

Teaching profession has a great and honourable tradition, extending from the dawn of history until recent times, but any teacher in the modern world who allows himself to be inspired by the ideals of his predecessors is likely to be made sharply aware that it is not his function to teach what he thinks, but to instil such beliefs and prejudices as are thought useful by his employers. In former days a teacher was expected to be a man of exceptional knowledge or wisdom, to whose words men would do well to attend. Repressive and persecuting passions are very common, as the present state of the world only too amply proves. But they are not an inevitable part of human nature. On the contrary, they are, I believe, always the outcome of some kind of unhappiness. It should be one of the functions of the teacher to open vistas before his pupils showing them the possibility of activities that will be as delightful as they are useful, thereby letting loose their kind impulses and preventing the growth of a desire to rob others of joys that they will have missed. Many people decry happiness as an end, both for themselves and for others, but one may suspect them of sour grapes. It is one thing to forgo personal happiness for a public end, but it is quite another to treat the general happiness as a thing of no account. Yet this is often done in the name of some supposed heroism.

4.3 Bertrand Russell

Bertrand Russell is one of the greatest masters of English Prose. He revolutionized not only the subject matter but also the mode of expression. He has in him a happy blend of greatest philosopher and a great writer. He was awarded Nobel Prize for literature in 1950. The subject matter of his essays may be very difficult but his manner of expression is so lucid and simple that even a layman can understand him without any special difficulty. It is a rare privilege which only few prose masters enjoy. The precision and clarity which Russell's prose style possesses are very rare in the bulk of English prose.

Russell has justly been regarded as one of the great prose stylists of the 20th century. Although he is not a literary writer yet his work devoted mainly to problems of philosophy, ethics, morality, political, social life and economics, etc. impresses us greatly by its literary qualities.

Of course, Russell's style sometimes becomes difficult for the average reader who comes across sentences which he has read for more than once in order to get the meaning. Russell's style appeals mainly to our intellects and very little to our feelings or emotions. He uses words simply as tools, to convey his meaning plain and effective and not to produce any special effects. It is not a coloured or gorgeous style. Nor is there any passion in it. It is somewhat cold.

Notes

There are no "jeweled phrases" in his writings nor sentences over which we would like to linger with the aesthetic pleasure. Russell's style is intellectually brilliant. He can condense an idea or a thought in a few words if he so desires. Russell is always direct, simple and lucid. He knows that the complexity of expression leads to ambiguity. Nothing can be more lucid than such opening lines:

"Happiness depends partly upon external circumstances and partly upon oneself."

"Of all the institutions that have come down to us from the past, none is so disorganized and derailed as the family."

Russell's sentences clearly show Bacon's terseness. They are replete with so deep thoughts like those of Bacon that we may elaborate them in countless pages. Many sentences are like proverbs, replete with deep meanings like:

"Extreme hopes are born of extreme misery."

"One of the most powerful sources of false belief is envy."

"Pride of a race is even more harmful than national pride."

Russell's quotations from the Bible, Shakespeare, Roman and Greek writers are harmoniously woven into the texture of his thoughts. The Biblical phrases and quotations lend sublimity to his prose and make his style scholarly. Russell manipulates such allusiveness in order to make his ironical onslaughts more effective.

Irony is a principal instrument of his style. He ironizes the so-called modern minded people. Russell makes frequent uses of wit and humour but his humour is generally not pure fun or frolic.

Russell writes chaste prose and there is a rationalistic approach to life. As a deep thinker and a man with scientific mood, he has infused into his style a new depth and a stream-like continuity and clarity.

His chief concern is to convey his ideas to his readers. That is why his prose style exhibits his balanced personality. 'Style is the man' applies to him more logically.

Russell makes long sentences to pour out his feelings with a poetic flash. He thinks deeply and expresses the matter in a logical manner. The sentence is definitely long but the main link of the thought is not broken anywhere. All subordinate clause move towards the main clause with the definite aim of making the sense more clear. No part of the syntax is loose.

Russell does not use metaphors and similes frequently. To him, they are the matter of necessity. These are to be used only when there is a dire necessity of using them. Russell makes a great use of the art of rhetoric to emphasize his point. He does not make his rhetoric pompous and exaggerated.

Bertrand Russell always argues his case in a strictly logical manner and his aim always is exactitude or precision. As far as possible, he never leaves the reader in any

doubt about what he has to say. He stresses the need of rationality, which he calls scepticism in all sphere of life.

Each essay is logically well knit and self-contained. In each essay the development of the thought is continuous and strictly logical, with a close interconnection between one paragraph and another. It is a style best suited to an advocate. There are no superfluities in his style at all.

To conclude, Russell is one of the great prose writers of the last century, who wrote an almost all kinds of varied subjects with great force and confidence. The unity of his thoughts goes hand in hand with the unity of his style.

4.4 Bertrand Russell as an Essayist

Bertrand Arthur William Russell (1872-1970) is one of the seminal thinkers of 20th century. Russell is unique among the philosophers of the century in combining the study of the specialized problems of philosophy with an interest in both the natural and the Social Sciences. He is by far the best known British Philosopher and writer of the contemporary English speaking world who had also contributed to the world of English literature.

Russell wrote 55 books. In addition, hundreds of his articles, both in philosophy and on other topics have been published in over 40 anthologies devoted to his writings. Over the course of his long career Russell made significant contributions, not just to philosophy, but to a range of other subjects as well. Many of Russell's writings on a wide variety of topics include education, ethics, politics, economics, history, religion and popular science, which have influenced generations of readers.

The purpose of the present chapter is to recognize Russell's place in the history of English literature in general and his contribution to the history of the genre essay in particular. Russell, a liberal, rationally inclined intellectual 'lived for' equality and justice in the traumatic period of two world wars. His rational apprehension of dangers, which are threat to world peace made him to work in an age where anti-hero attitude was developing. The change of outlook that came with the 20th century was due to the growth of a restless desire to probe and question. Russell, a champion of scientific realism, foremost among the heralds of change, attacked with vigour the 'old superstitions of religion' and the 'new superstition of science. In his view every dogma is a superstition until it has been personally examined and consciously accepted by the individual believer. Question! Examine! And Test! These were the watchwords of his creed. He let slip no opportunity to challenge the voice of authority and he had a strong will to face the result whatever may be the consequence. He interrogated every prejudice and morality and the effects of which his writing was to spread at least for a century the interrogative habit of mind. He felt-what is wrong with the world is that it would not come out of

its old prejudices and its old moralities and old religion of fanaticism and old political constitution. Russell with his uncommon wisdom commanded strongly of those days of false values and confused thinking. He was one of the important architects of 'welfare state', which he barely lived to see in being.

The British found themselves almost claustrophobic in a rapidly shrinking Empire, soon to be no Empire at all Great Britain nevertheless became morally and mentally frustrated. Chaos had indeed come again, bringing its high priests and devotees. The skeptical mood of the times with a historical necessitarianism evoked a comforting political absolutism. There were thinkers like Russell - in this - a sentimental Marxism provided at once a tool of skeptical analysis of the prevailing class structure and a vision of a New Society. There was a high degree of social and experimental awareness on the part of the modern writers. Russell represents a rationalist-positivist tradition. He is a scientific sociologist who at his best, attempted to employ a more unique and unified interplay of feelings and intellect, which defines itself through the emotional complexities of the language. He feels into situation, subjects them to rational and therefore extroverted analysis. He is essentially the practitioner of humanity. It is worthwhile to quote his statement 'I should make it my object to teach thinking, not orthodoxy, or even heterodoxy, and I should absolutely never sacrifice intellect to the fancied interest of morals', (on education especially in early childhood). He was able to begin to shape a statement about the meaning of life attempting to be a creative writer drawing on the deepest springs of feeling. What the writer ideally commits himself to, in effect, be a process of defining the implications of experience as a prerequisite to the right ordering of personal and social life. In the social sphere increasing knowledge tended only to confirm and strengthen intimations of moral unease and to destroy faith in the essential and unquestioned rightness of western ways of behaviour.

20th century essayists recorded the condition of the society. They combined their study of class conflict, economic struggle, moral antagonisms and political conditions. They modernized moral realism without sacrificing sentimental interest. They used humour, and irony in their writing to make the reader conscious of the things, which are happening in disguise.

Russell a fresh and enquiring mind, as learned as imaginative and speculative in the dawn of the 20th century revolutionized many concepts. Throughout the century the paths of political action were giving rise to the new curse war, threatening human kind. Yet if the good causes were to triumph, they must be no less passionately supported. War in our scientific age means sooner or later, universal death. The liberal attitude 'Jive and let live' of toleration and freedom is the need of hour.

