BA ENG HONS LITERATURE IN ENGLISH

By Professor Sonia

4/1/2020

Complete syllabus
10 Authors + 10 Literary Work
Addison and Steele Essays and one play named The School for Scandal

Details

the school for scandal

Addison Essays

1The aim of spectator

2 The spectator's account of himself

3 character of will wimble your humble servant

4female orator

5 Fans

Steele the man in army

1Of the club

2 sir roger's ancestors gallery

3 on the shame and fear or poverty

The SPECTATOR.

Interdum speciosa locis, morataque recte
Fabula nullius Veneris, sine pondere & Arte,
Valdiùs oblectat populum, meliusque moratur,
Quàm versus inopes rerum, nugæque canoræ. Hor.

Thursday, June 7. 1711.

IT is the Custom of the *Mahometans*, if they see any printed or written Paper upon the Ground, to take it up and lay it aside carefully, as not knowing but it may contain some Verses of their *Alcoran*. I must confess I have so much of the *Mussulman* in me, that I cannot forbear looking into every Printed Paper which comes in my way, under whatsoever despicable Circumstances it may appear; for as no Mortal Author, in the ordinary Fate and Vicissitude of Things, knows to what use his Works may, some time or other, be applied, a Man may sometimes meet with very celebrated Names in a Paper of Tobacco. I have lighted my Pipe more than once with the Writings of a Prelate, and know a Friend of mine who, for these several Years, has converted the Essays of a Man of Quality into a kind of Fringe for his Candlesticks. I remember, in particular, after having read over a Poem of an Eminent Author on a Victory, I met with several Fragments of it upon the next Rejoycing-day, which had been employed to Stuff and Cracken, and by that means collected to-gether in a double Capacity. I once met with a Page of Mr. *Baxter* under a Gingerbread Pye. Whether or no the Pastry-Cook had made use of it through Chance, or Waggery, for the defence of that Superstitious *Pasty*, I know not; but, upon the Perusal of it, I conceived so good an Idea of the Author's Piety, that I bought the whole Book. I have often very much profited by these accidental Readings, and have sometimes found very Curious Pieces that are either out of Print, or not to be met with in the Shops of our *London* Booksellers. For this Reason, when my Friends take a Survey of my Library, they are very much surprised to see, upon the Shelf of Folios, two long Band-boxes standing separate among my Books, till I let them see that they are both of them lined with deep Erudition and ancient Literature. I might likewise mention a Paper Kite, from which I have received great Improvement; and a Hat-Case, which I would not exchange for all the Letters in *Great Britain*. For my inquisitive Temper, or rather impertinent Humour of prying into all Sorts of Writing, with my natural Aversion to Laziness, give me a good deal of Employment when I enter my House in the Country; for I can't, for my Heart, leave a Room before I have thoroughly finished the Walls of it, and examined the several printed Papers which are ordinarily pasted upon them. The last Piece that I met with upon this Occasion, gave me a most agreeable Pleasure. My Reader will think I am not serious, when I acquaint him that the Piece I am going to speak of was the old Ballad of the *Two Children in the Wood*, which is one of the Darling Songs of the Common People, and has been the Delight of all *Englishmen* in some Part of their Age.

The Song is a plain simple Copy of Nature, destitute of all the Ornaments of Art. The Tale of it is a mere Tragical Story, and therefore pleases for no other Reason, but because it is a Copy of Nature. There is an inexpressible Simplicity in the Verses, and yet, because the Sentiments are natural and affecting, they are able to move the Mind of the most polite Reader with several Motions of Humanity and Compassion. The Incidents grow out of the Subject, and are such as the Fancy would have touched upon, had she the like Story communicated to her. For which Reason the whole Narration has something in it very moving, notwithstanding the Author of it (whoever he was) has delivered it in such an artless Phrase, and poverty of Expression, that we qualify any part of it would

AUTHORS

John Locke

Edmund Waller

William Wycherley

Thomas Shadwell

Sarah Fielding

Thomas Gray

William Collins

Aphra Behn

Issac Watts

Oliver Goldsmith

Literary work

John Dryden - Dramatic Poesy

Daniel Defoe - Robinson Crusoe

William Congreve - The way of the world

Samuel Butler - Hudibras

John Bunyan - Pilgrim's Process

Henry Fielding - Tom Jones

Samuel Richardson - Pamela

John Gay's - The Beggar's Opera

J Thompson - Seasons

Samuel Johnson -The Vanity Of Human Wishes

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

William Shakespeare

Professor Sonia

THE SPECTATOR'S ACCOUNT OF HIMSELF

THE SPECTATOR'S ACCOUNT OF HIMSELF

`Non fumum ex fulgore, sed ex fumo dare lucemCogitat, ut speciosa dehinc miracula promat.. — Horace`

I HAVE observed, that a reader seldom peruses a book with pleasure, till he knows whether the writer of it be a black [*dark*] or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author. To gratify this curiosity, which is so natural to a reader, I design this paper and my next as prefatory discourses to my following writings, and shall give some account in them of the several persons that are engaged in this work. As the chief trouble of compiling, digesting, and correcting will fall to my share, I must do myself the justice to open the work with my own history.

I was born to a small hereditary estate, which, according to the tradition of the village where it lies, was bounded by the same hedges and ditches in William the Conqueror's time that it is at present, and has been delivered down from father to son whole and entire, without the loss or acquisition of a single field or meadow, during the space of six hundred years. There runs a story in the family, that when my mother was gone with child of me about. three months she dreamt that she was brought to bed of a judge whether this might proceed from a law-suit which was then depending in the family, or my father's being a justice of the peace, I cannot determine; for I am not so vain as to think it presaged any dignity that I should arrive at in my future life, though that was the interpretation which the neighbourhood put upon it.

The gravity of my behaviour at my very first appearance in the world, and all the time that I sucked, seemed to favour my mother's dream: for, as she has often told me, I threw away

READING IS TO THE MIND WHAT EXERCISE IS TO THE BODY

my rattle before I was two months old, and would not make use of my coral till they had taken away the bells from it.

As for the rest of my infancy, there being nothing in it remarkable, I shall pass it over in silence. I find, that during my non-age, I had the reputation of a very sullen youth, but was always a favourite of my school-master, who used to say, that my parts were solid, and would wear well. I had not been long at the university, before I distinguished myself by a most profound silence; for during the space of eight years, excepting in the public exercises of the college, I scarce uttered the quantity of an hundred words; and indeed do not remember that I ever spoke three sentences together in my whole life. Whilst I was in this learned body, I applied myself with so much diligence to my studies, that there are very few celebrated books, either in the learned or modern tongues, which I am not acquainted with.

Upon the death of my father, I was resolved to travel into foreign countries, and therefore left the university with the character of an odd, unaccountable fellow, that had a great deal of learning, if I would but show it. An insatiable thirst after knowledge carried me into all the countries of Europe in which there was anything new or strange to he seen: nay, to such a degree was my curiosity raised, that having read the controversies of some great men concerning the antiquities of Egypt, I made a voyage to Grand Cairo, on purpose to take the measure of a pyramid; and as soon as I had set myself right in that particular, returned to my native country with great satisfaction.

I have passed my latter years in this city, where I am frequently seen in most public places, though there are not above half a dozen of my select friends that know me; of whom my next paper shall give a more particular account. There is no place of general resort, wherein I do not often make my appearance; sometimes I am seen thrusting my head into a round of politicians at Will's, and listening with great attention to the narratives that are made in those little circular audiences. Sometimes I smoke a pipe at Child's, and whilst I seem attentive to nothing but the Postman [a newspaper], overhear the conversation of every table in the room. I appear on Sunday nights at St. James's Coffee-house, and sometimes join the little committee of politics in the inner room, as one who comes there to hear and improve. My face is likewise very well known at the Grecian, the Cocoa-Tree, and in the theatres both of Drury Lane and the haymarket. I have been taken for a merchant upon the Exchange for above these ten years, and sometimes pass for a Jew in the assembly of stock-jobbers at Jonathan's: in short, wherever I see a cluster of people, I always mix with them, though I never open my lips but in my own club.

Thus I live in the world rather as a Spectator of mankind than as one of the species; by which means I have made myself a speculative statesman, soldier, merchant, and artisan, without ever meddling with any practical part in life. I am very well versed in the theory of a husband or a father, and can discern the errors in the economy, business, and diversion of others, better than those who are engaged in them; as standers-by discover plots, which are apt to escape those who are in the game. I never espoused any part with violence, and am resolved to observe an exact neutrality between the Whigs and Tories, unless I shall be forced to declare myself by the hostilities of either side. In short I have acted in all the parts of my life as a looker-on, which is the character I intend to preserve in this paper.

I have given the reader just so much of my history and character, as to let him see I am not altogether unqualified for the business I have undertaken. As for other particulars in my life and adventures, I shall insert them in following papers, as I shall see occasion. In the mean time, when I consider how much I have seen, read, and heard, I begin to blame my own taciturnity; and since I have neither time nor inclination to communicate the fullness of my heart in speech, I am resolved to do it in writing, and to print myself out, if possible, before I die. I have been often told by my friends, that it is pity so many useful discoveries which I have made should be in the possession of a silent man. For this reason, therefore, I shall publish a sheet-full of thoughts every morning, for the benefit of my contemporaries; and if I can any way contribute to the diversion or improvement of the country in which I live, I shall leave it, when I am summoned out of it, with the secret satisfaction of thinking that I have not lived in vain.

There are three very material points which I have not spoken to in this paper; and which, for several important reasons, I must keep to myself, at least for some time: I mean an account of my name, my age, and my lodgings. I must confess, I would gratify my reader in anything that is reasonable; but as for these three particulars, though I am sensible they might tend very much to the embellishment of my paper, I cannot yet come to a resolution of communicating them to the public. They would indeed draw me out of that obscurity which I have enjoyed for many years, and expose me in public places to several salutes and civilities, which have been always very disagreeable to me; for the greatest pain I can suffer is the being talked to, and being stared at. It is for this reason likewise, that I keep my complexion and dress as very great secrets; though it is not impossible, but I may make discoveries of both in the progress of the work I have undertaken. After having been thus particular upon myself, I shall in to-morrow's paper give an account of those gentlemen who are concerned with me in this work; for, as I have before intimated, a plan of it is laid and concerted (as all other natters of importance are) in a club. However, as my friends have engaged me to stand in the front, those who have a mind to correspond with me, may direct their letters to the SPECTATOR, at Mr. Buckley's, in Little Britain. For I must further acquaint the reader, that though our club meets only on Tuesdays and Thursdays, we have appointed a Committee to sit every night, for the inspection of all such papers as may contribute to the advancement of the public weal.

Character of Will Wimble”

Study Bright
Eng Hons IB college

4/1/2020
Good one

BLESS SUMMARY

Sir Richard Steele was a famous English essayist, dramatist, journalist, and politician, best known as principal author (with Joseph Addison) of the periodicals The Tatler and The Spectator**.**

Steele’s essay, “The Character of Will Wimble” is about a person called Will Wimble. It traces his character. Steele ends the prose by universalizing the problem of difference between two brothers – the younger and the elder.

Will’s Letter

Richard Steele visits his friend Sir Roger de Coverley at his house. He receives a man with a huge fish and a letter. The messenger says that Will Wimble caught the fish. He also informs that Will Wimble would dine with Roger. Sir Roger reads the letter given by the messenger. Will Wimble has written it. It says that Will is willing to stay with him for a week. Will promises to bring lash for his whip. He also informs that he had been busy helping Sir John’s family.

Character of Will

Will is a younger brother of a baronet. He is about forty and fifty. He had no specific business to do. He helps people with his handicraft skills. He makes angle rods. He always carries tulips, which he gifts to the family members. He some times gifts puppies. Many people love him. He presents hand made clothes to women.

He comes to Sir Roger's house. On his way, he cuts a few hazel twigs. He is given a hearty welcome. He loves Sir Roger. He requests Roger to give a servant who would carry shuttle cocks to a lady nearby. He then talks about adventurous stories, which attracts Steele.

Conclusion

They eat the fish, during which time Will talks about the way he caught the fish. After dinner Steele feels pity for Will. He considers Will as a responsible man but he is without a job on his own. It is been a practice in Europe that the elder brothers take care of the business and the younger ones are left for the family. Steele does not like this. If Will had been into the field of commerce, he would have shined.

Good one

Professor Sonia

Study Bright

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Fans by Addison

I DO not know whether to call the following Letter a Satyr upon Coquets, or a Representation of their several fantastical Accomplishments, or what other Title to give it; but as it is I shall communicate it to the Publick. It will sufficiently explain its own Intentions, so that I shall give it my Reader at Length, without either Preface or Postscript. 1

Mr. Spectator: 2

Women are armed with Fans as Men with Swords, and sometimes do more Execution with them. To the end therefore that Ladies may be entire Mistresses of the Weapon which they bear, I have erected an Academy for the training up of young Women in the *Exercise of the Fan,* according to the most fashionable Airs and Motions that are now practis'd at Court. The Ladies who *carry* Fans under me are drawn up twice a-day in my great Hall, where they are instructed in the Use of their Arms, and *exercised* by the following Words of Command,

Handle your Fans,
Unfurl your Fans,
Discharge your Fans,
Ground your Fans,
Recover your Fans,
Flutter your Fans.

By the right Observation of these few plain Words of Command, a Woman of a tolerable Genius, who will apply herself diligently to her Exercise for the Space of but one half Year, shall be able to give her Fan all the Graces that can possibly enter into that little modish Machine.

3 But to the end that my Readers may form to themselves a right Notion of this *Exercise,* I beg leave to explain it to them in all its Parts. When my Female Regiment is drawn up in Array, with every one her Weapon in her Hand, upon my giving the Word to *handle their Fans,* each of them shakes her Fan at me with a Smile, then gives her Right-hand Woman a Tap upon the Shoulder, then presses her Lips with the Extremity of her Fan, then lets her Arms fall in an easy Motion, and stands in a Readiness to receive the next Word of Command. All this is done with a close Fan, and is generally learned in the first Week.

4 The next Motion is that of *unfurling the Fan,* in which are comprehended several little Flirts and Vibrations, as also gradual and deliberate Openings, with many voluntary Fallings asunder in the Fan itself, that are seldom learned under a Month's Practice. This part of the *Exercise* pleases the Spectators more than any other, as it discovers on a sudden an infinite Number of *Cupids,* [Garlands,] Altars, Birds, Beasts, Rainbows, and the like agreeable Figures, that display themselves to View, whilst every one in the Regiment holds a Picture in her Hand.

5 Upon my giving the Word to *discharge their Fans,* they give one general Crack that may be heard at a considerable distance when the Wind sits fair. This is one of the most difficult parts of the *Exercise;* but I have several ladies with me who at their first Entrance could not give a Pop loud enough to be heard at the further end of a Room, who can now *discharge a Fan* in such a manner that it shall make a Report like a Pocket-Pistol. I have likewise taken care (in order to hinder young Women from letting off their Fans in wrong Places or unsuitable Occasions) to shew upon what Subject the Crack of a Fan may come in properly: I have likewise invented a Fan, with which a Girl of Sixteen, by the help of a little Wind which is inclosed about one of the largest Sticks, can make as loud a Crack as a Woman of Fifty with an ordinary Fan.

6 When the Fans are thus *discharged,* the Word of Command in course is to *ground their Fans.* This teaches a Lady to quit her Fan gracefully, when she throws it aside in order to take up a Pack of Cards, adjust a Curl of Hair,

replace a falling Pin, or apply her self to any other Matter of Importance. This Part of the *Exercise,* as it only consists in tossing a Fan with an Air upon a long Table (which stands by for that Purpose) may be learned in two Days Time as well as in a Twelvemonth.

7 When my Female Regiment is thus disarmed, I generally let them walk about the Room for some Time; when on a sudden (like Ladies that look upon their Watches after a long Visit) they all of them hasten to their Arms, catch them up in a Hurry, and place themselves in their proper Stations upon my calling out *Recover your Fans.* This Part of the *Exercise* is not difficult, provided a Woman applies her Thoughts to it.