By early July 1912, Russell completed his novella; 'the perplexities of John Forstice', the issue had become the excessive rationalism of Forstice (Russell's persona), which stood in the way of sympathy for an ailing wife. The control question in Forstice

Notes

Notes

quest for wholeness is more desirable, contemplation or action. Russell decided that a vision of the eternal is possible even in the midst of ordinary daily events. In Forster, the mystic in Russell was again qualified and balanced by rational claims. The paradox of his personality is nowhere more evident. The cosmic despair of the early years of the Edwardian period and Wittgenstein's attack on his philosophy, reflected especially in "The Pilgrimage of Life" and "The Freeman's Worship" had somewhat dissipated. Russell's more optimistic outlook was the result of the success of his philosophical work and the increasing recognition it was receiving, notably to his election in 1908 to Royal Society. He was further encouraged by the emancipation from analysis, his active participation in public issues, and his confidence, characteristic of the liberal intelligential of the day, that the transformation of Victorian values and society was being progressively and democratically achieved. During 1950's, the changes in social perception made him to experience feeling of freedom and the assurance gained by the publication and sales of "History of Western Philosophy" made him more confident. This work made him to feel in consequence optimistic and full of zest. Happier issues of current disputes were brought into relief when deliberately expressed in "New hopes for a changing world" (1951). "At last he has emerged from the desert into smiling land, but in the long night he has forgotten how to smile". In this statement about human society in Ethics and Politics, he attempted fresh and deeper examination of the dangers ahead for all mankind. He discovered deep division in the soul of man, while facing current perplexities of modern world and finds that co-operation is only the solution. Russell thinks that the art of politics makes man capable of living in civilized society and he feels that scientific approach to any dogma is emancipation from superstition. He describes revolutionary effects of science. He also throws light on negative aspects of scientific innovation. When it is not used with wisdom and understanding lead to destruction.

He is poignantly conscious of the enormous power and potentiality of science and technology. He optimistically desires for single government of the whole world to create a stable scientific society. Thus, intellectual sobriety leads to scrutinize his beliefs for establishment of single government that was his dream. Russell shows much of concern for peace, happiness and freedom of every human being in a world where men, in general, are unhappy, miserable and not free. "People may forget him as a technical philosopher, logician and mathematician, but he will continue to influence people as a man, who thought, felt and fought so that every single individual may enjoy the fruits of peace, co-operation, happiness and freedom". He paves the way for a new set of values where he looks forward to a new kind of relationship between individual and society. He is a social philosopher always guided by his values. He not only exposes the ills of modern society, but also presents a blue print of a better social order. The social philosophy of the writer has its base in his ethical system. He stressed for 'democratic humanism'. Which is the need of the day. In political theories he advocates social democracy. After

Notes

two world wars, in 1955, he totally devoted himself to political business. He requested the leaders of the world to become less fanatical. He wrote letters boldly for the survival of the universe to Eisenhower and Khrushchev, which have become historical marks in the history of human brutality. In his articles 'How to Avoid Atomic war?' (1945), 'Values in the Atomic Age' (1949) and 'Is a third world war inevitable?' (1950), he scientifically analyses man's precarious condition and proves his place in the tradition of pacifists.

He was totally alarmed by the expectation of a third world war, which would eradicate the civilization itself. These are excellent perspectives of politics. He rendered a superb description of location of power in state and authority and the pressure of political and social events, which psychologically brings about changes in many writings. He draws our attention to new political conditions and stresses the necessity of understanding of those aspects, which help to solve the political problems more systematically and scientifically.

Russell is often in error on the positions he assumes, and while he was engaged in stormy and obdurate controversies with the passions of a political rebel, he has managed always to remind men of those traditions of civility. In his most celebrated work "Principles of Social Reconstruction" and "Freedom in Society", Russell states his ideas about freedom. He accepts that freedom demands certain control if its enjoyment does harm to others from realizing their desires. This is believed in the case of possessive impulses. But freedom, the enjoyment of which does no harm to others or self, knows no control. Therefore freedom in mental, moral and religious life cannot and should not be curbed. Individual freedom when abused affects only a few, whereas when a nation abuses its freedom, the entire society becomes a victim. Russell rightly points out in the above works. The only thing that will redeem mankind is co-operation and the first step towards co-operation lies in the 'hearts of individuals'. The means to achieve this is suggested by him. The solution is world government, which develops internationalism by limiting nationalism. Russell, who was close to Lady Constance Malleson, discussed intellectual matters with her.

In September 1916, he made the remark "Freedom is the basis for everything"? He suggests in his writing that the kind of freedom that interests him is of a socio political nature. He uses the two terms "Freedom" and "Liberty" interchangeably. In three different essays written in different times, 1926, 1940 and 1952 he defines freedom as "The absence of external obstacles or control" At that time he was a pacifist, actively opposing the war policy of the British government for which he was fined and imprisoned. He explains the diversity and even conflicting nature of human desires and he feels complete freedom is not possible. No man is wholly free, and no man is wholly a slave. Complex freedom is only possible for the omnipotent.

Russell's essays are of historical significance, since they develop logical skepticism with creativity. His was the skepticism and mysticism of a deeply revolutionary age, yet

Notes

at the same time leading it with new scientific investigation. The quality of enquiry was developed in literature and also in philosophy by using simple and plain language and successfully put down things as they were. His style is not self-consciously literary. Its perfection is due to utter passionate sincerity in his expression. He developed the habit of introspection, self-appraisal and also analysed the weaknesses and self-deception of human nature. His psychological analysis of human nature is singular and transparent. His writings are easily seen and understood by the humblest intelligence. The profound intellectual realistic quality in his writings equally moves the simple and the learned and makes the work more attractive. What he writes is written without effort, which every writer saw without effort and that ease which is adopted in his scientific and philosophical explanation of any natural or social sciences. There are some contrary opinions by critics about his subjective approach to personal and social problems. Therefore at times his views on social and moral issues cannot be deduced from the depth of vision, which he projects from the strength of arguments he proposes. Intellectuals of the English Society were generally involved in contemporary politics and social issues. The development of thought in the writings of Russell is traced since his early childhood days. It is, worth recognizable of his grandmother's influence and grandfather's library in his intellectual development. The atmosphere of Oxford and Cambridge and his acquaintance with great writers of the day, really contributed in moulding the mind of this great write, who has secured a place in English literature, since his works are still rewarding to the readers with their sagacity. Russell's contribution to the field of essays is scientific and technological. 20th century showed vested interest in science, technology and philosophy. The quality of scientific investigation developed the quality of enquiry that was reflected in literature and philosophy. Russell elaborated ideas, which reflect modern scientific literary culture. He induces the readers to think and accept his ideas with skepticism so that flexibility creates awareness about any matter presented boldly but not blindly. He developed that quality of introspection for betterment of the society and also individual development. His psychological essays are really very much advanced in areas such as perception, neuro-phisiology, neuro psychology, psychophysiology, etc. Scientists in those fields have, of course have long been interested in the philosophical issues involved. Russell writes with uncommon knowledge about social issues of Edwardian period. "The good life is one inspired by love and guided by knowledge" 215 is the Mantra, which guided his life.

He probes and writes with social insights in his works "Principles of Social Reconstruction". This is one of the most celebrated works of Russell where social and psychological roots are traced to many problems of the society. His essays on "Marriage and Morals", 'Conquest of Happiness', 'Education and social order' etc. could ever give us the feel of the time in authentic manner. The prejudices and age old conventions about marriage, morals and education make him a revolutionary. He speaks about genuine

happiness, which one can achieve in family and society sans material prosperity. There is acrid beauty in above essays, which allures the reader to become curious about his other writings of social importance.

In 'the place of science in a liberal education' (1938), he emphasizes the scientific method as opposed to concentration on Greek and Latin. The inculcation of scientific method would permit people to avoid the expectation that the universe must be designed to satisfy human needs. The method would also encourage the material improvements conducive to happiness. With its attack on *grand systems of thought*, this paper is also an attempt to make philosophy more scientific in its method- a task Russell initiated in 'our knowledge of the external world' (1914) and pursued thereafter. Russell's mind was disciplined by liberal education. There are passages, which speak of the illuminative reasoning that puts the mind above any influence. His essays on education are novel where he finds fault with English Education system based on dogmatism and propagandist theory and they are worth reading and are of practical solutions. He finds out that in any organization or system, co-operation is the need of the hour than competition. Healthy competition leads to democratic socialism, whereas unhealthy competition leads to war, death and destruction, which mars civilization itself. He gives the good example of Russia and compares it with the education of England. Thus he displays uncanny foresight to predict social evils, which are the repercussions of prevailing education system. He stresses the importance of freedom, motivation and development of healthy curiosity in any education system to make the young generation creative and happy, which lessens juvenile crimes and social evils in the society. He rejects the education system, which gives only information and advocates an education system, which develops sensitiveness, courage, observation, perception etc.