8 The *Fluttering of the Fan* is the last, and indeed the Masterpiece of the whole *Exercise;* but if a Lady does not mis-spend her Time, she may make herself Mistress of it in three Months. I generally lay aside the Dog-days and the hot Time of the Summer for the teaching this Part of the *Exercise;* for as soon as ever I pronounce *Flutter your Fans,* the Place is fill'd with so many Zephyrs and gentle Breezes as are very refreshing in that Season of the Year, tho' they might be dangerous to Ladies of a tender Constitution in any other.

9 There is an infinite variety of Motions to be made use of in the *Flutter of a Fan.* There is an Angry Flutter, the modest Flutter, the timorous Flutter, the confused Flutter, the merry Flutter, and the amorous Flutter. Not to be tedious, there is scarce any Emotion in the Mind which does not produce a suitable Agitation in the Fan; insomuch, that if I only see the Fan of a disciplin'd Lady, I know very well whether she laughs, frowns, or blushes. I have seen a Fan so very Angry, that it would have been dangerous for the absent Lover who provoked it to have come within the Wind of it; and at other times so very languishing, that I have been glad for the Lady's sake the Lover was at a sufficient Distance from it. I need not add, that a Fan is either a Prude or Coquet according to the Nature of the Person who bears it. To conclude my Letter, I must acquaint you that I have from my own Observations compiled a little Treatise for the use of my Scholars, entitled *The Passions of the Fan;* which I will communicate to you, if you think it may be of use to the Publick. I shall have a general Review on *Thursday* next; to which you shall be very welcome if you will honour it with your Presence.

I am, &c.

10 *P. S.* I teach young Gentlemen the whole Art of Gallanting a Fan.

N. B. I have several little plain Fans made for this Use, to avoid Expence.

L.

FEMALE ORATORS

FEMALE ORATORS
Joseph Addison

FEMALE ORATORS Their untired lips a wordy torrent pour.

WE are told by some ancient authors, that Socrates was instructed in eloquence by a woman, whose name, if I am not mistaken, was Aspasia. I have indeed very often looked upon that art as the most proper for the female sex, and I think the universities would do well to consider whether they should not fill the rhetoric chairs with she- professors.

It has been said in the praise of some men, that they could talk whole hours together upon any thing; but it must be owned to the honour of the other sex, that there are many among them who can talk whole hours together upon nothing. I have known a woman branch

QUOTES

Those marriages generally abound most with love and Constancy, that are preceded by a long courtship.

out into a long extempore dissertation upon the edging of a petticoat and chide her servant for breaking a china cup, in all the figures of rhetoric,

Were women permitted to plead in courts of judicature, Lam persuaded they would carry the eloquence of the bar to greater heights than it has yet arrived at. If any one doubt this, let him but be present o those debates which frequently arise among the ladies of the British fishery.

The first kind, therefore, of female orators which I shall take notice of, are those who are employed in stirring up

WE ARE ALWAYS DOING SOMETHING FOR POSTERITY, BUT I WOULD FAIN SEE POSTERITY DO SOMETHING FOR US.

the passions; a part of rhetoric in which Socrates' wife had perhaps made a greater proficiency than his above-mentioned teacher.

The second kind of female orators are those who deal in invectives. and who are commonly known by the name of the censorious. The imagination and elocution of this set of rhetoricians is wonderful. With what a fluency of invention, and copiousness of expression, will they enlarge upon every little slip in the behaviour of another ! With how many different circumstances, and with what variety of phrases, will they tell over the same story ! have known an old lady make an unhappy marriage the subject of a month's conversation. She blamed the bride in one place; pitied her in another; laughed at her in a third; wondered at her in a fourth; was angry with her in a fifth; and, in short, wore out a pair of coach-horses in expressing her concern for her. At length, after having quite exhausted the subject on this side, made a visit to the new- married pair, praised the wife for the prudent choice she had made, told her the unreasonable reflections which some malicious people had cast upon her, and desired that they might be better acquainted. The censure and approbation of this kind of women are, therefore, only to be considered as helps to discourse.

A third kind of female orators may be comprehended under the word gossips. Mrs. Fiddle-Faddle is perfectly accomplished in this sort of eloquence; she launches out into descriptions of christenings, runs divisions upon a head-dress, knows every dish of meat that is served up in our neighbourhood, and entertains her company a whole afternoon together with the wit of her little boy, before he is able to speak.

The coquette may be looked upon as a fourth kind of female orator. To give herself the larger field for discourse, she hates and loves in the same breath, talks to her lap-dog or parrot, is uneasy in all kinds of weather, and in every part of the room. She has false quarrels and feigned obligations to all the men of her acquaintance; sighs when she is not sad, and laughs when she is not merry. The coquette is particular a great mistress of that part of oratory which called action and indeed seems to speak for no other purpose, but as it gives het ain opportunity of stirring a limb, or varying a feature, of glancing her eyes, or playing with her fam.

As for newsmongers, politicians, mimics, story-tellers, with other characters of that nature which gave birth to loquacity, they are as commonly found among the men as the women; for which reason I shall pass them over in slience.

I have often been puzzled to assign a cause why women should bave this talent of a ready utterance in so much greater perfection than men. I have sometimes fancied that they have not a retentive power, or the faculty of suppressing their thoughts, as men have, but that they are necessitated to speak every thing they think; and if so, it would perhaps furnish a very strong argument to the Cartesians for the supporting of their doctrine that the soul always thinks. But as several are of opinion that the fair sex are not altogether strangers to the art of dissembling and concealing their thoughts, I have been forced to relinquish that opinion, and have, therefore, endeavoured to seek after some better reason. In order to it, a friend of mine, who is an excellent anatomist, has promised me by the first opportunity to dissect a

woman's tongue, and to examine whether there may not be in it certain juices which render it so wonderfully valuble of flippant, or whether the fibres of it may not be made up of a finer or more pliant thread; or whether there are not in it some particular muscles which dart it up and down by such sudden glances and vibrations; or whether, in the last place, there may not be certain undiscovered channels running from the head and the heart to this little instrument of loquacity, and conveying into it a perpetual affluency of animal spirits. Nor must I omit the reason which Hudibras has given, why those who can talk on trifles speak with greatest fluency; namely, that the tongue is like a racehorse, which runs the faster the lesser weight it carries.

Which of these reasons soever may be looked upon as the most probable, I think the Irishman's thought was very natural, who after some hours' conversation with a female orator, told her, that he believed her tongue was very glad when she was asleep, for that it had not a moment's rest all the while she was awake.

The excellent old ballad of The Wanton Wife of Bath has the following remarkable lines:

I think, quoth Thomas, women's tongues

Of aspen leaves are made.

And Ovid, though in the description of a very barbarous circumstance, tells us, that when the tongue of a beautiful female was cut out, and thrown upon the ground, it could not forbear muttering even in that posture:

Comprensam forcipe linguam Abstulit ense fero, radix micat ultima linguae.

Ipsa jacet, terraeque tremens immurmurat atrae;

Utque salire solet mutitalae cauda colubrae Palpitat

The blade had cut

Her tongue sheer off, close to the trembling root,

The mangled part still quiver 'd on the ground,

Murmuring with a faint imperfect sound;

And as a serpent writhes his wounded train,

Uneasy, panting, and possessed with pain.

If a tongue would be talking without a mouth, what could it have done when it had all its organs of speech, and accomplices of sound about it ?1 might here mention the story of the Pippin Woman, had I not some reason to look upon it as fabulous. I must confess I am so wonderfully charmed with the music of this little instrument, that I would by no means discourage it. All that I aim at, by this dissertation, is, to cure it of several disagreeable notes, and in particular of those little jarrings and dissonances which rise from anger. censoriousness, gossiping and coquetry. In short, I would always have it tuned by good-nature, truth, discretion, and sincerity.

Synopsis

Women are more proficient in the art of oratory and eloquence than men. Many women can talk whole hours together upon nothing. There are different kinds of female orators (i) those who are adepts in stirring up the passions; (i) those who specialize in fault-finding and censure; (iii) gossips who talk about miscellaneous subjects; and (iv) coquettes who are either capricious or vain in their conversation and who speak mostly to no other purpose than to get an opportunity of moving a limb or changing a posture.

Women are so talkative because they cannot suppress their thoughts, or because there is something about the structure of their tongues making them wonderfully voluble, or because their tongues have, little weight to carry.

The author, while he is not averse to female voices, would like women to be prompted in their talk by good nature, truth, and sincerity, instead of by anger, censoriousness, gossiping and coquetry.

Critical Remarks

Here is a satire on women's garrulity or volubility (that is, talkativeness). This essay shows Addison's irony at its

best. We also note that Addison's irony is gentle and his satire free from fierceness or cruelty. The reasons which inspire different women to talk so copiously and eloquently are stated in such a way as to excite our laughter and yet not to lower women in our esteem or to degrade them. The essay is made spicy with the example of a old lady who made an unhappy marriage the subject of a month conversation and that of Mrs. Fiddle Faddle who could entertain her company a whole afternoon together with the wit of her little boy before he was able speak ! The talk of a coquette, too, is amusingly described while the possio findings of an anatomist regarding the structure of a female tongue a uproariously funny. The anecdote pertaining to the Irishman and the allusions to the wanton wife of Bath, to Ovid and the Pippin Woman add to the humour of the essay, which has, however, a serious close showing the writer's moral bias and his didactic purpose. Addison's professed object to instruct while entertaining his readers is clearly illustrated by this essay.

FEMALE ORATORS

Joseph Addison

Professor Sonia

A CONTENT MIND IS THE GREATEST BLESSING FOR OTHER SEX.

OF THE CLUB

(1711-1712 and 1714)

4/1/2020

Professor Sonia

College IB

The Spectator was a weekly magazine written by Joseph Addison and Richard Steele, which followed an earlier weekly magazine, also written by Addison and Steele,

called *The Tatler*. While *The Tatler* was designed, chiefly by Steele, to discuss moral issues in light, somewhat gentle and humorous essays, *The Spectator* focused more consistently on political, philosophical, religious and literary issues, for the most part from what we would now call a liberal perspective (in the 18thC., the Whigs) as opposed to the more conservative political party, the Tories. Despite the political focus, however, the characters who form the Spectator Club are not viciously satirized--rather, like the essays in *The Tatler*, the satire is relatively mild but, from a political perspective, pointed enough so that readers understood that Tories should not be running the government.

The most memorable member of the club is Sir Roger de Coverley, a confused member of the landed gentry whose political, philosophical and religious ideas are about a hundered years behind the times. He represents Addison and Steele's version of the typical Tory of the mid-18thC.--too conservative, old-fashioned, clinging to outmoded moral beliefs, unsympathetic to the plight of the comman man, blissfully unaware of economic and social changes in society.

The remainder of the club members included Mr. Spectator, who gave opinions on many issues (for example, politics, education, morality, literature); the Templar--all things related to education, legal matters and literature; Will Honeycomb--social life, including fashion; the Clergyman--religion and moral issues; Sir Andrew Freeport--business and economic matters (he was the opposite of Sir Roger); and Captain Sentry--military matters. In short, some member of the club could and would discuss virtually every meaningful aspect of 18thC. British society.

From a literary perspective, the significance of *The Spectator* is that Addison, who wrote most of the essays, perfected the essay as a way to discuss important social, political, and religious issues in what Dr. Johnson called the "middle style," aimed at an educated but not scholarly readership.

Professor Sonia **4/1/2020** IB college

ON THE SHAME AND FEAR OF POVERTY

QUOTE

A Woman is naturally more helpless than the other Sex; and a Man of Honour and Sense should have this in his View in all Manner of Commerce with her

STEELE

Essay

OECONOMY in our Affairs has the same Effect upon our Fortunes which Good Breeding has upon our Conversations. There is a pretending Behaviour in both Cases, which, instead of making Men esteemed, renders them both miserable and contemptible. We had Yesterday at SIR ROGER'S a Set of Country Gentlemen who dined with him; and after Dinner the Glass was taken, by those who pleased, pretty plentifully. Among others I observed a Person of a tolerable good Aspect, who seemed to be more greedy of Liquor than any of the Company, and yet, methought, he did not taste it with Delight. As he grew warm, he was suspicious of every thing that was said; and as he advanced towards being fudled, his Humour grew worse. At the same time his Bitterness seem'd to be rather an inward Dissatisfaction in his own Mind, than any Dislike he had taken at the Company. Upon hearing his Name, I knew him to be a Gentle man of a considerable Fortune in this County, but greatly in Debt. What gives the unhappy Man this Peevishness of Spirit is, that his Estate is dipped, and is eating out with Usury, and yet he has not the heart to sell any Part of it. His proud Stomach, at the Cost of restless Nights, constant Inquietudes, Danger of Affronts, and a thousand nameless Inconveniences, preserves this Canker in his Fortune, rather than it shall he said he is a Man of fewer Hundreds a Year than he has been commonly reputed. Thus he endures the Torment of Poverty, to avoid the Name of being less rich. If you go to his House you see great Plenty; but served in a Manner that shews it is all unnatural, and that the Master's Mind is not at home. There is a certain Waste and Carelessness in the Air of every thing, and the whole appears but a covered Indigence, a magnificent Poverty. That Neatness and Chearfulness, which attends the Table of him who lives within Compass, is wanting, and exchanged for a Libertine Way of Service in all about him.

THE MARRIED STATE, WITH AND WITHOUT THE AFFECTION SUITABLE TO IT, IS THE COMPLETEST IMAGE OF HEAVEN AND HELL WE ARE CAPABLE OF RECEIVING IN THIS LIFE.

This Gentleman's Conduct, tho' a very common way of Management, is as ridiculous as that Officer's would be, who had but few Men under his Command, and should take the Charge of an Extent of Country rather than of a small Pass. To pay for, personate, and keep in a Man's Hands, a greater Estate than he really has, is of all others the most unpardonable Vanity, and must in the End reduce the Man who is guilty of it to Dishonour. Yet if we look round us in any County of *Great Britain*, we shall see many in this fatal Error; if that may be called by so soft a Name, which proceeds from a false Shame of appearing what they really are, when the contrary Behaviour would in a short Time advance them to the Condition which they pretend to.

Laertes has fifteen hundred Pounds a Year; which is mortgaged for six thousand Pounds; but it is impossible to convince him that if he sold as much as would pay off that Debt, he would save four Shillings in the Pound, [1] which he gives for the Vanity of

being the reputed Master of it. [Yet [2]] if *Laertes* did this, he would, perhaps, be easier in his own Fortune; but then *Irus*, a Fellow of Yesterday, who has but twelve hundred a Year, would be his Equal. Rather than this shall be, *Laertes* goes on to bring well-born Beggars into the World, and every Twelvemonth charges his Estate with at least one Year's Rent more by the Birth of a Child.

Laertes and *Irus* are Neighbours, whose Way of living are an Abomination to each other. *Irus* is moved by the Fear of Poverty, and *Laertes* by the Shame of it. Though the Motive of Action is of so near Affinity in both, and may be resolved into this, 'That to each of them Poverty is the greatest of all 'Evils,' yet are their Manners very widely different. Shame of Poverty makes *Laertes* launch into unnecessary Equipage, vain Expense, and lavish Entertainments; Fear of Poverty makes Irus allow himself only plain Necessaries, appear without a Servant, sell his own Corn, attend his Labourers, and be himself a Labourer. Shame of Poverty makes *Laertes* go every Day a step nearer to it; and Fear of Poverty Stirs up *Irus* to make every Day some further Progress from it.

These different Motives produce the Excesses of which Men are guilty of in the Negligence of and Provision for themselves. Usury, Stock-jobbing, Extortion and Oppression, have their Seed in the Dread of Want; and Vanity, Riot and Prodigality, from the Shame of it: But both these Excesses are infinitely below the Pursuit of a reasonable Creature. After we have taken Care to command so much as is necessary for maintaining our selves in the Order of Men suitable to our Character, the Care of Superfluities is a Vice no less extravagant, than the Neglect of Necessaries would have been before.

Certain it is that they are both out of Nature when she is followed with Reason and good Sense. It is from this Reflection that I always read Mr. *Cowley* with the greatest Pleasure: His Magnanimity is as much above that of other considerable Men as his Understanding; and it is a true distinguishing Spirit in the elegant Author who published his Works, [3] to dwell so much upon the Temper of his Mind and the Moderation of his Desires: By this means he has render'd his Friend as amiable as famous. That State of Life which bears the Face of Poverty with Mr. *Cowley's great Vulgar*, is admirably described; and it is no small Satisfaction to those of the same Turn of Desire, that he produces the Authority of the wisest Men of the best Age of the World, to strengthen his Opinion of the ordinary Pursuits of Mankind.

It would methinks be no ill Maxim of Life, if according to that Ancestor of Sir ROGER, whom I lately mentioned, every Man would point to himself what Sum he would resolve not to exceed. He might by this means cheat himself into a Tranquility on this Side of that Expectation, or convert what he should get above it to nobler Uses than his own Pleasures or Necessities. This Temper of Mind would exempt a Man from an ignorant Envy of restless Men above him, and a more inexcusable Contempt of happy Men below him. This would be sailing by some Compass, living with some Design; but to be eternally bewildered in Prospects of Future Gain, and putting on unnecessary Armour against improbable Blows of Fortune, is a Mechanick Being which has not good Sense for its Direction, hut is carried on by a sort of acquired Instinct

towards things below our Consideration and unworthy our Esteem. It is possible that the Tranquility I now enjoy at Sir ROGER'S may have created in me this Way of Thinking, which is so abstracted from the common Relish of the World: But as I am now in a pleasing Arbour surrounded with a beautiful Landskip, I find no Inclination so strong as to continue in these Mansions, so remote from the ostentatious Scenes of Life; and am at this present Writing Philosopher enough to conclude with Mr *Cowley*;

If e'er Ambition did my Fancy cheat,
With any Wish so mean as to be Great;
Continue, Heav'n, still from me to remove
The humble Blessings of that Life I love. [4]

The insupportable labor of doing nothing.

Professor Sonia

It is to be noted that when any part of this paper appears dull there is a design in it.
A little in drink, but at all times your faithful husband.
To behold her is an immediate check to loose behavior; to love her is a liberal education.

THE SCCHOOL FOR SCANDAL

RICHARD BRINSLEY SHERIDAN.

Beautiful Summary

The comedic, satirical play, *School for Scandal*, by Richard Brinsley Sheridan, was originally staged in 1777 in London's Drury Lane Theatre. In this play, gossip and scandal, usually concerning sexual intrigue, dominate the high society and aristocracy of England. Often considered the highlight of the "comedy of manners" plays, Sheridan's plot delivers a scathing rebuke of the lack of honor, lax morality, and conceits of the idle rich, who spend their time in constant turmoil striving for superior position and advantage amongst themselves, through destroying the good names of their peers. Each character bears an obviously satirical name, for example, Lady Sneerwell's primary occupation is spreading malicious lies and innuendos about other people, to gain favor for herself among her social set, while gleefully ruining the reputations of others. Therefore, thematically, there are two sets of characters in the play: those who revel in society as the school for scandal and those who do not. Through complicated plot twists and verbal jousting, the characters struggle to know the truth of each other's characters. A secondary theme is that of the hidden nature of people's true identities.

> "IF TO RAISE MALICIOUS SMILES AT THE INFIRMITIES OR MISFORTUNES OF THOSE WHO HAVE NEVER INJURED US BE THE PROVINCE OF WIT OR HUMOUR, HEAVEN GRANT ME A DOUBLE PORTION OF DULLNESS."

For example, Sir Peter Teazle, an older man, has recently married a young, beautiful country girl. He soon comes to doubt the wisdom of marrying such a young girl when Lady Teazle seems to revel in London society and all of its frivolous antics. Lady Sneerwell determines to ruin the Teazle's marriage, and both their reputations, with the help of her intimate friend, Snake, who forges love letters in pursuit of Lady Sneerwell's goals. In addition,

QUOTES

"To pity, without the power to relieve, is still more painful than to ask and be denied." – **Richard Brinsley Sheridan, The School for Scandal**

she schemes to ruin the love affair between young Maria, Sir Oliver Surface's ward, and Charles Surface, one of his nephews and potential heirs, because Lady Sneerwell wants Charles for herself. Joseph Surface, Charles' brother, attempts to seduce Maria, but he is unsuccessful due to the help of Maria's friend, Lady Candor. In the public's eyes, Joseph is the "good" brother, while Charles is the wild and "bad" brother. Sir Oliver Surface has only recently returned to England after 15 years away, and hearing the terrible gossip about his nephews, he resolves to secretly discover their true natures before revealing himself and choosing an heir.

However, Lady Teazle nearly becomes caught up in an affair with Joseph Surface, though the gossip ties her to an affair with Charles Surface. When she is caught by her husband entertaining Joseph Surface, the truth is revealed. Lady Teazle tearfully confesses to her husband that she only considered indulging in an affair because she thought it was expected and fashionable amongst those in high society, but she truly only has ever had interest in her own husband. In the end, Joseph reveals his hypocritical, lying nature to his uncle by being caught with Lady Teazle, ensuring Charles' future as his heir. Snake is rounded up by Sir Oliver, and Maria and Charles are reunited when Sir Oliver becomes certain of his good, or at least potentially redeemable, character.

Through comedy that includes exaggerated circumstances, including people hiding in closets and behind screens to avoid detection, and the use of clever language and dialogue, Sheridan holds a mirror up to his contemporary society, showing them their flaws through shared laughter at the follies and foibles of human nature. Popular since its first production, Sheridan's play retains its relevance as the epitome of comedic social satire.

"... if Charles is undone, he'll find half his acquaintance ruined too, and that, you know, is a consolation."
– **Richard Brinsley Sheridan, The School for Scandal**

Professor Sonia

I.B COLLEGE
Home

Kids of Hons

"The heart that is conscious of its own integrity is ever slow to credit another´s treachery."

— **Richard Brinsley Sheridan, The School for Scandal**

Sir Roger's Ancestors

ESSAY

IB COLLEGE

April 1, 2020
Authored by: Professor Sonia


The Grove Sacred
to the Widow

Sir Roger's Ancestors

ESSAY

I was this morning walking in the gallery when Sir Roger entered at the end opposite to me, and advancing towards me, said he was glad to meet me among his relations the De Coverleys, and hoped I liked the conversation of so much good company, who were as silent as myself. I knew he alluded to the pictures, and as he is a gentleman who does not a little value himself upon his ancient descent, I expected he would give me some account of them. We were now arrived at the upper-end of the gallery, when the Knight faced towards one of the pictures, and as we stood before it he entered into the matter, after his blunt way of saying things, as they occur to his imagination, without regular introduction, or care to preserve the appearance of chain of thought.

"It is," said he, "worth while to consider the force of dress; and how the persons of one age differ from those of another, merely by that only. One may observe also, that the general fashion of one age has been followed by one particular set of people in another, and by them preserved from one generation to another. Thus the vast jetting coat and small bonnet, which was the habit in Harry the seventh's time, is kept on in the yeomen of the guard; not without a good and politick view, because they look a foot taller, and a foot and an half broader. Besides that the cap leaves the face expanded, and consequently more terrible, and fitter to stand at the entrances of palaces.

"This predecessor of ours, you see, is dressed after this manner, and his cheeks would be no larger than mine, were he in a hat as I am. He was the last man that won a prize in the tilt-yard (which is now a common street before Whitehall). You see the broken lance that lies there by his right foot; he shiver'd that lance of his adversary all to pieces; and bearing himself, look you, Sir, in this manner, at the same time he came within the target of the gentleman who rode against him, and taking him with incredible force before him on the pommel of his saddle, he in that manner rid the turnament over, with an air that shewed he did it rather to perform the rule of the lists, than expose his enemy; however, it appeared he knew how to make use of a victory, and with a gentle trot he marched up to a gallery where their mistress sat (for they were rivals) and let him down with laudable courtesy and pardonable insolence. I don't know but it might be exactly where the coffee-house is now.

"You are to know this my ancestor was not only of a military genius, but fit also for the arts of peace, for he played on the bass-viol as well as any gentleman at court; you see where his viol hangs by his basket-hilt sword. The action at the tilt-yard you may be sure won the fair lady, who was a maid of honour, and the greatest beauty of her

time; here she stands the next picture. You see, Sir, my great-great-great-grandmother has on the new-fashion'd petticoat, except that the modern is gather'd at the waist; my grandmother appears as if she stood in a large drum, whereas the ladies now walk as if they were in a go-cart. For all this lady was bred at court, she became an excellent country-wife, she brought ten children, and when I shew you the library, you shall see in her own hand (allowing for the difference of the language) the best receipt now in England both for an hasty-pudding and a white-pot.

"If you please to fall back a little, because 'tis necessary to look at the three next pictures at one view; these are three sisters. She on the right hand, who is so very beautiful, died a maid; the next to her, still handsomer, had the same fate against her will; this homely thing in the middle had both their portions added to her own, and was stolen by a neighbouring gentleman, a man of stratagem and resolution, for he poisoned three mastiffs to come at her, and knocked down two deer-stealers in carrying her off. Misfortunes happen in all families: the theft of this romp and so much money, was no great matter to our estate. But the next heir that possessed it was this soft gentleman, whom you see there: observe the small buttons, the little boots, the laces, the slashes about his clothes, and above all the posture he is drawn in (which to be sure was his own choosing); you see he sits with one hand on a desk writing and looking as it were another way, like an easy writer, or a sonneteer. He was one of those that had too much wit to know how to live in the world; he was a man of no justice, but great good manners; he ruined every body that had any thing to do with him, but never said a rude thing in his life; the most indolent person in the world, he would sign a deed that passed away half his estate with his gloves on, but would not put on his hat before a lady if it were to save his country. He is said to be the first that made love by squeezing the hand. He left the estate with ten thousand pounds debt upon it; but, however, by all hands I have been informed that he was every way the finest gentleman in the world. That debt lay heavy on our house for one generation, but it was retrieved by a gift from that honest man you see there, a citizen of our name, but nothing at all akin to us. I know Sir Andrew Freeport had said behind my back, that this man was descended from one of the ten children of the maid of honour I shewed you above; but it was never made out. We winked at the thing indeed, because money was wanting at that time."

Here I saw my friend a little embarrassed, and turned my face to the next portraiture.

Sir Roger went on with his account of the gallery in the following manner. "This man (pointing to him I looked at) I take to be the honour of our house. Sir Humphrey de Coverley; he was in his dealings as punctual as a tradesman and as generous as a gentleman. He would have thought himself as much undone by breaking his word, as if it were to be followed by bankruptcy. He served his country as knight of this shire to his dying day. He found it no easy matter to maintain an integrity in his words and actions, even in things that regarded the offices which were incumbent upon him, in

the care of his own affairs and relations of life, and therefore dreaded (though he had great talents) to go into employments of state, where he must be exposed to the snares of ambition. Innocence of life and great ability were the distinguishing parts of his character; the latter, he had often observed, had led to the destruction of the former, and used frequently to lament that great and good had not the same signification. He was an excellent husbandman, but had resolved not to exceed such a degree of wealth; all above it he bestowed in secret bounties many years after the sum he aimed at for his own use was attained. Yet he did not slacken his industry, but to a decent old age spent the life and fortune which was superfluous to himself, in the service of his friends and neighbours."

Here we were called to dinner, and Sir Roger ended the discourse of this gentleman, by telling me, as we followed the servant, that this his ancestor was a brave man, and narrowly escaped being killed in the civil wars; "For," said he, "he was sent out of the field upon a private message, the day before the battle of Worcester." The whim of narrowly escaping by having been within a day of danger, with other matters above mentioned, mixed with good sense, left me at a loss whether I was more delighted with my friend's wisdom or simplicity.

By Professor Sonia

The Aim of Spectator

Addison and Steele

BA ENG HONS

April 1, 2020

The Aim of Spectator

Addison and Steele

Addison and Steele had clear moral intentions behind the writing of the essays for the spectator series. They aimed at social reformation, an important in the manners and morals of the people of that age and the remover of existing removal of existing ignorance. In the Essay 'Aims o the Spectator', Addison sets out the objectives of the spectator papers clearly. These were firstly to provide the readers with as much of reading material as possible which would help to dispel ignorance and promote toleration, harmony and better understanding of their situation.

Secondly, 'The aims of the spectator' was to give instruction in a pleasant manner. The aim was obviously moral. It was the intention of the writer to criticize the follies and vices of the age and to improve the mind and manners of the contemporary society.

Thirdly, Addison intended to entertain his readers in a witty manner and amuse or divert in moral tone.

Fourth, the important aim of the spectator to improve the status of the women and their manners and fashion. Addison also aimed at improving the intellectual level of the common woman of the day. He wanted the woman rise above the existing level in which they were ready to be treated as an object of sexual attraction. The contemporary women only interested to give their attention to their looks and appearance and not caring for any kind of mental development. It has been said that Addison had imparted a great change in the mentality of women and they were also interested to rectify their attitudes towards life in general.

In the essay "The Aims of the Spectator" Addison sets out the objectives of the spectators papers. The essay was first published on March12, 1711 and this is 10th in the series of Spectator Papers. In this essay Addison looks at the impact made by the journal and how its objectives being realized because of its growing leadership. The opening passage of the essay begins with an announcement that the volumes of the periodical have been received exceedingly well with its

printing crossing the 3000 mark which was quite an achievements in the context of the time when print culture was just beginning to make its impact. Since the readers trust and confidence have been reposed on the periodical, Addison states that there would be a judicious mixtures of instruction and wit as these essays have twine objectives of providing entertainment and education.

Addison aimed to reform the age out of the folly and vice it had fallen in. He would provide serious thoughts for barren mind. His ambition was to bring philosophy to the tea tables and coffee houses and clubs out of closets and libraries of learned man. “The Spectator” is not a political paper. It does not cater to any political party. As the editor Addison felt that this paper was in truth of greater use of than political papers. It would help the reader to understand himself better and to know himself and his aim in life. This paper would produced better understanding between people would minimize ignorance and prejudice. The political paper on the other hand incited anger and creates bitter enemies.

The paper is specially recommended by Addison to certain types of people. He feels that the paper would be specially useful for those gentlemen who like himself are spectators of life, who are not involve in it, but merely watched from a distance. He also felt that the female could derive a great benefit from reading his paper. The ordinary women of his times were occupied in trivial matters which gave no mental powers to them. They considered occupations like Jim making and attending to her toilet as the most important work of her life. Addison admits that women are a source of power and as long as they will not develop the nation or society cannot developed much. This essay establishes Addison as a preacher a moralist whose main aim to reform the society and the series of the Spectator papers were a weapon to do that.

Q-2:- Give your estimate on Addison as the social critic with special reference to his essay “the Aims of the Spectator.”
Or, Write in detail on Addison’s contribution to the development of English essays.
Or, How Addison popularized the Spectator papers in the contemporary society?

Answer:- Addison is a great critic and social reformer who brought about in change in the life of the contemporary people through his contribution to the 'Spectator' which he founded in collaboration with his friend Richard Steele. In 'the Spectator' he appears as a judicious critic of manners and morals of the society. In the introductory issue of "The Spectator" Addison himself explains that he wants to, "Enliven morality with wit and to temper wit morality." In other words to instruct by amusing.

The spectator was the most successful newspaper of the period. It was published daily in single sheets printed in both side in double columns. So reading soon became a habit like having tea or coffee. It offered to the new British middle class models of social and moral behaviors, besides discussing correct affairs and cultural issues. It was written in such a way as to be understood an enjoyed by people with an average middle class education. Indeed Addison's prose, Clean, fluent and elegant became a model for the writers of this era. His style, reach in humor with common sense and balance was widely imitated and had a great influence. Joseph Addison expressed his opinions through an imaginary spokes man, Mr. Spectator, who sign his entire essay. He was an objective observer of the customs and morals, of the virtues and vices of the English society.