In 'Unpopular Essays' Russell speaks about "The functions of a Teacher" where he rightfully analyses, about the freedom given to teacher and students and also limitations of that freedom. His popular and analytical books which throw light on essentialism, and scientific humanism in the field of education are 'on education especially in early childhood' (1936), and 'education and the social order' (1932). There are many articles by Russell, which are scholarly, and thought provoking, which question the merits and demerits of our conventional education system. He published 'Freedom or Authority in Education' in 1924 and 'what shall we educate for? An enquiry into fundamentals' in 1926. They brought revolution in the age-old system and got publicity. In his articles 'The training of young children' (1927) which was published in Harper's monthly Magazine he speaks about discipline and at the same time sensitive psychological observation of each individual to mould himself to be an individual to develop creativity and not to thwart the natural ability.

Russell justifies his insightful understanding of the dynamics of social power in his most celebrated works 'power: a new social analysis' (1938) and 'political ideals'

Notes

(1917). He approaches the matter scientifically, which makes clear the polemic quality of power.

Russell views the relationship between the individual and society quite seriously. His work 'Authority and the Individual' (1949) throws light on individual's perpetual conflict with society. In his Ruth lectures in B.B.C., the most hotly debated issue of the century 'freedom' and 'order' are discussed and given answers to the listeners. He touches every relationship practically and shows that the forms of authority are manifold, but no example escapes investigation. His direct, light and lucid approach is appreciable.

He gives us the dense feel of contemporary social experience and in so doing it becomes a matter of history. He identifies universal basic realities, recognitions, conflicts, dilemmas, stress and repercussions and then draws our attention to the order of the time, inevitability of changing national and international events, and shifting temperament and prophesying about the scientific society. His works recreate experience and are a keen study of the changing social, political and cultural life in Britain ever since the First World War and there is superb documentation of the changing social mood.

Russell reveals a serious social concern about the issues of the contemporary society. His active participation and study of the issues of contemporary society such as Free Trade, Women Suffrage, Old age Suffrage, Labour problem and threat of nuclear war are worth discussing. He has engaged himself in those subjects, which posed serious problems of power. He discusses soulless bureaucracy in a powerful state in his other works, 'The prospects of Industrial Civilization' (1923) and 'Freedom and Organization' (1934). All these writings no doubt contribute to thorough understanding of the nature of political power. He traces and explores that desire for power is innate and it has its roots in human impulse. Therefore, he suggests the solution in a new education system, where propagandist theory should not be there. For him right kind of education is solution to war and strife or conflict, which has become inevitable in modern living.

His belief about religion is dogmatic. It even lacks rational and intellectual justification. He speaks about organized religion and he is very bitter and sarcastic of conventional ideas practiced by Church about sin and sexual and ethical freedom. He poignantly speaks about 'Christian love', which is slowly disappearing in this modern hectic selfish world where everything is becoming utilitarian.

Russell refused to accept religion and tradition at the age of eleven. He felt comfortable in the intellectual atmosphere of Cambridge and Oxford Universities. In all his works on religion, he writes about theistic religious creed. He is against dogmatic religious creed. Russell always rebelled against religious belief. He proved that Church authorities with their ideas of Sin and Moral codes are a real threat to human freedom. He said that man worshipped God out of fear and not out of love. He wanted to root out many irrational attitudes, which were developed by religion. He spoke against Episcopal authorities concerning issues like divorce, marriage and sexual freedom. He

believed that acquisition of scientific spirit could be of great help in modern living. The vacuum that is created by the rejection of God and other dogmatic beliefs is filled by the worship of the good. Therefore for him the ideal world of goodness is the world of art, philosophy and beauty.

His views on sex-taboos created sensation both in America and England. Orthodox Episcopal Church authorities waged a legal war against him, which he faced successfully. Russell is a distinguished writer of social change. Most of the essayists (Ex: Addison, Steel, Ruskin, Carlyle, Hazlitt, etc.) document social change in their writings. Russell traces the changing tenor of social life in Britain. He stresses the need for change in social systems such as class, family, marriage, caste, creed, race, etc. He cites examples, which are universal. He evinces extra ordinary insight into sexual taboos, which are psychological. He rationally convinces the need for change and its results since the emergence of scientific culture.

In his assertive forceful work 'Marriage and Morals' - Russell speaks confidently against conventional morality. His bold enquiry, 'By what code do we live our sexual lives?' makes us to think about sexual taboos, which we are practicing. Russell sets out a new morality less distorting to human personality but none the less careful of social needs, in keeping with the emancipation of women and the development of contraceptives. Here is a passionate skeptic who vigorously points out how conventional morality largely kept its hold. Every aspect from the origin of marriage to the value of a health sex life, there is influence of religion to the possibilities of eugenics. All these attitudes of Russell make the reader to develop scientific psychological views after perception of the incisive scrutiny of Bertrand Russell's intellect.

Russell found participation in public life, a release from the rigours of philosophy, mathematics and his contemplative endeavors. Free trade and suffrage were long-standing liberal causes, especially the former. Russell's reaction against unionist policies explains his enthusiasm in defending free trade. Russell saw hope in fighting the unionists on free trade, a traditional policy which had been elevated into a virtual religious creed by liberals and many others since 1846. Russell, an Edwardian Radical, had only limited involvement in the programme advocated by the new liberals. The characteristics of his Radicalism are seen not only in his espousal of free trade but also in his advocacy of the taxation of land values.

Russell recalled in the writing 'On History' and 'Garibaldi's Defense of the Roman Republic' to develop themes and how the political initiatives of Lord John Russell had led to the passing of the great Reform Bill of 1832 and how Garibaldi's military audacity had dramatically advanced the cause of Italian unity; 'such things stimulated my ambition to live to some purpose' (1944).

He fought for women's suffrage, without sharing the theory of natural rights held by the leadership of the National Union of Women's Suffrage Societies.

Notes

Russell could not match G.B. Shaw and H.G. Wells in suffrage writings. Yet Mill's arguments for women's suffrage, rather than those of any Edwardian were his inspiration. Mill's life long theme according to some philosophers was "the abuses of power". This concern was also central to Russell and is expressed in his theoretical writing on suffrage. Russell and Mill claimed that sexual inequality often produces domineering males and manipulative females. Both of them proceeded to argue for the extension of liberty generally.

But Russell's relationship with Lady Ottoline Morrell changes his attitude to love and God. After a period of contemplation, conflict, dilemmas and metamorphosis in his personality, he believes in 'Spinoza's mystic love of God'. Gradually a stoic turns himself to be a man who believes in humanity. In the sunset of his life span, he receives order of merit and Nobel Prize for his contribution to humanity in general and particularly to literature.

The universe may be hurrying blindly towards all that is bad. But, love of Lady Ottoline Mossell lessened the stoical pessimism of "The free man's worship" and led to engagement with the reasoned mystical thought of Spinoza in Russell "I do not quite know what he does mean, but the essence of it is to be universal----, what he wants is that one should think and feel as part of God, not as a separate self" (375 PMS - 10 March, 1912). In his novella, the perplexities of John Forstice where he again canvassed the Spinozistic intellectual love of God.

There are popular essays, where he depicts the human ecology, which examine human relationship with society. He analyses critically and dispassionately the relationship between man and environment. The social environment comprises of political, social, economical, scientific, and cultural forces. He shows enormous interest in his works like 'Political Ideas', 'Roads to Freedom', 'The prospects of Industrial Civilization', 'Freedom and Organization', 'Power: A New Social Analysis' and 'Authority and Individual' explain acutely the changes, which take place in social milieus and projects the deep reorganization of his personality which took place after the crisis (I and II world war). He practically experienced and believed that 'to save the world requires faith and courage.' He proved this to the utmost extent by founding 'Bertrand Russell Peace Foundation' and worked with Einstein and other great scientists of those days' problems in social progress since six decades. He had that reforming and liberating spirit since world war (1914-18). He successfully outlines the problems, which our civilization is facing. The essayists- Carlyle, Ruskin and Arnold- become prophets in the same manner in which Russell speaks about social problems prophetically. Bertrand Russell Peace Foundation is a living example for his effort to stop nuclear proliferation and to establish amicable relationship between the two super powers to ensure international peace. It is Russell's earnest wish to stop Britain going nuclear. He knew that England was likely to invite great risks even if it maintained neutralists. He planned with greatest scientists and

Notes

pacifists of the time in 'Pugwash Movement' and became successful in his venture of disarmament policy. He proved that nuclear warfare will do harm to both belligerents and neutrals and therefore neutrals should fight for self-preservation. He pleads most of the countries for a sensible conduct in this issue and he becomes a champion of disarmament policy in the real sense.