By the middle of the 18th century the periodical and newspaper had definitely became a new reading genre. "The Spectator" was published until 1714, 555 issues all together. It was devoid of political news and strictly neutral between the Whigs and Torrish. The Spectator was an extremely innovative and enormously influential not only in the content of its speculations on aesthetics, literary style and urban life but also as a medium of social behavior. It along with 'The Tattler' inaugurated the tradition of daily periodical, whose subject was not news but literature and manners. Addison noticed that the manners of the society have been corrupted in contemporary England by radius factors, for example the stage actors. So with a view to reform the dramatic context he exposed the principle of modern comedy. He was not in the fever of showing "Cuckolds" on the stage. Addison thinks that parties system was absurd in the society. He calls at parents of hypocrisy and self-dissection. Addison also exposes the trifles in which the women of the time participate. He laughs at the

follies of the modern women. In this was the main aim of Addison was to reform the society.

As a critic Addison satires the society in good and humor way. He was a judge who “Castigates only in smiling.” He was less contempt more benevolence. Addison shows the conflict between rural feudalism and urban manner in a brilliant way.

Addison essays are full of nickness. His sentences are short and polished. His prose style has been called as “Middle Flight” by Johnson. There are many element in the spectator which are the germs of the novel which came to being in 18th century. The spectator can be called a forerunner of the novel. In this way we see that Addison’s contributions to English literature are great indeed. He refers himself as Mr. Spectator and he looks at the world with the eyes of a mature person who is always hopeful of better man.

WILLIAM WYCHERLEY

4/4/2020
Author

PROFESSOR SONIA

William Wycherley, (born 1641—died Jan. 1, 1716, London), English dramatist who attempted to reconcile in his plays a personal conflict between deep-seated puritanism and an ardent physical nature. He perhaps succeeded best in *The Country-Wife* (1675), in which satiric comment on excessive jealousy and complacency was blended with a richly comic presentation, the characters unconsciously revealing themselves in laughter-provoking colloquies. It was as satirist that his own age most admired him: William Congreve regarded Wycherley as one appointed "to lash this crying age."
Wycherley's father was steward to the marquess of Winchester. Wycherley was sent to be educated in France at age 15. There he became a Roman Catholic. After returning to England to study law, in 1660 he entered Queen's College, Oxford. He soon left without a degree, though he had converted back to Protestantism. Little is known of his life in the 1660s; he may have traveled to Spain as a diplomat, and he probably fought in the naval war against the Dutch in 1665. In this period he drafted his first play, *Love in a Wood; or, St. James's Park,* and in the autumn of 1671 it was presented in London, bringing its author instant acclaim. Wycherley was taken up by Barbara Villiers, duchess of Cleveland, whose favours he shared with King Charles II, and he was admitted to the circle of wits at court. His next play, *The Gentleman Dancing-Master,* was presented in 1672 but proved unsuccessful. These early plays—both of which have some

good farcical moments—followed tradition in “curing excess” by presenting a satiric portrait of variously pretentious characters—fops, rakes, would-be wits, and the solemn of every kind. *The Plain-Dealer,* presented in 1676, satirizes rapacious greed. The satire is crude and brutal, but pointed and effective. In *The Country-Wife,* acted a year earlier, the criticism of manners and society remains severe, but there is no longer a sense of the author despising his characters.

Wycherley, who had led a fashionably dissolute life during these years, fell ill in 1678. In 1680 he secretly married the countess of Drogheda, a rigid puritan who kept him on such a short rein that he lost his favour at court. A year later the lady died, leaving her husband a considerable fortune. But the will was contested, and Wycherley ruined himself fighting the case. Cast into a debtor’s prison, he was rescued seven years later by King James II, who paid off most of his debts and allowed him a small pension. This was lost when James was deposed in 1688. In the early 18th century, Wycherley befriended the young Alexander Pope, who helped revise his poems. On his deathbed, Wycherley received the last rites of the Roman Catholic church, to which he had apparently reverted after being rescued from prison.

Quotes

Marrying to increase love is like gaming to become rich; alas, you only lose what little stock you had before.
I weigh the man, not his title; 'tis not the king's stamp can make the metal better.
Thy books should, like thy friends, not many be, yet such wherein men may thy judgment see.
A mistress should be like a little country retreat near the town, not to dwell in constantly, but only for a night and away.
Women serve but to keep a man from better company.
Your women of honor, as you call em, are only chary of their reputations, not their persons; and 'Tis scandal that they would avoid, not men.
Women of quality are so civil, you can hardly distinguish love from good breeding.
Good fellowship and friendship are lasting, rational and manly pleasures.
Hunger, revenge, to sleep are petty foes, But only death the jealous eyes can close.

PROFESSOR SONIA April 1st 2020

Alphra Behn

Aphra Behn, (born 1640?, Harbledown?, Kent, England —died April 16, 1689, London), English dramatist, fiction writer, and poet who was the first Englishwoman known to earn her living by writing.

Her origin remains a mystery, in part because Behn may have deliberately obscured her early life. One tradition identifies Behn as the child known only as Ayfara or Aphra who traveled in the 1650s with a couple named Amis to Suriname, which was then an English possession. She was more likely the daughter of a barber, Bartholomew Johnson, who may or may not have sailed with her and the rest of her family to Suriname in 1663. She returned to England in 1664 and married a merchant named Behn; he died (or the couple separated) soon after. Her wit and talent having brought her into high esteem, she was employed by King Charles II in secret service in the Netherlands in 1666. Unrewarded and briefly imprisoned for debt, she began to write to support herself.

Behn's early works were tragicomedies in verse. In 1670 her first play, *The Forc'd Marriage*, was produced, and *The Amorous Prince* followed a year later. Her sole tragedy, *Abdelazer*, was staged in 1676. However, she turned increasingly to light comedy and farce over the course of the 1670s. Many of these witty and vivacious comedies, notably *The Rover* (two parts, produced 1677 and 1681), were commercially successful. *The Rover* depicts the adventures of a small group of English Cavaliers in Madrid and Naples during the exile of the future Charles II. *The Emperor of the Moon*, first performed in 1687, presaged the harlequinade, a form of comic theatre that evolved into the English pantomime.

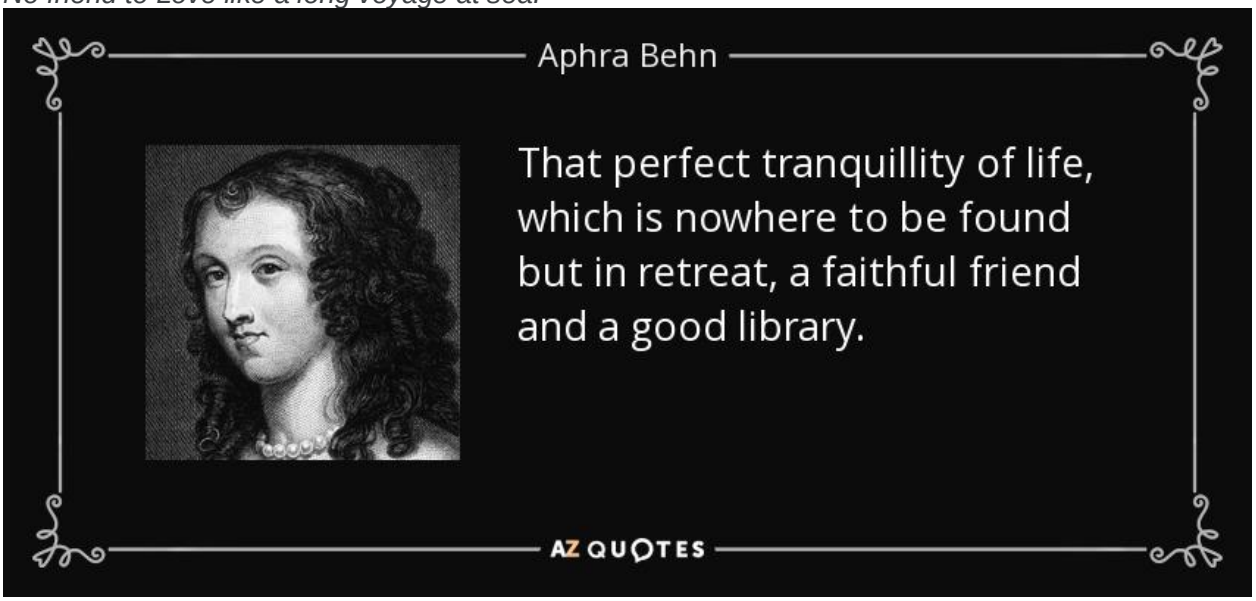
Though Behn wrote many plays, her fiction today draws more interest. Her short novel *Oroonoko* (1688) tells the story of an enslaved African prince whom Behn claimed to have known in South America. Its engagement with the themes of slavery, race, and gender, as well as its influence on the development of the English novel, helped to make it, by the turn of the 21st century, her best-known work. Behn's other fiction included the multipart epistolary novel *Love-Letters Between a Nobleman and His Sister* (1684–87) and *The Fair Jilt* (1688).

Behn's versatility, like her output, was immense; she wrote other popular works of fiction, and she often adapted works by older

dramatists. She also wrote poetry, the bulk of which was collected in *Poems upon Several Occasions, with A Voyage to the Island of Love* (1684) and *Lycidus; or, The Lover in Fashion* (1688). Behn's charm and generosity won her a wide circle of friends, and her relative freedom as a professional writer, as well as the subject matter of her works, made her the object of some scandal.

Aphra Behn/Quotes

Love ceases to be a pleasure when it ceases to be a secret.
There is no sinner like a young saint.
Each moment of the happy lover's hour is worth an age of dull and common life.
Money speaks sense in a language all nations understand.
That perfect tranquillity of life, which is nowhere to be found but in retreat, a faithful friend and a good library.
Variety is the soul of pleasure.
One hour of right-down love is worth an age of dully living on.
Nothing is more capable of troubling our reason, and consuming our health, than secret notions of jealousy in solitude.
Faith, sir, we are here today, and gone tomorrow.
No friend to Love like a long voyage at sea.



4/4/2020

Edmund Waller

Author

Professor Sonia

Go, lovely rose! Tell her that wastes her time and me That now she knows, When I resemble her to thee, How sweet and fair she seems to be.

Edmund Waller

Author

Edmund Waller, (born March 3, 1606, Coleshill, Hertfordshire, Eng.—died Oct. 21, 1687, Beaconsfield, Buckinghamshire), English poet whose adoption of smooth, regular versification prepared the way for the heroic couplet's emergence by the end of the century as the dominant form of poetic expression. His importance was fully recognized by his age. "Mr. Waller reformed our numbers," said John Dryden, who, with Alexander Pope, followed him and raised the couplet to its most concentrated form.

Waller was educated at Eton College and the University of Cambridge and entered Parliament while still a young man. In 1631 he married the heiress of a wealthy London merchant, but she died three years later. He then paid unsuccessful court to Lady Dorothy Sidney

(whom he addressed in poetry as Sacharissa) and in 1644 married Mary Bracey.
During the political turmoil of the 1640s, with Parliament arrayed against the King, Waller was at first a champion of religious toleration and an opponent of the bishops. He then drifted to the King's cause, and in 1643 he was deeply involved in a conspiracy (sometimes known as Waller's plot) to establish London as a stronghold of the King, leading to the poet's arrest in May. By wholesale betrayal of his colleagues, and by lavish bribes, he managed to avoid the death sentence, but he was banished and heavily fined. He then lived abroad until 1651, when he made his peace with his distant cousin Oliver Cromwell, later lord protector of the Commonwealth.
Several of Waller's poems, including "Go, lovely Rose!"—one of the most famous lyric poems in English literature—had circulated for some 20 years before the appearance of his *Poems* in 1645. The first edition claiming full authorization, however, was that of 1664. In 1655 appeared his "Panegyrick to my Lord Protector" (*i.e.,* Cromwell), but in 1660 he also celebrated "To the King, upon his Majesties happy return." He became a member of the Royal Society and was returned to Parliament in 1661, where he held moderate opinions and advocated religious toleration. His later works include *Divine Poems* (1685). *The Second Part of Mr. Waller's Poems* was published in 1690.

Quotes

Stronger by weakness, wiser men become.

Poets that lasting marble seek Must carve in Latin or in Greek.

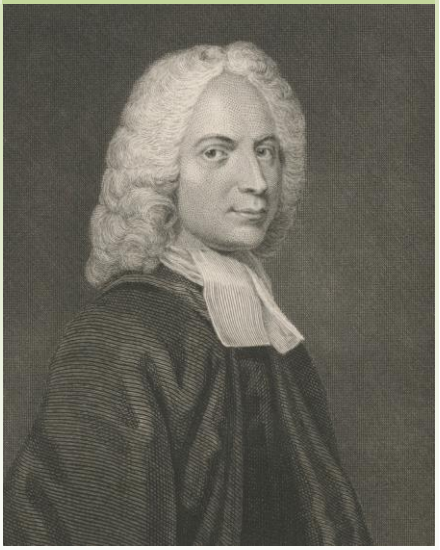
Poets lose half the praise they should have got, Could it be known what they discreetly blot.

His love at once and dread instruct our thought; As man He suffer'd and as God He taught.

Tea does our fancy aid, Repress those vapours which the head invade, And keeps that palace of the soul serene

.
The lark that shuns on lofty boughs to build, Her humble nest, lies silent in the field.

Author



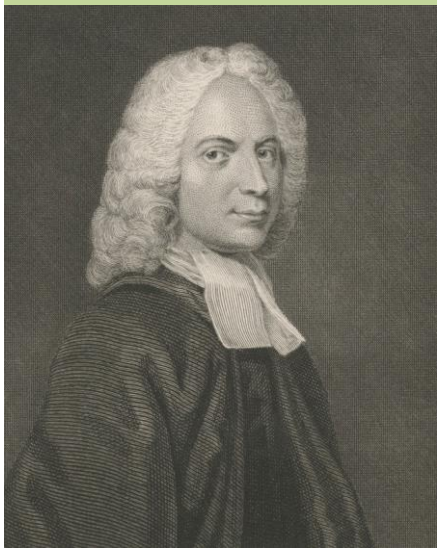
Issac Watts

Author

Isaac Watts, (born July 17, 1674, Southampton, Hampshire, England—died November 25, 1748, Stoke Newington, London), English Nonconformist minister, regarded as the father of English hymnody. Watts, whose father was a Nonconformist, studied at the Dissenting Academy at Stoke Newington, London, which he left in 1694. In 1696 he became tutor to the family of Sir John Hartopp of Stoke Newington (a centre of religious dissent) and of Freeby, Leicestershire, and preached his first sermons in the family chapel at Freeby. He was appointed assistant to the minister of Mark Lane Independent (i.e., Congregational) Chapel, London, in 1699 and in March 1702 became full pastor. He was apparently an inspiring preacher. Because of a breakdown in health (1712) he went to stay, intending a week's visit, with Sir Thomas Abney

How doth the little busy bee Improve each shining hour, And gather honey all the day From every opening flower!
For Satan finds some mischief still For idle hands to do.
Time, like an ever-rolling stream, Bears all its sons away; They fly forgotten, as a dream Dies at the opening day.
'Tis the voice of the sluggard; I heard him complain, "You have wak'd me too soon, I must slumber again."

2



in Hertfordshire; he remained with the Abneys for the rest of his life.

Watts wrote educational books on geography, astronomy, grammar, and philosophy, which were widely used throughout the 18th century. He is now best known, however, for his hymns. The famous hymns were written during Watts's Mark Lane ministry. His first collection of hymns and sacred lyrics was *Horae Lyricae* (1706), quickly followed by *Hymns and Spiritual Songs* (1707), which included "When I Survey the Wondrous Cross," "There Is a Land of Pure Delight," and others that have become known throughout Protestant Christendom. The most famous of all his hymns, "Our God, Our Help in Ages Past" (from his paraphrase of Psalm 90), and "Jesus Shall Reign" (part of his version of Psalm 72), almost equally well known, were published in *The Psalms of David Imitated in the Language of the New Testament*... (1719). He also wrote religious songs especially for children; these were collected in *Divine Songs for the Use of Children* (1715).

Professor Sonia

HYMNS
AND
Spiritual Songs.
In Three BOOKS.
I. Collected from the Scriptures.
II. Composed on Divine Subjects.
III. Prepared for the Lord's Supper.
With an ESSAY
Towards the Improvement of Christian Psalmody, by the Use of Evangelical Hymns in Worship, as well as the Psalms of David.
By I. WATTS.
LONDON,

4/1/2020

JOHN LOCKE

AUTHOR

Professor Sonia

All mankind... being all equal and independent, no one ought to harm another in his life, health, liberty or possessions.

JOHN LOCKE

AUTHOR

John Locke, (born August 29, 1632, Wrington, Somerset, England—died October 28, 1704, High Laver, Essex), English philosopher whose works lie at the foundation of modern philosophical empiricism and political liberalism. He was an inspirer of both the European Enlightenment and the Constitution of the United States. His philosophical thinking was close to that of the founders of modern science, especially Robert Boyle, Sir Isaac Newton, and other members of the Royal Society. His political thought was grounded in the notion of a social contract between citizens and in the importance of toleration, especially in matters of religion. Much of what he advocated in the realm of politics was accepted in England after the Glorious Revolution of 1688–89 and in the United States after the country's declaration of independence in 1776.

Quotes

I have always thought the actions of men the best interpreters of their thoughts.
What worries you, masters you.
Government has no other end, but the preservation of property.
The reason why men enter into society is the preservation of their property.
No man's knowledge here can go beyond his experience.
All wealth is the product of labor.

John Locke's Early Life and Education

John Locke was born in 1632 in Wrighton, Somerset. His father was a lawyer and small landowner who had fought on the Parliamentarian side during the English Civil Wars of the 1640s. Using his wartime connections, he placed his son in the elite Westminster School.

Did you know? John Locke's closest female friend was the philosopher Lady Damaris Cudworth Masham. Before she married the two had exchanged love poems, and on his return from exile, Locke moved into Lady Damaris and her husband's household.

Between 1652 and 1667, John Locke was a student and then lecturer at Christ Church, Oxford, where he focused on the standard curriculum of logic, metaphysics and classics. He also studied medicine extensively and was an associate of Robert Hooke, Robert Boyle and other leading Oxford scientists.

John Locke and the Earl of Shaftesbury

In 1666 Locke met the parliamentarian Anthony Ashley Cooper, later the first Earl of Shaftesbury. The two struck up a friendship that blossomed into full patronage, and a year later Locke was appointed physician to Shaftesbury's household. That year he supervised a dangerous liver operation on Shaftesbury that likely saved his patron's life.

For the next two decades, Locke's fortunes were tied to Shaftesbury, who was first a leading minister to Charles II and then a founder of the opposing Whig Party. Shaftesbury led the 1679 "exclusion" campaign to bar the Catholic duke of York (the future James II) from the royal succession. When that failed, Shaftesbury began to plot armed resistance and was forced to flee to Holland in 1682. Locke would follow his patron into exile a year later, returning only after the Glorious Revolution had placed the Protestant William III on the throne.

John Locke's Publications

During his decades of service to Shaftesbury, John Locke had been writing. In the six years following his return to England he published all of his most significant works.

Locke's "Essay Concerning Human Understanding" (1689) outlined a theory of human knowledge, identity and selfhood that would be hugely influential to Enlightenment thinkers. To Locke, knowledge was not the discovery of anything either innate or outside of the individual, but simply the accumulation of "facts" derived from sensory experience. To discover truths beyond the realm of basic experience, Locke suggested an approach modeled on the rigorous methods of experimental science, and this approach greatly impacted the Scientific Revolution.

John Locke's Views on Government

The "Two Treatises of Government" (1690) offered political theories developed and refined by Locke during his years at Shaftesbury's side. Rejecting the divine right of kings, Locke said that societies form governments by mutual (and, in later generations, tacit) agreement. Thus, when a king loses the consent of the governed, a society may remove him—an approach quoted almost verbatim in Thomas Jefferson's 1776 Declaration of Independence. Locke also developed a definition of property as the product of a person's labor that would be foundational for both Adam Smith's capitalism and Karl Marx's socialism. Locke famously wrote that man has three natural rights: life, liberty and property.

In his “Thoughts Concerning Education” (1693), Locke argued for a broadened syllabus and better treatment of students—ideas that were an enormous influence on Jean-Jacques Rousseau’s novel “Emile” (1762).

In three “Letters Concerning Toleration” (1689-92), Locke suggested that governments should respect freedom of religion except when the dissenting belief was a threat to public order. Atheists (whose oaths could not be trusted) and Catholics (who owed allegiance to an external ruler) were thus excluded from his scheme. Even within its limitations, Locke’s toleration did not argue that all (Protestant) beliefs were equally good or true, but simply that governments were not in a position to decide which one was correct.

John Locke’s Death

Locke spent his final 14 years in Essex at the home of Sir Francis Masham and his wife, the philosopher Lady Damaris Cudworth Masham. He died there on October 24, 1704, as Lady Damaris read to him from the Psalms.

Every man has a property in his own person. This nobody has a right to, but himself.
Fortitude is the guard and support of the other virtues.

Oliver Goldsmith/Quotes

Ask me no questions, and I'll tell you no fibs.
I love everything that's old, - old friends, old times, old manners, old books, old wine.
The man recover'd of the bite, The dog it was that died.
And in that town a dog was found, As many dogs there be, Both mongrel, puppy, whelp, and hound, And curs of low degree.
His best companions, innocence and health; And his best riches, ignorance of wealth.
A kind and gentle heart he had, To comfort friends and foes; The naked every day he clad When he put on his clothes.
The watchdog's voice that bay'd the whispering wind, And the loud laugh that spoke the vacant mind.
Our greatest glory consists not in never falling, but in rising every time we fall.
Laws grind the poor, and rich men rule the law.
Well had the boding tremblers learn'd to trace The day's disasters in his morning face.

4/1/2020

OLIVER GOLDSMITH

Professor Sonia

Author

OLIVER GOLDSMITH

Professor Sonia

Oliver Goldsmith, (born Nov. 10, 1730, Kilkenny West, County Westmeath, Ire.—died April 4, 1774, London), Anglo-Irish essayist, poet, novelist, dramatist, and eccentric, made famous by such works as the series of essays *The Citizen of the World, or, Letters from a Chinese Philosopher* (1762), the poem *The Deserted Village* (1770), the novel *The Vicar of Wakefield* (1766), and the play *She Stoops to Conquer* (1773).

Life

Goldsmith was the son of an Anglo-Irish clergyman, the Rev. Charles Goldsmith, curate in charge of Kilkenny West, County Westmeath. At about the time of his birth, the family moved into a substantial house at nearby Lissoy, where Oliver spent his childhood. Much has been recorded concerning his youth, his unhappy years as an undergraduate at Trinity College, Dublin, where he received the B.A. degree in February 1749, and his many misadventures before he left Ireland in the autumn of 1752 to study in the medical school at Edinburgh. His father was now dead, but several of his relations had undertaken to support him in his pursuit of a medical degree. Later on, in London, he came to be known as Dr. Goldsmith—Doctor being the courtesy title for one who held the Bachelor of Medicine—but he took no degree while at Edinburgh nor, so far as anyone knows, during the two-year period when, despite his meagre funds, which were eventually exhausted, he somehow managed to make his way through Europe. The first period of his life ended with his arrival in London, bedraggled and penniless, early in 1756.

Goldsmith's rise from total obscurity was a matter of only a few years. He worked as an apothecary's assistant, school usher, physician, and as a hack writer—reviewing, translating, and compiling. Much of his work was for Ralph Griffiths's *Monthly Review*. It remains amazing that this young Irish vagabond, unknown, uncouth, unlearned, and unreliable, was yet able within a few years to climb from obscurity to mix with aristocrats and the intellectual elite of London. Such a rise was possible because Goldsmith had one quality, soon noticed by booksellers and the public, that his fellow literary hacks did not possess—the gift of a graceful, lively, and readable style. His rise began

with the *Enquiry into the Present State of Polite Learning in Europe* (1759), a minor work. Soon he emerged as an essayist, in *The Bee* and other periodicals, and above all in his *Chinese Letters*. These essays were first published in the journal *The Public Ledger* and were collected as *The Citizen of the World* in 1762. The same year brought his *Life of Richard Nash, of Bath, Esq*. Already Goldsmith was acquiring those distinguished and often helpful friends whom he alternately annoyed and amused, shocked and charmed—Samuel Johnson, Sir Joshua Reynolds, Thomas Percy, David Garrick, Edmund Burke, and James Boswell. The obscure drudge of 1759 became in 1764 one of the nine founder-members of the famous Club, a select body, including Reynolds, Johnson, and Burke, which met weekly for supper and talk. Goldsmith could now afford to live more comfortably, but his extravagance continually ran him into debt, and he was forced to undertake more hack work. He thus produced histories of England and of ancient Rome and Greece, biographies, verse anthologies, translations, and works of popular science. These were mainly compilations of works by other authors, which Goldsmith then distilled and enlivened by his own gift for fine writing. Some of these makeshift compilations went on being reprinted well into the 19th century, however.

By 1762 Goldsmith had established himself as an essayist with his *Citizen of the World,* in which he used the device of satirizing Western society through the eyes of an Oriental visitor to London. By 1764 he had won a reputation as a poet with *The Traveller,* the first work to which he put his name. It embodied both his memories of tramping through Europe and his political ideas. In 1770 he confirmed that reputation with the more famous *Deserted Village,* which contains charming vignettes of rural life while denouncing the evictions of the country poor at the hands of wealthy landowners. In 1766 Goldsmith revealed himself as a novelist with *The Vicar of Wakefield* (written in 1762), a portrait of village life whose idealization of the countryside, sentimental moralizing, and melodramatic incidents are underlain by a sharp but good-natured irony. In 1768 Goldsmith turned to the theatre with *The Good Natur'd Man,* which was followed in 1773 by the much more effective *She Stoops to Conquer*, which was immediately successful. This play has outlived

almost all other English-language comedies from the early 18th to the late 19th century by virtue of its broadly farcical horseplay and vivid, humorous characterizations.

Sarah Fielding Quotes. The words of kindness are more healing to a drooping heart than balm or honey. I was condemned to be beheaded, or burnt, as the king pleased; and he was graciously pleased, from the great remains of his love, to choose the mildest sentence.

SARAH FIELDING

Sarah Fielding, (born Nov. 8, 1710, East Stour, Dorset, Eng.—died April 9, 1768, Bath, Somerset), English author and translator whose novels were among the earliest in the English language and the first to examine the interior lives of women and children.

Fielding was the younger sister of the novelist Henry Fielding, whom many readers believed to be the author of novels she published anonymously, although he denied these speculations in print. She lived with her brother following the death of his wife in 1744. That year she published her first book, *The Adventures of David Simple*, a novel whose comic prose style imitated that of both her brother and his chief literary rival, Samuel Richardson, who was also one of her close friends. With the sequel, *The Adventures of David Simple, Volume the Last: In Which His History Is Concluded* (1753), she developed a style more distinctly her own, which shows greater intricacy of feeling, fuller development of character, and a reduced reliance on plot.

The Governess (1749) is didactic and portrays with comic sensibility the hazards of British social life for the moral development of women. Considered the first novel for girls in the English language, it was an immediate success and went through five editions in Fielding's lifetime while inspiring numerous imitations.

She published only one book under her own name, a translation from the ancient Greek of *Xenophon's Memoirs of Socrates* (1762), a significant achievement in that few women of Fielding's time acquired a scholarly command of Classical languages. Other works include a collaboration with her friend Jane Collier titled *The Cry: A New Dramatic Fable* (1754). Although didacticism frequently overshadows the narrative drive of Fielding's prose, critics credit her as an innovator with a shrewd sense of human motive and keen ironic humour.

SARAH FIELDING

Professor Sonia • Author • IB College April 1st 2020

PROFESSOR SONIA

Thomas Gray

Author

Thomas Gray/Quotes

The paths of glory lead but to the grave.
Full many a gem of purest ray serene, The dark unfathom'd caves of ocean bear: Full many a flower is born to blush unseen, And waste its sweetness on the desert air.
The applause of list'ning senates to command, The threats of pain and ruin to despise, To scatter plenty o'er a smiling land, And read their hist'ry in a nation's eyes.
Poetry is thoughts that breathe, and words that burn.
Where ignorance is bliss, 'Tis folly to be wise.
What female heart can gold despise? What cat's averse to fish?
And weep the more, because I weep in vain.
Too poor for a bribe, and too proud to importune, He had not the method of making a fortune.
The still small voice of gratitude.
Still as they run they look behind, They hear a voice in every wind, And snatch a fearful joy.

April 1, 2020

Thomas Gray

Author

homas Gray, (born Dec. 26, 1716, London—died July 30, 1771, Cambridge, Cambridgeshire, Eng.), English poet whose “An Elegy Written in a Country Church Yard” is one of the best known of English lyric poems. Although his literary output was slight, he was the dominant poetic figure in the mid-18th century and a precursor of the Romantic movement.

Born into a prosperous but unhappy home, Gray was the sole survivor of 12 children of a harsh and violent father and a long-suffering mother, who operated a millinery business to educate him. A delicate and studious boy, he was sent to Eton in 1725 at the age of eight. There he formed a "Quadruple Alliance" with three other boys who liked poetry and classics and disliked rowdy sports and the Hogarthian manners of the period. They were Horace Walpole, the son of the prime minister; the precocious poet Richard West, who was closest to Gray; and Thomas Ashton. The style of life Gray developed at Eton, devoted to quiet study, the pleasures of the imagination, and a few understanding friends, was to persist for the rest of his years.

In 1734 he entered Peterhouse, Cambridge, where he began to write Latin verse of considerable merit. He left in 1738 without a degree and set out in 1739 with Walpole on a grand tour of France, Switzerland, and Italy at Sir Robert Walpole's expense. At first all went well, but in 1741 they quarreled—possibly over Gray's preferences for museums and scenery to Walpole's interest in lighter social pursuits—and Gray returned to England. They were reconciled in 1745 on Walpole's initiative and remained somewhat cooler friends for the rest of their lives.

In 1742 Gray settled at Cambridge. That same year West died, an event that affected him profoundly. Gray had begun to write English poems, among which some of the best were "Ode on the Spring," "Sonnet on the Death of Mr. Richard West," "Hymn to Adversity," and "Ode on a Distant Prospect of Eton College." They revealed his maturity, ease and felicity of expression, wistful melancholy, and the ability to phrase truisms in striking, quotable lines, such as "where ignorance is bliss, 'Tis folly to be wise." The Eton ode was published in 1747 and again in 1748 along with "Ode on the Spring." They attracted no attention.

It was not until "An Elegy Written in a Country Church Yard," a poem long in the making, was published in 1751 that Gray was recognized. Its success was instantaneous and overwhelming. A dignified elegy in eloquent classical diction celebrating the graves of humble and unknown villagers was, in itself, a novelty. Its theme that the lives of the rich and poor alike "lead but to the grave" was already familiar, but Gray's treatment—which had the effect of suggesting that it was not only the "rude forefathers of the village" he was mourning but the death of all men and of the poet himself—gave the poem its universal

appeal. Gray's newfound celebrity did not make the slightest difference in his habits. He remained at Peterhouse until 1756, when, outraged by a prank played on him by students, he moved to Pembroke College. He wrote two Pindaric odes, "The Progress of Poesy" and "The Bard," published in 1757 by Walpole's private Strawberry Hill Press. They were criticized, not without reason, for obscurity, and in disappointment, Gray virtually ceased to write. He was offered the laureateship in 1757 but declined it. He buried himself in his studies of Celtic and Scandinavian antiquities and became increasingly retiring and hypochondriacal. In his last years his peace was disrupted by his friendship with a young Swiss nobleman, Charles Victor de Bonstetten, for whom he conceived a romantic devotion, the most profound emotional experience of his life.