Russell's writings are an important segment of the curve of his mental development. They come alive in his chapters of autobiography since they are rooted in individual experience. The experience is something unique about the writer and his writings after having spent many hours of reading. It would be wrong to consider him as a purely philosophical writer. There is a great deal in Russell, which is motivated by aesthetic consideration while reading his political, a social or literary essay. But every aspect of his writing has got philosophical dimension. His writings express the genuine honesty of the man, who brought forth the convictions unflinchingly, fearlessly and uncompromisingly. He did not surrender his right to think, speak and criticize freely and openly. Whatever he wrote deserves a meticulous in depth study for understanding his personality.

The corpus of his writings and speeches reveals a lot about Russell, the man, the writer, philosopher and the critic. He was a conscious and active writer of most of the issues of 20th century.

Uncompromising on matter pertaining to literature, society, politics, religion and culture, Russell gave utmost priority to ethical values both in public and private life. He was highly sensitive to the issues concerned with national and international problems for the survival of the planet. His writings are characterized by a high literary taste and intellectual qualities. He hated social injustice and political tyranny. His attitude, approach and concern for the welfare of the society and betterment of mankind as a whole make him to emerge as an ideal, dogmatic, revolutionary intellectual giant. An individualist critical analysis of his essays and appraisal of scientific ideal are a unique attempt. His writings are so vast and ambitious that they involve various disciplines, political theory, philosophy, sociology, and history, culture, combined with aesthetics.

A writer could be a force in socio-political warfare and Russell is not an exception. His awareness of his political liberties in an age, which was dominated by politicians, invasion of literature, by world wars and economic problems was indeed acute beyond imagination.

His dogmatism with new scientific approach takes its shape, since he observes acutely with searching eye and approaches his themes in a fresh and original manner, which is a rare capability.

He records his own conflicts, contemplation, thoughts, action and development in all aspects of life with meticulous zeal. His writings are informative and educative and the author is terribly haunted by a terrific sense of responsibility, which makes him to participate in socio-political issues of the age. He has an eye for dialectical approach

and a gift for clarity and succinctness, which charms the reader. Russell says by way of characteristic autobiographical aside 'I like precision, I like sharp outlines I hate misty vagueness'.

Notes

He writes with artistic detachment, compassion and objectivity without sentimentalizing them. His prose is simple and direct in style that cannot fail to produce the intended and desired effect on his readers by its simplicity, clarity, honesty, lucidity and an unbeatable force.

In 1950 while accepting the Nobel Prize, Russell has given an analysis of 'Politically Important Desires', which is witty and penetrating to the core. He was politically conscious and to work for the global peace and it proved that Russell could work with foresight. He could discuss any problems scientifically objectively and dispassionately. He had a flair for writing about controversial matters since his 11th year of age.

The study of Russell's presentation of society would add dimension with a clear grasp of his sociological perceptions and his understanding of the relation between the writer's perception of society that determine his nature in socio-political aspects with a socio-realistic view. He believes that a study of the power process is vital to an understanding of society and its problems.

Russell's Aristocratic origin, his ancestral influence on his political career, the social contact during his youth and adolescence and his experience of depth in various sections of society, the shifting social perspectives and changing socio-political and literary trends of his times develop in Russell some strong opinions in favour of men and matters. These aspects affect the quality of his writing significantly and turn him into a prominent figure of a reactionary movement against the existing society. But he worked with politically and scientifically active contemporaries with the 'future in their bones' deemed responsible men working conscientiously with a moral favour to create a new society.

In making a fair assessment of Russell as an essayist of social, political, economical and political insight, it is essential to compare him with other essayists of that time. He was a staunch believer of liberalism with democratic values, seeking utmost freedom to every individual. His restless work during world wars and the conflicts, which he solved, are very much authentic examples.

Russell can quite stand comparison with Carlyle and Ruskin in his 'Prophetic Writings' of social and political concern. F.H. Bradley, A.N. Whitehead, Sir James Jeans, Julian Huxley, Sir Oliver Lodge, J.B.S. Haldane are the scientists who explained their scientific theories in a easy and simple ways. They made their theories and discoveries popular by their simple, convincing, rational way of presentation of their difficult theories.

In the great tradition of English Literature, Russell's essays are simple. He even brought a smile on the face of the reader while reading his essays. Even a layman

Notes

without the knowledge of science and philosophy can easily understand his essays by their simple, logical language successfully used to prove scientific theories.

On the other hand, when he insists on the study of man in society, his views are complicated but they paved way to new analysis of complex psychological aspects of the complex world.

Russell wrote about social, political and peace issues when there was totally doubt, uncertainty, and desperation in England. He wanted to 'revolutionize' the social problems and remove unfaith, disillusionment and skepticism. Thus social theory of 20th century passed through drastic and revolutionary changes. On the practical side science and technology continued to be astonishingly fertile.

Russell was the most consistently reasonable in tone of prose writers of his time. His prose is admired for its lucidity, grace and charm. It is an era of highly organized social and linguistic society.

He was one of the most stimulating writers of his time. He attacked people in power for their selfish ends for power and material prosperity. Broadly speaking, the whole of Russell's critical, revolutionary writing on society and on religion was motivated by the logical, philosophical and scientific wary of thinking. He was guided by his sensitive conscious morality for the welfare of human being by the concern, which he had for education. He found the root of evil in English society by the propagandist theory in education. Therefore his earnest attempt was to bring social democracy even though it had its own shortcomings. He published his views on 'German-Social Democracy (1896). In that work he was able to predict with remarkable accuracy the events that would follow. Thus he was very much realistic and scientifically logical in his works.

His many works are widely read even after 100 years, since they got subject matter helpful to happy living. They are psychologically convincing. His works, on marriage, education, morals, freedom, war and peace have got keen insights and he attracts the reader with his style of convincing.

In every work he proves that his personality is reflected in an ideal manner. His 'expository' and 'reflective' style of writing achieves his place in the great tradition of essayists. He at times gives example of his flexible views. In the beginning he was attracted towards Marxism, but later he explains his conversion to socialism. Like J.S. Mill who was philosophically radical, Russell was influenced by his writings. He met also the challenges of socialism just like Carlyle, Ruskin, Marshall, J.S. Mill. Russell had faith in Laissez- Faire and became more scientific and advanced in that issue when politicians were after power.

He had that libertarian spirit and legacy from his forefathers, and therefore thought that it was his responsibility to work for the betterment of the society. Therefore majority of his works are based on social problems and equality. At times he was humiliated,

Notes

arrested, put into jail, etc. But his bold, straightforward nature got its expression more sincerely to tackle the problem. Thus in his style readers find the man who is experienced and withstood the test of time.

Russell can put one thought form into many different word patterns. He manipulates linguistically a world, which is already highly organized. He writes without effort, spontaneously whatever may be the subject whether it is philosophical, scientific or common letter correspondence. At its best Russell's language has a marvelous patrician fluency, a syntactical ease and command, which imposes on words and ideas its overall control and farsightedness.