Gray died at 55 and was buried in the country churchyard at Stoke Poges, Buckinghamshire, celebrated in his "Elegy."

Thomas Shadwell

Professor Sonia 4/1/2020 IB COLLEGE

Author

Thomas Shadwell, (born 1642?, Norfolk, England—died November 19, 1692, London), English dramatist and poet laureate, known for his broad comedies of manners and as the butt of John Dryden's satire.

> "The haste of a fool is the slowest thing in the world."

Educated at Caius College, Cambridge, and at the Middle Temple, London, after the Restoration (1660) Shadwell became one of the court wits and an acquaintance of Sir Robert Howard and his brother, Edward. He satirized both Howards in *The Sullen Lovers* (1668), an adaptation of Molière's *Les Fâcheux*. Shadwell wrote 18 plays, including a pastoral, *The Royal Shepherdess* (1669), an opera, *The Enchanted Island* (1674; adapted from Shakespeare's *The Tempest*), a tragedy, *Psyche* (1674–75), and a blank verse tragedy, *The Libertine* (1675). He translated Juvenal's *The Tenth Satyr* (1687) and composed bitter attacks upon John Dryden. He also instituted the New Year and birthday odes when he

A beautiful time of Shadwell

•••

Every man loves what he is good at.

Hope is a very thin diet.

became poet laureate. Shadwell's friendship with Dryden ended with the political crisis of 1678–79, when Shadwell espoused the Whig cause, producing *The Lancashire Witches*, which caused offense with its antipapist propaganda and attacks upon the Anglican clergy. Their feud produced three satires by each in the course of 1682, of which the best known are Dryden's *Absalom and Achitophel* and his mock-heroic verse satire, *MacFlecknoe*. The issue was partly political, partly a difference of opinion over dramatic technique, particularly Dryden's scorn for Ben Jonson's wit and Shadwell's uncritical reverence for him.

When Dryden was removed from the laureateship and the position of historiographer royal during the Glorious Revolution (1688–89), Shadwell succeeded him. Shadwell continued in Jonson's style of the comedy of "humours" in many of his plays. They form a link between Jonson's art and the realistic fiction of the age of Fielding. *The Humourists* (1670) was a failure because he satirized the vices and follies of an age that did not care for generalized satire. His next play, *The Miser* (1671–72), was a rhymed adaptation of Molière that showed his gradual shift toward the wit of the comedy of manners. *Epsom-Wells* (1672) became his greatest success, being played for nearly half a century. *The Virtuoso* (1676) was an inventive satire of the Royal Society. In *The Squire of Alsatia* (1688) he presented middle-class people and villains, rascals and thieves. *Bury-Fair* (1689) showed the influence of the popular farce that was to put his fame in eclipse in his later years. His last play, *The Scowrers* (1690), was a precursor of sentimental comedy.

Quotes

"Words may be false and full of art; Sighs are the natural language of the heart."

"No man is happy but by comparison."


Thomas Shadwell Esq
Poet Laureat and Historiographer
to their Majesties King William
and Queen Mary, &c.

William Collins

Professor Sonia 4/1/2020 IB COLLEGE

Author

William Collins, (born Dec. 25, 1721, Chichester, Sussex, Eng.—died June 12, 1759, Chichester), pre-Romantic English poet whose lyrical odes adhered to Neoclassical forms but were Romantic in theme and feeling.

> *"I think humor is a very serious thing. I use it as a way of weakening the reader's defenses so that I can more easily take him to something more."*

Though his literary career was brief and his output slender, he is considered one of the finest English lyric poets of the 18th century.

He was educated at Winchester College, where he formed one of the most stable and fruitful relationships of his unstable life: his friendship with the poet and critic Joseph Warton. When only 17, under the influence of Pope's *Pastorals*, he composed his four *Persian Eclogues* (1742; 2nd ed., *Oriental Eclogues*, 1757), the only one of his works to be esteemed in his lifetime. In 1744 he published his verse *Epistle: Addrest to Sir Thomas Hanmer on his Edition of Shakespeare's Works*, containing his exquisite "Dirge from Cymbeline." Collins graduated from Magdalen

Beloved, till life can charm no more.

College, Oxford (1743), and went to London in 1744. An inheritance, supplemented by an allowance from his uncle, enabled him to live as a man-about-town. He made friends with Dr. Johnson, who expressed respect for his talents and, later, concern for his fate. By 1746 extravagance and dissipation had put Collins deeply in debt. He agreed to collaborate with Warton on a volume of odes. The two men's poems eventually appeared separately that December (the title page of Collins' *Odes* being dated 1747). Warton's collection was well received, but Collins' *Odes on Several Descriptive and Allegorical Subjects* was barely noticed. Though disappointed, Collins continued to perfect the style exemplified in his "Ode to Simplicity."

In 1749 Collins' uncle died, leaving him enough money to extricate himself from debt. In the next few months he wrote his "Ode on the Popular Superstitions of the Highlands of Scotland," which anticipates many of the attitudes and interests of the Romantic poets. Threatened after 1751 by mental illness and physical debility, which he tried to cure by travel, Collins was confined in a mental asylum in 1754. Released to the care of his sister, he survived wretchedly in Chichester for five more years, neglected and forgotten by his literary friends, who believed him dead. His work, however, became influential and admired after his death.

Quotes

William Collins

"Each one is a gift, no doubt,mysteriously placed in your waking handor set upon your foreheadmoments before you open your eyes."

Author: Collins Quotes Category: Doubt Quotes

"With eyes up-rais'd, as one inspir'd, Pale Melancholy sate retir'd, And from her wild sequester'd seat, In notes by distance made more sweet, Pour'd thro' the mellow horn her pensive soul."

Author: Collins Quotes Category: Eyes Quotes

"I want to remove my hat, close my eyes,and feel the sun, warm and intermittent, on my face."

Author: Collins Quotes Category: Eyes Quotes

"Poetry is the history of the human heart, and it continues to record the history of human emotion, whether it's celebration or grief or whatever it may be."

Author: Collins Quotes Category: Emotions Quotes

"Always mistrust a subordinate who never finds fault with his superior."

Author: Collins Quotes Category: English Poet Quotes

"When words are put together in fresh ways there is a pleasure-giving quality in language, which brings a release of endorphins."

William Collins
Professor Sonia
IB college

Collins

my

The way of the World

C O N G R E V E

The Way of the World is a play written by the English playwright William Congreve. It premiered in early March 1700 in the theatre in Lincoln's Inn Fields in London. It is widely regarded as one of the best Restoration comedies and is still occasionally performed. Initially, however, the play struck many audience members as continuing the immorality of the previous decades, and was not well received.[1]

Act 1 is set in a chocolate house where Mirabell and Fainall have just finished playing cards. A footman comes and tells Mirabell that Waitwell (Mirabell's male servant) and Foible (Lady Wishfort's female servant) were married that morning. Mirabell tells Fainall about his love of Millamant and is encouraged to marry her. Witwoud and Petulant appear and Mirabell is informed that should Lady Wishfort marry, he will lose £6000 of Millamant's inheritance. He will only get this money if he can get Lady Wishfort's consent to his and Millamant's marriage.

Act 2 is set in St. James' Park. Mrs. Fainall and Mrs. Marwood are discussing their hatred of men. Fainall appears and accuses Mrs. Marwood (with whom he is having an affair) of loving Mirabell (which she does). Meanwhile, Mrs. Fainall (Mirabell's former lover) tells Mirabell that she hates her husband, and they begin to plot to deceive Lady Wishfort into giving her consent to the marriage. Millamant appears in the park and, angry about the previous night (when Mirabell was confronted by Lady Wishfort), she tells Mirabell of her displeasure in his plan, which she only has a vague idea about. After she leaves, the newly wed servants appear and Mirabell reminds them of their roles in the plan.

Acts 3, 4 and 5 are all set in the home of Lady Wishfort. We are introduced to Lady Wishfort who is encouraged by Foible to marry the supposed Sir Rowland – Mirabell's supposed uncle – so that Mirabell will lose his inheritance. Sir Rowland is, however, Waitwell in disguise, and the plan is to entangle Lady Wishfort in a marriage which cannot go ahead, because it would be bigamy, not to mention a social disgrace (Waitwell is only a serving man, Lady Wishfort an aristocrat). Mirabell will offer to help her out of the embarrassing situation if she consents to his marriage. Later, Mrs. Fainall discusses this plan with Foible, but this is overheard by Mrs. Marwood. She later tells the plan to Fainall, who decides that he will take his wife's money and go away with Mrs. Marwood.

Mirabell and Millamant, equally strong-willed, discuss in detail the conditions under which they would accept each other in marriage (otherwise known as the "proviso scene"), showing the depth of their feeling for each other. Mirabell finally proposes to Millamant and, with Mrs. Fainall's encouragement (almost consent, as Millamant knows of their previous relations), Millamant accepts. Mirabell leaves as Lady Wishfort arrives, and she lets it be known that she wants Millamant to marry her nephew, Sir Wilfull Witwoud, who has just arrived from the countryside. Lady Wishfort later gets a letter telling her about the Sir Rowland plot. Sir Rowland takes the letter and accuses Mirabell of trying to sabotage their wedding. Lady Wishfort agrees to let Sir Rowland bring a marriage contract that night.

By Act 5, Lady Wishfort has found out the plot, and Fainall has had Waitwell arrested. Mrs. Fainall tells Foible that her previous affair with Mirabell is now public knowledge. Lady Wishfort appears with Mrs. Marwood, whom she thanks for unveiling the plot. Fainall then appears and uses the information of Mrs. Fainall's previous affair with Mirabell and Millamant's contract to marry him to blackmail Lady Wishfort, telling her that she should never marry and that she is to transfer her fortune to him. Lady Wishfort offers Mirabell her consent to the marriage if he can save her fortune and honour. Mirabell calls on Waitwell who brings a contract from the time before the marriage of the Fainalls in which Mrs. Fainall gives all her property to Mirabell. This neutralises the blackmail attempts, after which Mirabell restores Mrs. Fainall's property to her possession and then is free to marry Millamant with the full £12000 inheritance.

PROFESSOR SONIA

William Congreve/Quotes

Heaven has no rage like love to hatred turned, Nor hell a fury like a woman scorned.
Music has charms to soothe the savage breast To soften rocks, or bend a knotted oak.
Say what you will, 'tis better to be left than never to have been loved.
Beauty is the lover's gift.
Grief walks upon the heels of pleasure; married in haste, we repent at leisure.
Uncertainty and expectation are the joys of life. Security is an insipid thing.
He that first cries out stop thief, is often he that has stolen the treasure.
They come together like the Coroner's Inquest, to sit upon the murdered reputations of the week.
They are at the end of the gallery; retired to their tea and scandal, according to their ancient custom.
A little disdain is not amiss; a little scorn is alluring.

Robinson Crusoe

BY

Professor Sonia

Daniel Defoe

Crusoe (the family name corrupted from the German name "Kreutznaer") set sail from Kingston upon Hull on a sea voyage in August 1651, against the wishes of his parents, who wanted him to pursue a career in law. After a tumultuous journey where his ship is wrecked in a storm, his lust for the sea remains so strong that he sets out to sea again. This journey, too, ends in disaster, as the ship is taken over by Salé pirates (the Salé Rovers) and Crusoe is enslaved by a Moor. Two years later, he escapes in a boat with a boy named Xury; a captain of a Portuguese ship off the west coast of Africa rescues him. The ship is *en route* to Brazil. Crusoe sells Xury to the captain. With the captain's help, Crusoe procures a plantation.

Years later, Crusoe joins an expedition to bring slaves from Africa, but he is shipwrecked in a storm about forty miles out to sea on an island (which he calls the Island of Despair) near the mouth of the Orinoco river on 30 September 1659.[4] He observes the latitude as 9 degrees and 22 minutes north. He sees penguins and seals on his island. As for his arrival there, only he and three animals, the captain's dog and two cats, survive the shipwreck. Overcoming his despair, he fetches arms, tools and other supplies from the ship before it breaks apart and sinks. He builds a fenced-in habitat near a cave which he excavates. By making marks in a wooden cross, he creates a calendar. By using tools salvaged from the ship, and some which he makes himself, he hunts, grows barley and rice, dries grapes to make raisins, learns to make pottery and raises goats. He also adopts a small parrot. He reads the Bible and becomes religious, thanking God for his fate in which nothing is missing but human society.

More years pass and Crusoe discovers native cannibals, who occasionally visit the island to kill and eat prisoners. At first he plans to kill them for committing an abomination but later realizes he has no right to do so, as the cannibals do not knowingly commit a crime. He dreams of obtaining one or two servants by freeing some prisoners; when a prisoner escapes, Crusoe helps him, naming his new companion "Friday" after the day of the week he appeared. Crusoe then teaches him English and converts him to Christianity.

After more natives arrive to partake in a cannibal feast, Crusoe and Friday kill most of the natives and save two prisoners. One is Friday's father and the other is a Spaniard, who informs Crusoe about other Spaniards shipwrecked on the mainland. A plan is devised wherein the Spaniard would return to the mainland with Friday's father and bring back the others, build a ship, and sail to a Spanish port.

Before the Spaniards return, an English ship appears; mutineers have commandeered the vessel and intend to maroon their captain on the island. Crusoe and the ship's captain strike a deal in which Crusoe helps the captain and the loyal sailors retake the ship and leave the worst mutineers on the island. Before embarking for England, Crusoe shows the mutineers how he survived on the island and states that there will be more men coming. Crusoe leaves the island 19 December 1686 and arrives in England on 11 June 1687. He learns that his family believed him dead; as a result, he was left nothing in his father's will. Crusoe departs for Lisbon to reclaim the profits of his estate in Brazil, which has granted him much wealth. In conclusion, he transports his wealth overland to England from Portugal to avoid traveling by sea. Friday accompanies him and, *en route*, they endure one last adventure together as they fight off famished wolves while crossing the Pyrenees.

Robinson Crusoe[a] (/ˈkruːsoʊ/) is a novel by Daniel Defoe, first published on 25 April 1719. The first edition credited the work's protagonist Robinson Crusoe as its author, leading many readers to believe he was a real person and the book a travelogue of true incidents.[1]

HUDIBRAS

PROFESSOR SONIA **APRIL 1ST 2020**

Hudibras (/ˈhjuːdɪbræs/)[1] is an English mock-heroic narrative poem from the 17th century written by Samuel Butler.

The knight and his squire sally forth and come upon some people bear-baiting. After deciding that this is anti-Christian they attack the baiters and capture one after defeating the bear. The defeated group of bear-baiters then rallies and renews the attack, capturing the knight and his squire. While in the stocks the pair argue on religion.

The second part describes how the knight's imprisoned condition is reported by Fame to a widow Hudibras has been wooing, who then comes to see him. With a captive audience, she complains that he does not really love her and he ends up promising to flagellate himself if she frees him. Once free he regrets his promise and debates with Ralpho how to avoid his fate, with Ralpho suggesting that oath breaking is next to saintliness:

For, breaking of an *Oath*, and *Lying*,
Is but a kind of *Self-denying*,
A *Saint-like virtue*, and from hence,
Some have broke *Oaths* by *Providence*:
Some, to the *Glory of the Lord*,
Perjur'd themselves, and broke their word:[6]

— *Second Part, Canto II, lines 133-138*

Hudibras then tries to convince Ralpho of the nobility of accepting the beating in his stead but he declines the offer. They are interrupted by a skimmington, a procession where women are celebrated and men made fools. After haranguing the crowd for their lewdness, the knight is pelted with rotten eggs and chased away.