Russell was firm and sharp in his hunting of errors. He finds fault with the existing system. Though he writes under intense emotional strain, seem almost coldly factual and technical. In all his work one can find a magnificent exposition of many social theories (democratic, religious, educational, philosophical, etc.). His works are admirable since they have forward march of thought and he insists on Russell's contribution to economic field is very less but at the same time they had social concern. He suggested solutions to over population. He supported English liberalism, and fought for Laissez - Faire and woman suffrage and Franchise. His theory of economics is based on utilitarianism. He believed that every incident in history, which happens because of socio-political forces, has got economic reason in its deep roots. Even he was not aware of child labourers who worked in England for about 16 to 18 hours a day. Then he was disturbed with the miserable state of labour in Industrial England. He became aware of other material grievances, insecurity of employment, and lack of provisions for old age, unhygienic intolerable surroundings and the sense of injustice arising from exploitation. Russell even though hails from aristocratic background is an egalitarian who dreamt if democratic socialism and worked restlessly for the practice of those doctrines 'Which helped mankind. His views on exploitation of nature, man's greedy nature to become materially prosperous, is worth examining for the survival of the planet

As far as his essays are concerned there is always the play of his wit and irony. His vivacity of mind and concreteness of imagination, his impatience with confused views is expressed in epigrams and paradox and they are best displayed in controversial essays. (Ex: Marriage, Freedom in sex, authority, state, etc.). Russell becomes paradoxical at times. He is at his best when he writes about scientific and psychological essays - where he adopts dialectical style of discussion. The solemn earnestness becomes the basis of his writings. He uses plainness and precision in phrasing and expression. In philosophical essays he uses logic and simple language and terms, which make abstract theology and ethics easily digestible by layman. The merit of his writings lies in his scientific, revolutionary, innovative, candor and the iron rigor of his logic is convincing in tone. In an age of liberalism and revolutionary modernism, he was the advocate of liberal social democracy.

His extreme logical positions were seldom popular, but there is an intellectual beauty attached to them. Russell proved that any matter whether it is social, political, philosophical or scientific could be written clearly with simple language and style. He was an acute, original and scientific thinker urging anywhere in theories for common sense. The common man could read him and understand without any endeavour. He conveys in a thousand ways how facts strike him. His myriad mindlessness naturally chooses to write with suitable style spontaneously and charmingly. His thoughts and feelings are so bound up with expression that observing his expressions in his works readers understand his personality with human considerations. His philosophy of life characteristically lives inside every text. His style is the embodiment of his mind, and his mind with all its learning, its delight in learning and its extraordinary gift of communicating both, is a mind that persuades to perceive in depth knowledge, whatever may be the subject.

One can agree with Professor Raleigh "to write prose is neither more nor less difficult than to lead a perfect life". Russell justifies the statement with his courageous, challenging, piquant life and style.

4.5 The Function of Teacher

Teaching, more even than most other professions, has been transformed during the last hundred years from a small, highly skilled profession concerned with a minority of the population, to a large and important branch of the public service. The profession has a great and honourable tradition, extending from the dawn of history until recent times, but any teacher in the modern world who allows himself to be inspired by the ideals of his predecessors is likely to be made sharply aware that it is not his function to teach what he thinks, but to instil such beliefs and prejudices as are thought useful by his employers. In former days a teacher was expected to be a man of exceptional knowledge or wisdom, to whose words men would do well to attend. In antiquity, teachers were not an organized profession, and no control was exercised over what they taught. It is true that they were often punished afterwards for their subversive doctrines. Socrates was put to death and Plato is said to have been thrown into prison, but such incidents did not interfere with the spread of their doctrines. Any man who has the genuine impulse of the teacher will be more anxious to survive in his books than in the flesh. A feeling of intellectual independence is essential to the proper fulfilment of the teacher's functions, since it is his business to instil what he can of knowledge and reasonableness into the process of forming public opinion. In antiquity he performed this function unhampered except by occasional spasmodic and ineffective interventions of tyrants or mobs. In the middle ages teaching became the exclusive prerogative of the Church, with the result that there was little progress either intellectual or social. With the Renaissance, the general respect for learning brought back a very considerable measure of freedom to the teacher. It is true that the Inquisition compelled Galileo to recant, and burnt Giordano

Bruno at the stake, but each of these men had done his work before being punished. Institutions such as universities largely remained in the grip of the dogmatists, with the result that most of the best intellectual work was done by independent men of learning. In England, especially, until near the end of the nineteenth century, hardly any men of first-rate eminence except Newton were connected with universities. But the social system was such that this interfered little with their activities or their usefulness.

In our more highly organized world we face a new problem. Something called education is given to everybody, usually by the State, but sometimes by the Churches. The teacher has thus become, in the vast majority of cases, a civil servant obliged to carry out the behests of men who have not his learning, who have no experience of dealing with the young, and whose only attitude towards education is that of the propagandist. It is not very easy to see how, in these circumstances, teachers can perform the functions for which they are specially fitted.

State education is obviously necessary, but as obviously involves certain dangers against which there ought to be safeguards. The evils to be feared were seen in their full magnitude in Nazi Germany and are still seen in Russia. Where these evils prevail no man can teach unless he subscribes to a dogmatic creed which few people of free intelligence are likely to accept sincerely. Not only must he subscribe to a creed, but he must condone abominations and carefully abstain from speaking his mind on current events. So long as he is teaching only the alphabet and the multiplication table, as to which no controversies arise, official dogmas do not necessarily warp his instruction; but even while he is teaching these elements he is expected, in totalitarian countries, not to employ the methods which he thinks most likely to achieve the scholastic result, but to instil fear, subservience, and blind obedience by demanding unquestioned submission to his authority. And as soon as he passes beyond the bare elements, he is obliged to take the official view on all controversial questions. The result is that the young in Nazi Germany became, and Russia become, fanatical bigots, ignorant of the world outside their own country, totally unaccustomed to free discussion, and not aware that their opinions can be questioned without wickedness. This state of affairs, bad as it is, would be less disastrous than it is if the dogmas instilled were, as in medieval Catholicism, universal and international; but the whole conception of an international culture is denied by the modern dogmatists, who preached one creed in Germany, another in Italy, another in Russia and yet another in Japan. In each of these countries fanatical nationalism was what was most emphasized in the teaching of the young, with the result that the men of one country have no common ground with the men of another, and that no conception of a common civilization stands in the way of warlike ferocity.

The decay of cultural internationalism has proceeded at a continually increasing pace ever since the First World War. When I was in Leningrad in 1920, I met the Professor of Pure Mathematics, who was familiar with London, Paris, and other capitals, having

Notes

been a member of various international congresses. Nowadays the learned men of Russia are very seldom permitted such excursions, for fear of their drawing comparisons unfavourable to their own country. In other countries nationalism in learning is less extreme, but everywhere it is far more powerful than it was. There is a tendency in England (and, I believe, in the United States) to dispense with Frenchmen and Germans in the teaching of French and German. The practice of considering a man's nationality rather than his competence in appointing him to a post is damaging to education and an offence against the ideal of international culture, which was a heritage from the Roman Empire and the Catholic Church, but is now being submerged under a new barbarian invasion, proceeding from below rather than from without.

In democratic countries these evils have not yet reached anything like the same proportions, but it must be admitted that there is grave danger of similar developments in education, and that this danger can only be averted if those who believe in liberty of thought are on the alert to protect teachers from intellectual bondage. Perhaps the first requisite is a clear conception of the services which teachers can be expected to perform for the community. I agree with the governments of the world that the imparting of definite uncontroversial information is one of the least of the teacher's functions. It is, of course, the basis upon which the others are built, and in a technical civilization such as ours it has undoubtedly a considerable utility. There must exist in a modern community a sufficient number of men who possess the technical skill required to preserve the mechanical apparatus upon which our physical comforts depend. It is, moreover, inconvenient if any large percentage of the population is unable to read and write. For these reasons we are all in favour of universal compulsory education. But governments have perceived that it is easy, in the course of giving instruction, to instil beliefs on controversial matters and to produce habits of mind which may be convenient or inconvenient to those in authority. The defence of the state in all civilized countries is quite as much in the hands of teachers as in those of the armed forces. Except in totalitarian countries, the defence of the state is desirable, and the mere fact that education is used for this purpose is not in itself a ground of criticism. Criticism will only arise if the state is defended by obscurantism and appeals to irrational passion. Such methods are quite unnecessary in the case of any state worth defending. Nevertheless, there is a natural tendency towards their adoption by those who have no first-hand knowledge of education. There is a widespread belief that nations are made strong by uniformity of opinion and by the suppression of liberty. One hears it said over and over again that democracy weakens a country in war, in spite of the fact that in every important war since the year 1700 the victory has gone to the more democratic side. Nations have been brought to ruin much more often by insistence upon a narrow-minded doctrinal uniformity than by free discussion and the toleration of divergent opinions. Dogmatists the world over believe that although the truth is known to them, others will be led into

Notes

false beliefs provided they are allowed to hear the arguments on both sides. This is a view which leads to one or another of two misfortunes: either one set of dogmatists conquers the world and prohibits all new ideas, or, what is worse, rival dogmatists conquer different regions and preach the gospel of hate against each other, the former of these evils existing in the middle ages, the latter during the wars of religion, and again in the present day. The first makes civilization static, the second tends to destroy it completely. Against both, the teacher should be the main safeguard.