He decides to visit an astrologer, Sidrophel, to ask him how he should woo the widow but they get into an argument and after a fight the knight and squire run off in different directions believing they have killed Sidrophel.

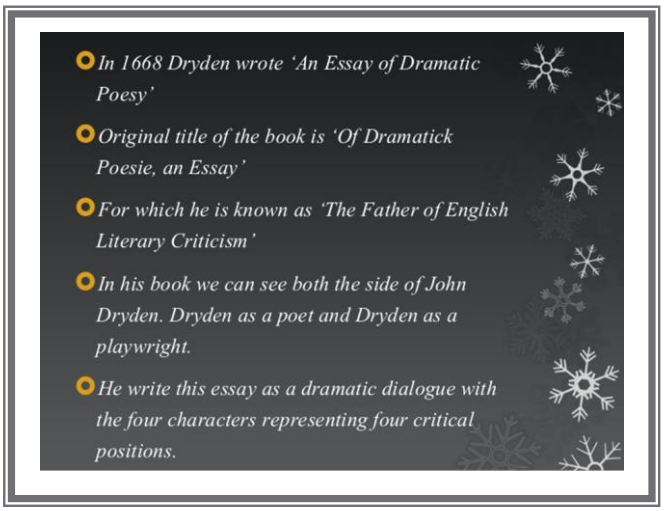
The third part was published 14 years after the first two and is considerably different from the first parts. It picks up from where the second left off with Hudibras going to the widow's house to explain the details of the whipping he had promised to give himself but Ralpho had got there first and told her what had actually happened. Suddenly a group rushes in and gives him a beating and supposing them to be spirits from Sidrophel, rather than hired by the widow, confesses his sins and by extension the sins of the Puritans. Hudibras then visits a lawyer—the profession Butler trained in and one he is well able to satirise—who convinces him to write a letter to the widow. The poem ends with their exchange of letters in which the knight's arguments are rebuffed by the widow.

Before the visit to the lawyer there is a digression of an entire canto in which much fun is had at the events after Oliver Cromwell's death. The succession of his son Richard Cromwell and the squabbles of factions such as the Fifth Monarchists are told with no veil of fiction and no mention of Sir Hudibras.

DRAMATIC POESIE

JOHN DRYDEN
Literary work

Essay of Dramatic Poesie is a work by John Dryden, England's first Poet Laureate, in which Dryden attempts to justify drama as a legitimate



form of "poetry" comparable to the epic, as well as defend English drama against that of the ancients and the French. The Essay was probably written during the plague year of 1666, and first published in 1668. In presenting his argument, Dryden takes up the subject that Philip Sidney had set forth in his *Defence of Poesie* in 1580.

The treatise is a dialogue between four speakers: Eugenius, Crites, Lisideius, and Neander. The four speakers represented, respectively, Charles, Lord Buckhurst (later sixth Earl of Dorset), Sir Robert Howard (playwright and Dryden's brother-in-law), Sir Charles Sedley (Edward Malone identified him as Lisideius), and Dryden himself (*neander* means "new man" and implies that Dryden, as a respected member of the gentry class, is entitled to join in this dialogue on an equal footing with the three older men who are his social superiors).

On the day that the English fleet encounters the Dutch at sea near the mouth of the Thames, the four friends take a barge downriver towards the noise from the battle. Rightly concluding, as the noise subsides, that the English have triumphed, they order the bargeman to row them back upriver as they begin a dialogue on the advances made by modern civilization. They agree to measure progress by comparing ancient arts with modern, focusing specifically on the art of drama (or "dramatic poesy").

The four men debate a series of three topics: (1) the relative merit of classical drama (upheld by Crites) vs. modern drama (championed by Eugenius); (2) whether French drama, as Lisideius maintains, is better than English drama (supported by Neander, who famously calls Shakespeare "the greatest soul, ancient or modern"); and (3) whether plays in rhyme are an improvement upon blank verse drama—a proposition that Neander, despite having defended the Elizabethans, now advances against the skeptical Crites (who also switches from his original position and defends the blank verse tradition of Elizabethan drama). Invoking the so-called unities from Aristotle's *Poetics* (as interpreted by Italian and refined by French scholars over the last century), the four speakers discuss what makes

QUOTES

Great wits are sure to madness near allied, and thin partitions do their bounds divide.

a play "a just and lively imitation" of human nature in action. This definition of a play, supplied by Lisideius/Sedley (whose rhymed plays had dazzled the court and were a model for the new drama), gives the debaters a versatile and richly ambiguous touchstone. To Crites' argument that the plots of classical drama are more "just," Eugenius can retort that modern plots are more "lively" thanks to their variety. Lisideius shows that the French plots carefully preserve Aristotle's unities of action, place, and time; Neander replies that English dramatists like Ben Jonson also kept the unities when they wanted to, but that they preferred to develop character and motive. Even Neander's final argument with Crites over whether rhyme is suitable in drama depends on Aristotle's *Poetics*: Neander says that Aristotle demands a verbally artful ("lively") imitation of nature, while Crites thinks that dramatic imitation ceases to be "just" when it departs from ordinary speech—i.e. prose or blank verse.

A year later, the two brothers-in-law quarreled publicly over this third topic. See Dryden's "Defense of An Essay of Dramatic Poesy" (1669), where Dryden tries to persuade the rather literal-minded Howard that audiences expect a play to be an *imitation* of nature, not a surrogate for nature itself.

Beware the fury of a patient man.

Dryden

Professor Sonia
IB college

Panipat
Study

PAMELA, OR VIRTUE REWARDED

SAMUEL RICHARDSON

PROFESSOR SONIA

Pamela Andrews is a pious, innocent fifteen-year-old who works as Lady B's maidservant in Bedfordshire. The novel starts after Lady B has died, when her son, the squire Mr. B, begins to pay Pamela more attention, first giving her his mother's clothes, then trying to seduce her in the Summer House. When he wants to pay her to keep his failed attempt at seduction a secret, she refuses and tells Mrs. Jervis, the housekeeper, her best friend at the house. Undaunted, he hides in her closet and pops out and tries to kiss her as she undresses for bed. Pamela debates returning to her impoverished parents to preserve her innocence, but remains undecided.

> *Women are so much in love with compliments that rather than want them, they will compliment one another, yet mean no more by it than the men do.*

Mr. B claims that he plans to marry her to Mr. Williams, his chaplain in Lincolnshire, and gives money to her parents in case she will let him take advantage of her. She refuses and decides to go back to her parents, but Mr. B intercepts her letters to her parents and tells them that she is having a love affair with a poor clergyman and that he will send her to a safe place to preserve her honor. Pamela is then driven to Lincolnshire Estate and begins a journal, hoping it will be sent to her parents one day. The Lincolnshire Estate housekeeper, Mrs. Jewkes, is no Mrs. Jervis. She is a rude, "odious"[2], "unwomanly" woman who is devoted to Mr. B; Pamela suspects that she might even be "an atheist!". Mrs. Jewkes constrains Pamela to be her bedfellow. Mr. B promises that he won't approach her without her leave, and then in fact stays away from Lincolnshire for a long time.

Pamela meets Mr. Williams

SAMUEL RICHARDSON

Pamela; or, Virtue Rewarded is an epistolary novel by English writer Samuel Richardson, a novel which was first published in 1740. Considered the first true English novel, it serves as Richardson's version of conduct literature about marriage. Pamela tells the story of a fifteen year-old maidservant named Pamela Andrews, whose employer, Mr. B, a wealthy landowner, makes unwanted and inappropriate advances towards her after the death of his mother

and they agree to communicate by putting letters under a sunflower in the garden. Mrs. Jewkes continues to maltreat Pamela, even beating her after she calls her a "Jezebel". Mr. Williams asks the village gentry for help; though they pity Pamela, none will help her because of Mr. B's social position. Sir Simon even argues that no one will hurt her, and no family name will be tarnished since Pamela belongs to the poor Andrews family. Mr. Williams proposes marriage to her to escape Mr. B's wickedness.

Mr. Williams is attacked and beaten by robbers. Pamela wants to escape when Mrs. Jewkes is away, but is terrified by two nearby cows that she thinks are bulls. Mr. Williams accidentally reveals his correspondence with Pamela to Mrs. Jewkes; Mr. B jealously says that he hates Pamela, as he has claimed before. He has Mr. Williams arrested and plots to marry Pamela to one of his servants. Desperate, Pamela thinks of running away and making them believe she has drowned in the pond. She tries unsuccessfully to climb a wall, and, when she is injured, she gives up.

Mr. B returns and sends Pamela a list of articles that would rule their partnership; she refuses because it means she would be his mistress. With Mrs. Jewkes' complicity, Mr. B gets into bed with Pamela disguised as the housemaid Nan, but, when Pamela falls into a fit and seems likely to die, he seems to repent and is kinder in his seduction attempts. She implores him to stop altogether. In the garden he implicitly says he loves her but can't marry her because of the social gap.

Volume 2[edit]

A gypsy fortuneteller approaches Pamela and passes her a bit of paper warning her against a sham-marriage. Pamela has hidden a parcel of letters under a rosebush; Mrs. Jewkes seizes them and gives them to Mr. B, who then feels pity for what he has put her through and decides to marry her. She still doubts him and begs him to let her return to her parents. He is vexed but lets her go. She feels strangely sad when she bids him goodbye. On her way home he sends her a letter wishing her a good life; moved, she realises she is in love. When she receives a second note asking her to come back because he is ill, she accepts.

Pamela and Mr. B talk of their future as husband and wife and she agrees with everything he says. She explains why she doubted him. This is the end of her trials: she is more submissive to him and owes him everything now as a wife. Mr. Williams is released. Neighbours come to the estate and all admire Pamela. Pamela's father comes to take her away but he is reassured when he sees Pamela happy.

Finally, she marries Mr. B in the chapel. But when Mr. B has gone to see a sick man, his sister Lady Davers comes to threaten Pamela and considers her not really married. Pamela escapes by the window and goes in Colbrand's chariot to be taken away to Mr. B. The following day, Lady Davers enters their room without permission and insults Pamela. Mr. B, furious, wants to renounce his sister, but Pamela wants to reconcile them. Lady Davers, still contemptuous towards Pamela, mentions Sally Godfrey, a girl Mr. B seduced in his youth, now mother of his child. He is cross with Pamela because she dared approach him when he was in a temper.

Lady Davers accepts Pamela. Mr. B explains to Pamela what he expects of his wife. They go back to Bedfordshire. Pamela rewards the good servants with money and forgives John, who betrayed her. They visit a farmhouse where they meet Mr. B's daughter and learn that her mother is now happily married in Jamaica; Pamela proposes taking the girl home with them. The neighbourhood gentry who

once despised Pamela now praise her.

THE PILGRIM'S PROCESS

PROFESSOR SONIA

JOHN BUNYAN

2020

The most succinct summary of the action in the *The Pilgrim's Progress* is probably the extended title of the work: *The Pilgrim's Progress from this World to That Which is to Come: Delivered under the Similitude of a Dream*.
In the first part of *Pilgrim's Progress*, Christian recieves his calling from the Evangelist and leaves his wife and children behind in the City of Destruction. He effectively maneuvers his way through the Slough of Despond, passes under the Wicket Gate (the gate through which the elect must pass, beginning their journey to Heaven) and soon comes to the Interpreter's House, where he learns to think metaphorically. After leaving this enlightening place, Christian sheds his burden and receives the garb and certificate of the elect from some angels. His next stop is the Beautiful Palace.
After leaving the palace, Christian slips down into the Valley of Humiliation, where he battles and defeats Apollyon, the notorious fiend. After transversing the Valley of the Shadow of Death in the dark, he catches up to his friend Faithful. Christian and Faithful arrive in Vanity-Fair together, where they are arrested under the false charge of inciting a riot. Faithful is tried and burnt at the stake, even though Christian is miraculously delivered. Hopeful, inspired by Faithful's faith, becomes Christian's new traveling companion. The pair of pilgrims soon come to the Doubting Castle, owned by the Giant Despair, who traps them inside and intends to kill them. Fortunately, their faith allows them to escape from the dungeon and make their way to the Delectable Mountains. The shepherds in the foothills warn Christian and Hopeful about the Flatterer and other potential threats in the last leg of their journey. Unfortunately, the Flatterer manages to fool Christian and Hopeful anyway. An angel rescues them, but punishes them for being so blind when they had been warned. In the final stretch of the journey, they encounter Ignorance, who has not entered the path through the Wicket Gate.

In Beulah, which abuts heaven, Christian and Hopeful arrive at the river. To cross the river is to die, but the must cross it in order to enter into heaven. When they arrive at the gates to the Celestial City, they are welcomed graciously with a trumpet fanfares, and they take their place alongside the rest of the elect. Ignorance gets to the gate, but because he doesn't have a certificate of election, he is sent to hell. The pilgrim's progress to heaven completed, the author awakes from his dream.

Part two begins with Christian's wife, Christiana's, conversion experience, which includes a divine dream and a messenger from heaven. She, her four sons, and her pious young neighbor, Mercy, set out on a pilgrimage, following in Christian's footsteps. Mercy is almost not let through the Wicket Gate, but Christiana intercedes on her behalf, and the pilgrims set out. At the Interpreter's House, they are meet a guide, Mr. Great-Heart, who will lead them on their journey. The pilgrims arrive soon after at the Beautiful Palace, where they stay and study for quite some time. Matthew gets sick from eating the devil's fruit, but he soon recovers. When they finally continue, Great-Heart is there to protect them. They pass through the Valley of Humiliation and the Valley of the Shadow of Death without incident. At the end of the valley, Great-Heart slays the Maul, a giant.
The pilgrims meet Honesty along the road, and he joins their band. Tired, Christiana wishes for an inn, and one appears. The pilgrims stay with Gaius, the innkeeper, for quite some time. Matthew and Mercy get married, as do James and Giaus's daughter. Gaius is a kind and educated man, and a gracious host. After leaving Gaius' place with their new traveling companions, Great-Heart slays another giant, rescues Feeble-Mind, and the pilgrims arrive in Vanity. They stay with one of the few good men in town, Mr. Mnason, and set off again without incident. Great-Heart and the other men slay Giant Despair when they come to the by-path, and they rescue his prisoner, Mr. Despondency.

The pilgrims continue through Madam Bubble's Enchanted Ground, acquring more pilgrims as they go. Soon, they make it to the Delectable Mountains, where the shepherds prepare them for the final stage of their journey. They cross into Beulah and prepare to cross the river. Christiana is summoned first, followed by the rest of the men they picked up along the way. When they have entered triumphally into the City of Zion, the boys (Christian and Christiana's sons) and their wives decide to stay behind to grow the church on earth

BA HONS IB COLLEGE

John

Professor Sonia

Bunyan

G. Burder del & Sculp.

Who is there?

The Beggar's Opera

John Gay

PROFESSOR SONIA

April 1, 2020

The Beggar's Opera[1] is a ballad opera in three acts written in 1728 by John Gay with music arranged by Johann Christoph Pepusch. It is one of the watershed plays in Augustan drama and is the only example of the once thriving genre of satirical ballad opera to remain popular today. Ballad operas were satiric musical plays that used some of the conventions of opera, but without recitative. The lyrics of the airs in the piece are set to popular broadsheet ballads, opera arias, church hymns and folk tunes of the time.