It is obvious that organized party spirit is one of the greatest dangers of our time. In the form of nationalism it leads to wars between nations, and in other forms it leads to civil war. It should be the business of teachers to stand outside the strife of parties and endeavour to instil into the young the habit of impartial inquiry, leading them to judge issues on their merits and to be on their guard against accepting *ex parte* statements at their face value. The teacher should not be expected to flatter the prejudices either of the mob or of officials. His professional virtue should consist in a readiness to do justice to all sides, and in an endeavour to rise above controversy into a region of dispassionate scientific investigation. If there are people to whom the results of his investigation are inconvenient, he should be protected against their resentment, unless it can be shown that he has lent himself to dishonest propaganda by the dissemination of demonstrable untruths.

The function of the teacher, however, is not merely to mitigate the heat of current controversies. He has more positive tasks to perform, and he cannot be a great teacher unless he is inspired by a wish to perform these tasks. Teachers are more than any other class the guardians of civilization. They should be intimately aware of what civilization is, and desirous of imparting a civilized attitude to their pupils. We are thus brought to the question: what constitutes a civilized community?

This question would very commonly be answered by pointing to merely material tests. A country is civilized if it has much machinery, many motor cars, many bathrooms, and a great deal of rapid locomotion. To these things, in my opinion, most modern men attach much too much importance. Civilization in the more important sense, is a thing of the mind, not of material adjuncts to the physical side of living. It is a matter partly of knowledge, partly of emotion. So far as knowledge is concerned, a man should be aware of the minuteness of himself and his immediate environment in relation to the world in time and space. He should see his own country not only as home, but as one among the countries of the world, all with an equal right to live and think and feel. He should see his own age in relation to the past and the future; and be aware that its own controversies will seem as strange to future ages as those of the past seem to us now. Taking an even wider view, he should be conscious of the vastness of geological epochs and astronomical abysses; but he should be aware of all this, not as a weight to crush the individual human spirit, but as a vast panorama which enlarges the mind

Notes

that contemplates it. On the side of the emotions, a very similar enlargement from the purely personal is needed if a man is to be truly civilized. Men pass from birth to death, sometimes happy, sometimes unhappy; sometimes generous, sometimes grasping and petty; sometimes heroic, sometimes cowardly and servile. To the man who views the procession as a whole, certain things stand out as worthy of admiration. Some men have been inspired by love of mankind; some by supreme intellect have helped us to understand the world in which we live; and some by exceptional sensitiveness have created beauty. These men have produced something of positive good to outweigh the long record of cruelty, oppression, and superstition. These men have done what lay in their power to make human life a better thing than the brief turbulence of savages. The civilized man, where he cannot admire, will aim rather at understanding than at reprobating. He will seek rather to discover and remove the impersonal causes of evil than to hate the men who are in its grip. All this should be in the mind and heart of the teacher, and if it is in his mind and heart he will convey it in his teaching to the young who are in his care.

No man can be a good teacher unless he has feelings of warm affection towards his pupils and a genuine desire to impart to them what he himself believes to be of value. This is not the attitude of the propagandist. To the propagandist his pupils are potential soldiers in an army. They are to serve purposes that lie outside their own lives, not in the sense in which every generous purpose transcends self, but in the sense of ministering to unjust privilege or to despotic power. The propagandist does not desire that his pupils should survey the world and freely choose a purpose which to them appears of value. He desires, like a topiarian artist, that their growth shall be trained and twisted to suit the gardener's purpose. And in thwarting their natural growth he is apt to destroy in them all generous vigour, replacing it by envy, destructiveness, and cruelty. There is no need for men to be cruel; on the contrary, I am persuaded that most cruelty results from thwarting in early years, above all from thwarting what is good.

Repressive and persecuting passions are very common, as the present state of the world only too amply proves. But they are not an inevitable part of human nature. On the contrary, they are, I believe, always the outcome of some kind of unhappiness. It should be one of the functions of the teacher to open vistas before his pupils showing them the possibility of activities that will be as delightful as they are useful, thereby letting loose their kind impulses and preventing the growth of a desire to rob others of joys that they will have missed. Many people decry happiness as an end, both for themselves and for others, but one may suspect them of sour grapes. It is one thing to forgo personal happiness for a public end, but it is quite another to treat the general happiness as a thing of no account. Yet this is often done in the name of some supposed heroism. In those who take this attitude there is generally some vein of cruelty based probably upon an unconscious envy, and the source of the envy will usually be found in childhood or youth. It should be the aim of the educator to train adults free from

these psychological misfortunes, and not anxious to rob others of happiness because they themselves have not been robbed of it.

As matters stand today, many teachers are unable to do the best of which they are capable. For this there are a number of reasons, some more or less accidental, others very deep-seated. To begin with the former, most teachers are overworked and are compelled to prepare their pupils for examinations rather than to give them a liberalizing mental training. The people who are not accustomed to teaching—and this includes practically all educational authorities—have no idea of the expense of spirit that it involves. Clergymen are not expected to preach sermons for several hours every day, but the analogous effort is demanded of teachers. The result is that many of them become harassed and nervous, out of touch with recent work in the subjects that they teach, and unable to inspire their students with a sense of the intellectual delights to be obtained from new understanding and new knowledge.

This, however, is by no means the gravest matter. In most countries certain opinions are recognized as correct, and others as dangerous. Teachers whose opinions are not correct are expected to keep silent about them. If they mention their opinions it is propaganda, while the mentioning of correct opinions is considered to be merely sound instruction. The result is that the inquiring young too often have to go outside the classroom to discover what is being thought by the most vigorous minds of their own time. There is in America a subject called civics, in which, perhaps more than in any other, the teaching is expected to be misleading. The young are taught a sort of copy-book account of how public affairs are supposed to be conducted, and are carefully shielded from all knowledge as to how in fact they are conducted. When they grow up and discover the truth, the result is too often a complete cynicism in which all public ideals are lost; whereas if they had been taught the truth carefully and with proper comment at an earlier age they might have become men able to combat evils in which, as it is, they acquiesce with a shrug.

The idea that falsehood is edifying is one of the besetting sins of those who draw up educational schemes. I should not myself consider that a man could be a good teacher unless he had made a firm resolve never in the course of his teaching to conceal truth because it is what is called 'unedifying'. The kind of virtue that can be produced by guarded ignorance is frail and fails at the first touch of reality. There are, in this world, many men who deserve admiration, and it is good that the young should be taught to see the ways in which these men are admirable. But it is not good to teach them to admire rogues by concealing their roguery. It is thought that the knowledge of things as they are will lead to cynicism, and so it may do if the knowledge comes suddenly with a shock of surprise and horror. But if it comes gradually, duly inter-mixed with a knowledge of what is good, and in the course of a scientific study inspired by the wish to get at the truth, it will have no such effect. In any case, to tell lies to the young, who have no means of checking what they are told, is morally indefensible.

Notes

The thing, above all, that a teacher should endeavour to produce in his pupils if democracy is to survive, is the kind of tolerance that springs from an endeavour to understand those who are different from ourselves. It is perhaps a natural human impulse to view with horror and disgust all manners and customs different from those to which we are used. Ants and savages put strangers to death. And those who have never travelled either physically or mentally find it difficult to tolerate the queer ways and outlandish beliefs of other nations and other times, other sects and other political parties. This kind of ignorant intolerance is the antithesis of a civilized outlook, and is one of the gravest dangers to which our overcrowded world is exposed. The educational system ought to be designed to correct it, but much too little is done in this direction at present. In every country nationalistic feeling is encouraged, and school children are taught, what they are only too ready to believe, that the inhabitants of other countries are morally and intellectually inferior to those of the country in which the school children happen to reside. Collective hysteria, the most mad and cruel of all human emotions, is encouraged instead of being discouraged, and the young are encouraged to believe what they hear frequently said rather than what there is some rational ground for believing. In all this the teachers are not to blame. They are not free to teach as they would wish. It is they who know most intimately the needs of the young. It is they who through daily contact have come to care for them. But it is not they who decide what shall be taught or what the methods of instruction are to be. There ought to be a great deal more freedom than there is for the scholastic profession. It ought to have more opportunities of self-determination, more independence from the interference of bureaucrats and bigots. No one would consent in our day to subject the medical men to the control of non-medical authorities as to how they should treat their patients, except of course where they depart criminally from the purpose of medicine, which is to cure the patient. The teacher is a kind of medical man whose purpose is to cure the patient of childishness, but he is not allowed to decide for himself on the basis of experience what methods are most suitable to this end. A few great historic universities, by the weight of their prestige, have secured virtual self-determination, but the immense majority of educational institutions are hampered and controlled by men who do not understand the work with which they are interfering. The only way to prevent totalitarianism in our highly organized world is to secure a certain degree of independence for bodies performing useful public work, and among such bodies teachers deserve a foremost place.

The teacher, like the artist, the philosopher, and the man of letters, can only perform his work adequately if he feels himself to be an individual directed by an inner creative impulse, not dominated and fettered by an outside authority. It is very difficult in this modern world to find a place for the individual. He can subsist at the top as a dictator in a totalitarian state or a plutocratic magnate in a country of large industrial enterprises, but in the realm of the mind it is becoming more and more difficult to preserve independence

Notes

of the great organized forces that control the livelihoods of men and women. If the world is not to lose the benefit to be derived from its best minds, it will have to find some method of allowing them scope and liberty in spite of organization. This involves a deliberate restraint on the part of those who have power, and a conscious realization that there are men to whom free scope must be afforded. Renaissance Popes could feel in this way towards Renaissance artists, but the powerful men of our day seem to have more difficulty in feeling respect for exceptional genius. The turbulence of our times is inimical to the fine flower of culture. The man in the street is full of fear, and therefore unwilling to tolerate freedoms for which he sees no need. Perhaps we must wait for quieter times before the claims of civilization can again override the claims of party spirit. Meanwhile, it is important that some at least should continue to realize the limitations of what can be done by organization. Every system should allow loopholes and exceptions, for if it does not it will in the end crush all that is best in man.

(*Harper's Magazine*, June 1940, subsequently reprinted in *Unpopular Essays*, London: Allen & Unwin; New York: Simon & Schuster, 1950.)

4.6 Critical Analysis – The Functions of a Teacher

The essay *The Functions of a Teacher* consists of some theories of Bertrand Russell which relate to the department of education. Russell advocates that a teacher must have the freedom to teach how he likes as well as the ideas what he thinks is right and beneficial for his students. A teacher is a guardian of civilization. He should teach his students to weight something impartially, be it a dismal political situation or staggering economy. A teacher should not adhere to a specific political party, as well as he must not observe the act of flattery before officers. Society must protect the teachers whose independent opinions hurt [imperial] political interests.

Teachers should teach their pupils to live their life without jealousy and prejudice against their fellows. He must work hard on strengthening the kind impulses in the students to spread happiness in their society.

A teacher of today's time has to lead a difficult life. He feels overworked and harassed. Why? Russell suggests two core factors behind a teacher's miserable condition. Firstly, a teacher is considered as a trainer to pass the examination. So, he is unable to invoke the impulse of mental as well as liberal development in his students. Secondly, his methods of teachings and curriculum are controlled and framed by bureaucrats. Mostly, the curriculum framed by the higher authorities serves no purpose other than the promotion of the ideological agenda of the state which creates a fatal sense of nationalism. A teacher feels restricted to teach what he wants to teach.

The teachers have no authority to decide what shall be taught or what the methods of instruction are to be.

Russell also defines civilization besides asserting his views on the duties of a teacher. He says that a country cannot be termed as a civilized one on the bases of the cutting edge technology and abundance of machinery. Civilization makes its full disclosure through inner peace of mind. Civilization is a matter “partly of knowledge and partly of emotions” . A civilized person is not only aware of the affairs of his own country but also of the whole world. As far as emotions are concerned, a civilized man does not take side to his personal self, he admires what is admirable and hates what is injurious to mankind. A teacher retains a balance between the two elements of civilization which are knowledge and emotions through his teachings.

Lastly, Russell openly opposes the dogmatic (making an idea or concept true without evidence) and totalitarian imperialism through controlled education which significantly lead to extremism. Russell gives an example from Germany where Roman Catholicism was mixed with their curriculum which pretty much served as a toxic tonic to form the most barbaric group Nazis. Despite its horrors, the controlled curriculum is imposed in many countries and our Pakistan in no exception.

4.7 Russell Opposes the State Control over Education

It is evident through his essay that Russell openly shows his “hatred” against the State control over education and curriculum. His detest (another fancy word for hatred) is justifiable. In a democratic state, it is ridiculous that the state holds full control over curriculum and it decides what is right and what is wrong for its people. Such curriculum is of no use other than propagation of a specific agenda and exploitation of its people.

Russell takes Teachers to Mountains

There is no doubt that this essay outshines the importance of a teacher in the best way possible. But Russell makes a teacher dominant to his upper authorities. He raises a teacher to an extremely higher point where he can be compared to a philosopher, a leader or a nation builder. Russell forgets that many teachers in the developing countries, including our Pakistan and India, exploit their freedom to serve on their ends or for the political parties they support [political union in a university is a pretty good example].

Russell favours Democracy of Education

Every essay of Russell is recalled for the sufficient advocacy of democracy. In this essay, Russell asserts his views in favour of the democracy of education which can only be achieved through a fair and a free-from-State-control education. Democracy has some faults of its own but still, it ranks on top of the other forms of governments. To support his democratic advocacy in this essay, Russell alludes examples from history. He says that the aftermath of wars in the seventeenth century afterwards have resulted in a democratic state. He also adds that ruin becomes destiny for the nation who is run by a narrow-minded government.

Civilization is something about the Internal

Notes

Russell's opinion on civilization is also admirable. Civilization is not about accumulating external pleasures, it is about the attainment of the internal peace of mind through a well-balanced intellectual reconciliation of constructive knowledge and emotions. Russel expects from teachers to teach their pupils the civilization which is 'required' for international peace and prosperity.

4.8 George Orwell

George Orwell, pseudonym of Eric Arthur Blair, was born on June 25, 1903, in Motihari, Bengal, India. He was an English novelist, essayist, and critic famous for his novels *Animal Farm* and *Nineteen-Eighty Four*. Born Eric Arthur Blair, Orwell never entirely abandoned his original name. The change in name corresponded to a profound shift in Orwell's lifestyle, in which he changed from a pillar of the British imperial establishment into a literary and political rebel.

George Orwell was born Eric Arthur Blair on June 25, 1903. He was an English essayist, novelist, and critic. George Orwell had been a vociferous critic of fascism, and Stalinism, and wrote prolifically in favor of democratic socialism. The most famous of his novels had been *1984*, in which he had predicted that the world ended in the year 1984. George Orwell had gained fame on account of his writing style. His work could be instantly identified by its lucid and descriptive prose, and an awareness of social injustice and oppression. He was an open and fearless critic of totalitarianism and fascism, and believed that the only thing that could save the world was social democracy. Besides being an essayist and a novelist, George Orwell had also been a journalist and literary critic. The name George Orwell instantly brings to mind his two most famous novels, *Animal Farm* published in the year 1945, and *Nineteen Eighty-Four* published in the year 1949. Besides his works of fiction and poetry, George Orwell had also gained fame for his works of non-fiction. In the year 1937, he had published *The Road to Wigan Pier*, which chronicled his experiences of working class life and tribulations in the north of England. The following year in 1938, George Orwell published *Homage to Catalonia*, which had been a tribute to his experiences of having participated in the Spanish Civil War. Besides such serious works of non-fiction, George Orwell had also been known for his numerous essays. The topics of his essays had ranged across culture, language, literature and politics. Although George Orwell died in the year 1950, the *Time Magazine*, in the year 200, has ranked him second on a list of titled *The 50 Greatest British Writers since 1945*.

George Orwell was born in Motihari, Bihar, in the then British India. His great grandfather Charles Blair had been a wealthy, landed gentleman, earning an income as a landlord in absentia in far flung Jamaica. Charles Blair had married into British

nobility, and daughter of an Earl. George Orwell's grandfather Richard Blair had worked in the Opium Department in the Indian Civil Services. George Orwell's mother, Ida, had also grown up in Burma, where her French father had been engaged in speculative trading ventures. It is important to look at this aristocratic background of George Orwell. Because of the wealthy lifestyle, it is significant that his novels, especially *Animal Farm* and *Nineteen Eighty Four*, as also his various works of nonfiction and essays had in a way renounced his background and supported the working class.

The house in Bihar, India, where George Orwell was born is today considered a protected monument of historical importance. George Orwell's mother Ida Blair relocated to England in the year 1904 with her children, where she began living in Oxfordshire. It was here that Ida Blair brought up her daughters and son Eric Blair, or George Orwell. Sometime during the year 1907, the family spent some time with George Orwell's father Richard Blair. After this brief visit, it was until the year 1912 that the family did not meet Richard Blair.