The Beggar's Opera

John Gay

The original idea of the opera came from Jonathan Swift, who wrote to Alexander Pope on 30 August 1716 asking "...what think you, of a Newgate pastoral among the thieves and whores there?" Their friend, Gay, decided that it would be a satire rather than a pastoral opera. For his original production in 1728, Gay intended all the songs to be sung without any accompaniment, adding to the shocking and gritty atmosphere of his conception.[8] However, a week or so before the opening night, John Rich, the theatre director, insisted on having Johann Christoph Pepusch, a composer associated with his theatre, write a formal French overture (based on two of the songs in the opera, including a fugue based on Lucy's 3rd act song "I'm Like A Skiff on the Ocean Toss'd") and also to arrange the 69 songs. Although there is no external evidence of who the arranger was, inspection of the original 1729 score, formally published by Dover Books, demonstrates that Pepusch was the arranger.[9]

The work took satiric aim at the passionate interest of the upper classes in Italian opera, and simultaneously set out to lampoon the notable Whig statesman Robert Walpole, and politicians in general, as well as such notorious criminals as Jonathan Wild, the thief-taker, Claude Duval, the highwayman, and Jack Sheppard, the prison-breaker. It also deals with social inequity on a broad scale, primarily through the comparison of low-class thieves and whores with their aristocratic and bourgeois "betters."

Gay used Scottish folk melodies mostly taken from the poet Allan Ramsay's hugely popular collection *The Gentle Shepherd* (1725) plus two French tunes (including the carol "Bergers, écoutez la musique!" for his song "Fill Every Glass"), to serve his hilariously pointed and irreverent texts. Pepusch composed an overture and arranged all the tunes shortly before the opening night at Lincoln's Inn Fields on 28 January 1728. However, all that remains of Pepusch's score are the overture (with complete instrumentation) and the melodies of the songs with unfigured basses. Various reconstructions have been attempted, and a 1990 reconstruction of the score by American composer Jonathan Dobin has been used in a number of modern productions.[6]

Gay uses the operatic norm of three acts (as opposed to the standard in spoken drama of the time of five acts), and tightly controls the dialogue and plot so that there are surprises in each of the forty-five fast-paced scenes and 69 short songs. The success of the opera was accompanied by a public desire for keepsakes and mementos, ranging from images of Polly on fans and clothing, playing cards and fire-screens, broadsides featuring all the characters, and the rapidly published musical score of the opera.

The play is sometimes seen to be a reactionary call for libertarian[*citation needed*] values in response to the growing power of the Whig party. It may also have been influenced by the then-popular ideology of Locke that men should be allowed their natural liberties; these democratic strains of thought influenced the populist movements of the time, of which *The Beggar's Opera* was a part.[10]

The character of Macheath has been considered by critics as both a hero and an anti-hero. Harold Gene Moss, arguing that Macheath is a noble character, has written, "[one] whose drives are toward love and the vital passions, Macheath becomes an almost Christ-like victim of the decadence surrounding him." Contrarily, John Richardson in the peer-reviewed journal *Eighteenth-Century Life* has argued that Macheath is powerful as a literary figure precisely because he stands against any interpretation, "against expectation and illusion."[10] He is now thought to have been modeled on the gentleman highwayman, Claude Duval,[11][12] although interest in criminals had recently been raised by Jack Sheppard's escapes from Newgate.[13]

The Beggar's Opera has had an influence on all later British stage comedies, especially on nineteenth century British comic opera and the modern musical.

The comfortable estate of widowhood is the only hope that keeps up a wife's spirits.

JOHN GAY, *The Beggar's Opera*

If the heart of man is deprest with cares,
The mist is dispell'd when a woman appears.

JOHN GAY, *The Beggar's Opera*

He best can pity who has felt the woe.

THE HISTORY OF TOM JONES

HENRY FIELDING

THE HISTORY OF TOM JONES, A FOUNDLING, OFTEN KNOWN SIMPLY AS ***TOM JONES***, IS A COMIC NOVEL BY ENGLISH PLAYWRIGHT AND NOVELIST HENRY FIELDING. IT IS BOTH A *BILDUNGSROMAN* AND A PICARESQUE NOVEL. IT WAS FIRST PUBLISHED ON 28 FEBRUARY 1749 IN LONDON

The novel's events occupy eighteen books.

The book opens with the narrator stating that the purpose of the novel will be to explore "human nature".

The kindly and wealthy Squire Allworthy and his sister Bridget are introduced in their wealthy estate in Somerset. Allworthy returns from London after an extended business trip and finds an abandoned baby sleeping in his bed. He summons his housekeeper, Mrs Deborah Wilkins, to take care of the child. After searching the nearby village Mrs Wilkins is told about a young woman called Jenny Jones, a servant of a schoolmaster and his wife, as the most likely person to have committed the deed. Jenny is brought before the Allworthys and admits being the baby's mother, but she refuses to reveal the father's identity. Mr Allworthy mercifully removes Jenny to a place where her reputation will be unknown and tells his sister to raise the boy, whom he names Thomas, in his household.

Two brothers, Dr Blifil and Captain Blifil, regularly visit the Allworthy estate. The doctor introduces the captain to Bridget in the hope of marrying into Allworthy's wealth. The couple soon marries. After the marriage, Captain Blifil begins to show a coldness to his brother, who eventually feels obliged to leave the house for London. He does, and, soon after, he dies "of a broken heart". Captain Blifil and his wife start to grow cool towards one another, and the former is found dead from apoplexy one evening after taking his customary evening stroll before dinner. By then, he has fathered a boy who grows up with the bastard Tom. Captain Blifil's son, known as Master Blifil, is

Henry Fielding/Quotes

I describe not men, but manners; not an individual, but a species.
Love and scandal are the best sweeteners of tea.
What's vice today may be virtue, tomorrow.
When children are doing nothing, they are doing mischief.
A newspaper consists of just the same number of words, whether there be any news in it or not.
Neither great poverty nor great riches will hear reason.
Fashion is the science of appearance, and it inspires one with the desire to seem rather than to be.
Money is the fruit of evil, as often as the root of it.
Worth begets in base minds, envy; in great souls, emulation.
Wine is a turncoat; first a friend and then an enemy.

a miserable and jealous boy who conspires against Tom.

Tom grows into a vigorous and lusty yet honest and kind-hearted youth. He tends to be closer friends with the servants and gamekeepers than with members of the gentry. He is close friends with Black George, who is the gamekeeper. His first love is Molly, Black George's second daughter and a local beauty. She throws herself at Tom, who gets her pregnant and then feels obliged to offer her his protection. After some time, however, Tom finds out that Molly is somewhat promiscuous. He then falls in love with a neighbouring squire's lovely daughter, Sophia Western. Tom and Sophia confess their love for each other after Tom breaks his arm rescuing Sophia. Tom's status as a bastard causes Sophia's father and Allworthy to disapprove their love. This class friction gives Fielding an opportunity for biting social commentary. The inclusion of prostitution and sexual promiscuity in the plot was also novel for its time, and it was the foundation for criticism of the book's "lowness".[6]

Squire Allworthy falls ill and is convinced that he is dying. His family and servants gather around his bed as he disposes his wealth. He gives a favourable amount of his wealth to Tom Jones, which displeases Master Blifil. Tom doesn't care about what he has been given, since his only concern is Allworthy's health. Allworthy's health improves, and we learn that he will live. Tom Jones is so excited that he begins to get drunk and gets into a fight with Master Blifil. Sophia wants to conceal her love for Tom, so she gives a majority of her attention to Blifil when the three of them are together. This leads to Sophia's aunt, Mrs Western, believing that Sophia and Blifil are in love. Squire Western wants Sophia to marry Blifil in order to gain property from the Allworthy estate. Blifil learns of Sophia's true affection for Tom Jones and is angry. Blifil tells Allworthy that, on the day he almost died, Tom was out drinking and singing and celebrating his coming death. This leads Tom to be banished.

Tom is expelled from Allworthy's estate and begins his adventures across Britain, eventually ending up in London. On the way, he meets a barber, Partridge, who was banished from town because he was thought to be Tom's father. He becomes Tom's faithful companion in the hope of restoring his reputation. During their journey, they end up at an inn. While they are there, a lady and her maid arrive. An angry man arrives, and the chambermaid points him in the direction she thinks he needs to go. He bursts in on Tom and Mrs Waters, a woman whom Tom rescued, in bed together. The man, however, was looking for Mrs Fitzpatrick and leaves. Sophia and her maid arrive at the same inn, and Partridge unknowingly reveals the relationship between Tom and Mrs Waters. Sophia leaves with Mrs Fitzpatrick, who is her cousin, and heads for London. They arrive at the home of Lady Bellaston, followed by Tom and Partridge. Eventually, Tom tells Sophia that his true love is for her and no one else. Tom ends up getting into a duel with Mr Fitzpatrick, which leads to his imprisonment.

Eventually, the secret of Tom's birth is revealed after a brief scare involving Mrs Waters. Mrs Waters is really Jenny Jones, Tom's supposed mother, and Tom fears that he has committed incest. This, however, is not the case, as Tom's mother is in fact Bridget Allworthy, who conceived him after an affair with a schoolmaster. Tom is thus Squire Allworthy's nephew. After finding out about the intrigues of Blifil, who is Tom's half-brother, Allworthy decides to bestow most of his inheritance on Tom. After Tom's true parentage is revealed, he and Sophia marry, as Squire Western no longer harbours any misgivings about Tom marrying his daughter. Sophia bears Tom a son and a daughter, and the couple live on happily with the blessings of Squire Western and Squire Allworthy.

Drawn by Adam Buck — London Published by William Holland, No 50, Oxford Street, March 20 1800. — Engraved by Piercy Roberts & J. C

SOPHIA WESTERN.

Adorned with all the charms in which Nature can array her; bedecked with beauty, youth, sprightliness, innocence, modesty, and tenderness, breathing sweetness from her rosy lips, and darting brightness from her sparkling eyes, the lovely Sophia comes!

THE SEASONS

The Seasons is a series of four poems written by the Scottish author James Thomson. The first part, *Winter*, was published in 1726, and the completed poem cycle appeared in 1730.[1]

The poem was extremely influential, and stimulated works by John Christopher Smith, Joseph Haydn, Thomas Gainsborough and J. M. W. Turner among many others.[1]

A cycle of four long poems in blank verse with a brief concluding hymn, *The Seasons* celebrates the magnificence and harmony of nature as a manifestation of the Supreme Being. It embodies literary, philosophical, and theological ideas characteristic of the eighteenth century, yet it also prefigures the Romantic movement of the nineteenth century, particularly in its depictions of storms and wilderness. It enjoyed extraordinary popularity and influence in both centuries, and its impressive, picturesque landscapes made it a favorite text for illustration.

The poem evolved gradually, beginning with a short piece called "Winter," published in 1726. As he expanded and revised the work, James Thomson adopted the *Georgics* (c. 37-29 b.c.e.; English translation, 1589) of the ancient Roman poet Vergil as his literary model, finding there a precedent for his subject matter (nature), his four-part structure, and his elevated style. Standing in the middle ground between the pastoral and the epic, "georgic" verse was expected to use lofty diction in celebrating the earth's bounty. Whereas pastoral poetry uses nature artificially as stage scenery for the philosophizing of urbane shepherds, georgic poetry draws inspiration from the noble labors of the farmer. Thomson by no means restricts himself to the farm, however; he seeks in untamed nature a special quality that fascinated his age: the "sublime," the paradoxically uplifting experience of awe and even of terror.

Each of the four poems opens with conventional elements: an invocation to the poet's muse and an elegant address to his patron. Thereafter, each loosely adheres to a different structural principle. The first poem, "Spring," celebrates the influence of the season over the whole Chain of Being, starting with the lowest, inanimate matter, and ending with the highest of beings on earth, "Man." Thomson prefers not to depict nature for its own sake but to do so for what it teaches, and many of its glories become occasions for edifying digressions. After describing the breezes warming the soil, the poet argues for the dignity of his theme, for agriculture crowns the British Empire as it once crowned the Roman Empire. Describing a rainbow after a spring shower, he

contrasts the scientific theory of Sir Isaac Newton with the dumb amazement of the ignorant swain. The thought of the virtues in herbs provokes a long discussion of humanity's lost innocence. In days of old, reason governed passion and even the lion was gentle, but, since the Flood, afflictions have beset humanity. Yet, humankind still neglects the "wholesome Herb" and consumes the flesh of harmless animals. Some readers have criticized the looseness that results from this circuitous method, and no doubt the long, cumulative process of composition worked against the development of a rigid structure, but this lack of architecture reflects Thomson's sense of nature, for the poem possesses an underlying coherence that may be discerned only intermittently beneath the wonderful variety of the surface.

♦

♦ His work was so great that it cannot be compassed in a few words. His death is one of the greatest losses ever to occur to British science.

Professor Sonia
IB COLLEGE
APRIL 1ST 2020

The Vanity of Human Wishes by Samuel Johnson

The Vanity of Human Wishes: The Tenth Satire of Juvenal Imitated is a poem by the English author Samuel Johnson.[1] It was written in late 1748 and published in 1749 (see 1749 in poetry).[2] It was begun and completed while Johnson was busy writing *A Dictionary of the English Language* and it was the first published work to include Johnson's name on the title page.

The Vanity of Human Wishes

Samuel Johnson/Quotes

Patriotism is the last refuge of a scoundrel.
Language is only the instrument of science, and words are but the signs of ideas.
When a man is tired of London, he is tired of life; for there is in London all that life can afford.
Few things are impossible to diligence and skill. Great works are performed not by strength, but perseverance.
No man but a blockhead ever wrote except for money.
He who makes a beast of himself gets rid of the pain of being a man.
The true measure of a man is how he treats someone who can do him absolutely no good.
Integrity without knowledge is weak and useless, and knowledge without integrity is dangerous and dreadful.
Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it.
What is written without effort is in general read without pleasure.

The Vanity of Human Wishes is written by English poet Samuel Johnson in 1748 and publishes in 1749. It is a long poem of twenty five stanzas with varying lengths written in heroic couplet. The ambitious speaker investigates all the kinds of human beings and their desires and wishes, which ultimately comes to the point of futility.

To justify his point of vanity of human wishes, he brings forth many examples of political, financial, intellectual and even sexual power, and finally proves that all the desires and wishes to be superior and powerful has nothing to do. All the things are futile and meaningless and these things don't bring peace of mind.

To convince his viewpoint, the speaker brings many instances. He says all human wishes are vain and meaningless. In every human wish there is pain and in every desire there is suffering, whether we desire some great or small, the result is after all is same. The ambition, wish, desire after all just give the suffering. Johnson supports this argument with the example of a rich traveler whom both the darkness and the light cause the suffering. If it is the day time, he may be looted and if it is the night time he may be theft. The desire to become rich leads us to the suffering. He is of the opinion that wealth comes and peace goes.

He supports the vanity of human wishes with the example of the gold. All the human beings love gold, but gold is 'wide wasting pest'. It destroys everyone. The judge destroys the law to collect the gold, people undertake the crimes to collect the same gold. It is because of gold, criminals record increases.

Johnson gives the example of Lord Wolsey to justify the vanity of human wishes. He wanted to acquire power after power so that everyone submit in front of his will. But once he reached to the power everyone hates him. He did not get any followers nor did he get any warmth and affection from people. The desire of absolute power leads him to the public hatred and dislikes.He supports the vanity of human wishes with the example of Swedish king who wanted to conquer the whole world. He has the desire to accumulate all the properties of the world. But having conquered the world he had to end up in the barren land. His desire for power and property leads him to death.

In the concluding part of the poem, Johnson suggests to develop the right frame of the mind. We should not complain against anything. We should control the passion and wills and be loving and mindful to mankind and that is sufficient for our happiness. The only way to get happiness is God.

Johnson is well known for antiphonal structure. He combines the opposites in the poem. Anti-thesis can be found in his lineation, light and darkness, shows and hides, pleasure and pain, are some of the structural anti thesis in the poem in order to give striking conclusions. Whenever he brings anti-thesis, he points to a moral lesson. Moral sensibility, and antiphonal structure go side by side.

The poem follows the model of Juvenal’s tenth satire. But, vary with the theme when Johnson put focus on Christianity as the only way to get happiness. Juvenal’s poems do not center on the Christianity. This poem can be taken as a satire against all those who want to gather the wealth power and property. Since the end is same, the quest of the things is useless.