Sometime before the First World War, the family moved from Henley-on-Thames to Shiplake, also in Oxfordshire. This was where George Orwell had gained fame on account of his writing style. His work could be instantly identified by its lucid and descriptive prose, and an awareness of social injustice and oppression. He was an open and fearless critic of totalitarianism and fascism, and believed that the only thing that could save the world was social democracy. Besides being an essayist and a novelist, George Orwell had also been a journalist and literary critic. The name George Orwell instantly brings to mind his two most famous novels, *Animal Farm* published in the year 1945, and *Nineteen Eighty-Four* published in the year 1949. Besides his works of fiction and poetry, George Orwell had also gained fame for his works of non-fiction. In the year 1937, he had published *The Road to Wigan Pier*, which chronicled his experiences of working class life and tribulations in the north of England. The following year in 1938,

George Orwell published *Homage to Catalonia*, which had been a tribute to his experiences of having participated in the Spanish Civil War. Besides such serious works of non-fiction, George Orwell had also been known for his numerous essays. The topics of his essays had ranged across culture, language, literature and politics. Although George Orwell died in the year 1950, the *Time Magazine*, in the year 200, has ranked him second on a list of titled *The 50 Greatest British Writers since 1945*. George Orwell was born in Motihari, Bihar, in the then British India. His great grandfather Charles Blair had been a wealthy, landed gentleman, earning an income as a landlord in absentia in far flung Jamaica. Charles Blair had married into British nobility, and daughter of an Earl. George Orwell's grandfather Richard Blair had worked in the Opium Department in the Indian Civil Services. George Orwell's mother, Ida, had also grown up in Burma, where

Notes

her French father had been engaged in speculative trading ventures. It is important to look at this aristocratic background of George Orwell. Because of the wealthy lifestyle, it is significant that his novels, especially *Animal Farm* and *Nineteen Eighty Four*, as also his various works of nonfiction and essays had in a way renounced his background and supported the working class.

The house in Bihar, India, where George Orwell was born is today considered a protected monument of historical importance. George Orwell's mother Ida Blair relocated to England in the year 1904 with her children, where she began living in Oxfordshire. It was here that Ida Blair brought up her daughters and son Eric Blair, or George Orwell. Sometime during the year 1907, the family spent some time with George Orwell's father Richard Blair. After this brief visit, it was until the year 1912 that the family did not meet Richard Blair. Sometime before the First World War, the family moved from Henley-on-Thames to Shiplake, also in Oxfordshire. This was where George Orwell not appear to find favor with all his old friends. George Orwell died early on the morning of January 21, 1950.

4.9 Summary

This essay is no exception from Russell's humanitarianism. He wants to safeguard the people from cruelty through an impartial teacher and education. But a teacher must recognize his duties and should act for the betterment of himself and his society in the best way possible. The functions of a teacher are to teach without spreading malice against any group and to preach the true pursuits of the civilization.

4.10 Keywords

- **Socialism:** Socialism is a political and economic theory of social organization which advocates that the means of production, distribution, and exchange should be owned or regulated by the community as a whole.
- **Fascism:** Fascism is a form of radical authoritarian ultranationalism, characterized by dictatorial power, forcible suppression of opposition and strong regimentation of society and of the economy, which came to prominence in early 20th-century Europe.
- **Prose:** Prose is a form of language that exhibits a natural flow of speech and grammatical structure rather than a regular rhythmic structure as in tradition.

4.11 Review Questions

1. What is the Bertrand Russell?
2. What are the Bertrand Russell as an Essayist?

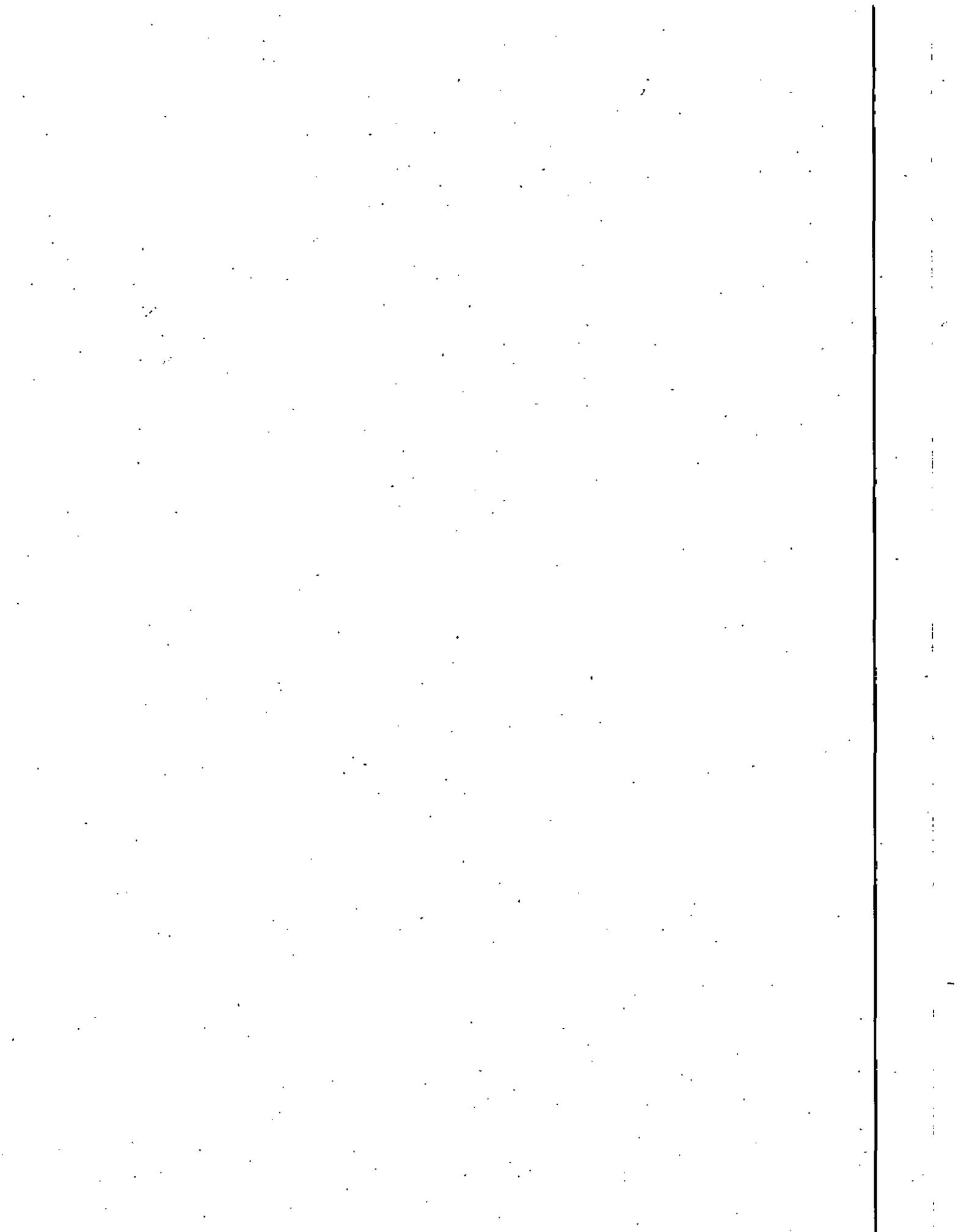
2. Discuss the The Function of Teacher .
3. Explain the The Function of Teacher .
4. What is the Critical Analysis – the Functions of a Teacher?
5. Discuss the Russell Opposes the State Control over Education.
6. What is the George Orwell?

*Bertrand Russell and
George Orwell*

Notes

4.12 Further Readings

- *Daiches, David*, A Critical History of English Literature Allied, New Delhi, 1984.
- *Gibson, S.*, Bacon's Essay Longmans, New Delhi, 1976.
- *Sampson, George*, A Concise Cambridge History of English Literature CUP, London, 1972.
- *Selby, F.G.*, Essays at Bacon Macmillan, New Delhi, 1977





BA ENG-201

सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः !
सर्वे भद्राणिः पश्यन्तु माकश्चिद् दुःख भाग्भवेत् !!



Directorate of Distance Education

SWAMI VIVEKANAND
SUBHARTI
UNIVERSITY
Meerut
UGC Approved

Where Education is a Passion...

Subharti Puram, N.H.-58, Delhi-Haridwar By Pass Road,
Meerut, Uttar Pradesh 250005

Website: www.subhartidde.com, E-mail: ddevsu@gmail.com

