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Syllabus

The Essay to be studied are :

- Of Studies by Francis Bacon
- A Dream of Painters by Joseph Addison
- The Man Black by Oliver Goldsmith
- Dream Children by Charles Lamb
- Pleasures of Ignorance by Robert Lynd
- A Fellow Traveller by A.G. Gardiner
- Selected Snobberies by Aldous Huxley
- Patriotism beyond Politics and Religion by Dr. A.P.J. Abdul Kalam

1

FRANCIS BACON : OF STUDIES

STRUCTURE

- Life and Works of Francis Bacon
- Text : Of Studies
- Explanations
- Glossary
- Long Answer Type Questions
- Short Answer Type Questions
- Very Short Answer Type Questions
 - Test Yourself

LEARNING OBJECTIVES

After going through this unit you will learn about :

- Francis Bacon : His Life and His Works
- Of Studies : An essay written by Francis Bacon
- Explanation and Summary Of Studies

• 1.1. FRANCIS BACON'S LIFE AND WORK

Francis Bacon, 1st Viscount of St. Alban, RC (January 22, 1561 - April 9, 1626) was an English philosopher, statesman, scientist, lawyer, jurist and author. He served both as Attorney General and Lord Chancellor of England. Although his political career ended in disgrace, he remained extremely influential through his works, especially as philosophical advocate and practitioner of the scientific revolution.

His works established and popularized deductive methodologies for scientific inquiry, often called the Baconian method or simply, the scientific method. His demand for a planned procedure of investigating all things natural, marked a new turn in the rhetorical and theoretical framework for science, much of which still surrounds conceptions of proper methodology today.

Bacon was knighted in 1603, created Baron Verulam in 1618, and Viscount St Alban in 1621; as he died without heirs, both peerages became extinct upon his death. Parliamentarian Bacon's threefold goals were to uncover truth, to serve his country, and to serve his church. Seeking a prestigious post would aid him towards these ends. In 1580, through his uncle, Lord Burghley, he applied for a post at court, which might enable him to pursue a life of learning. His application was rejected. For two years he worked quietly at Gray's Inn, until admitted as an outer barrister in 1582.

In 1584, he took his seat in parliament for Melcombe in Dorset, and subsequently for Taunton (1586). At this time, he began to write on the condition of parties in the church, as well as philosophical reform in the lost tract, *Temporis Partus Maximus*. Yet, he failed to gain a position he thought would lead him to success. He showed signs of sympathy to Puritanism, attending the sermons of the Puritan chaplain of Gray's Inn and accompanying his mother to the Temple Chapel, to hear Walter Travers. This led to the publication of his earliest surviving tract.

which criticised the English church's suppression of the Puritan clergy. In the Parliament of 1586, openly, he urged execution for Mary, Queen of Scots.

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

Attorney General Bacon soon became acquainted with Robert Devereux, 2nd Earl of Essex, Queen Elizabeth's favourite. By 1591, he acted as the earl's confidential adviser.

In 1592, he was commissioned to write a tract response to the Jesuit Robert Parson's anti-government polemic, which he entitled "Certain Observations Made Upon a Libel Identifying England with the Ideals of Republican Athens against the Belligerence of Spain.

Bacon took his third parliamentary seat for Middlesex when in February 1593 Elizabeth summoned Parliament to investigate a Roman Catholic plot against her. Bacon's opposition to a bill that would levy triple subsidies in half the usual time offended many people. Opponents accused him of seeking popularity. For a time, the royal court excluded him.

When the Attorney-Generalship fell vacant in 1594, Lord Essex's influence was not enough to secure Bacon's candidacy into the office. Likewise, Bacon failed to secure the lesser office of Solicitor-General in 1595. To console him for these disappointments, Essex presented him with a property at Twickenham, which he sold subsequently for £1,800.

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

With others, Bacon was appointed to investigate the charges against Essex, his former friend and benefactor. A number of Essex's followers confessed that Essex had planned a rebellion against the queen. Bacon was subsequently a part of the legal team headed by Attorney General Sir Edward Coke at Essex's treason trial. After the execution, the queen ordered Bacon to write the official government account of the trial, which was later published as *A Declaration of the Practices and Treasons, etc., of ... the Earl of Essex* after Bacon's first draft was heavily edited by the queen and her ministers. He received a gift of a fine of £1200 on one of Essex's accomplices.

Philosophy and works : Bacon did not propose an actual philosophy, but rather a method of developing philosophy. He argued that although philosophy at the time used the deductive syllogism to interpret nature, the philosopher should instead proceed through inductive reasoning from fact to axiom to law. Before beginning this induction, the inquirer is to free his or her mind from certain false notions or tendencies which distort the truth. These are called "Idols" (*idola*), and are of four kinds :

"Idols of the Tribe" (*idola tribus*) which are common to the race;

"Idols of the Den" (*idola speciei*) which are peculiar to the individual;

"Idols of the Marketplace" (*idola fori*), coming from the misuse of language;
and

"Idols of the Theatre" (*idola theatri*), which result from an abuse of authority.

The end of induction is the discovery of forms, the ways in which natural phenomena occur, the causes from which they proceed.

♦ 1.2.TEXT : OF STUDIES

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning, by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books, else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man writes little, he had need have a great memory; if he confers little, he had need have a present wit; and if he reads little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend. Abeunt stadia in mores [Studies pass into and influence manners]. Nay, there is no stond, or impediment in the wit but may be wrought out by fit studies; like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again: If his wit be not apt to distinguish or find differences, let him study the Schoolmen; for they are cymini sectores [splitters of hairs]. If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind may have a special receipt.

♦ 1.3. EXPLANATIONS

1. Studies serve are learned.

Explanation. These lines have been taken from the essay 'Of Studies' written by Francis Bacon. Here Bacon describes three purposes of studies. Studies give pleasure when man is in a state of aloofness and retirement. They are his best friends. They are indeed a potential source of entertainment in privacy. Books provide material for ornament by which people enrich their conversation. Third

purpose of studies is to give ability. This ability helps a man in tackling practical affairs of life. Studies improve a man's judgment and efficiency in planning and executing practical matters and make him more successful man of the world.

2. To spend too experience

Explanation. In these lines Bacon says that man should make proper use of his studies. If a man spends too much time in studies, it is a sign of laziness. If a man makes too much use of the knowledge of books in his conversation, it means that he is making a show of his knowledge. If a man decides everything on the basis of theoretical knowledge he has learnt from books, it shows the whim of scholar. Study develops a man's natural abilities, but it must be guided and perfected by the practical experience of life. Natural abilities can be compared to natural plants. Just as natural plants are trimmed and given a proper shape by gardener, so are natural abilities of a person improved and developed by the study of books. Study gives guidance which is too vague and general guidance given by books can be applied to practical affairs of life only when it has been corrected and controlled by the experiences of life.

3. Crafty men observation

Explanation : Here Bacon says that cunning people condemn studies. These people have practical ability and experience of life and feel that they have no need for study. Simple men admire and wonder at leaning. They, however, make no efforts to acquire it. But wise men not only study books, but they also use them in their day-to-day life. Books give us knowledge, but they do not teach the practical use of that knowledge. This practical use of knowledge can be learnt only through the experience and observations of life. The use of knowledge comes from wisdom, based on experience of life. And experience lies outside books, and is superior to the knowledge of books. Experience can be acquired only through life.

4. Some books and attention

Explanation. Here Bacon lays down the correct method of study. There are certain books which should only be tasted. It means they are worth only superficial reading, a passage here and a passage there. There are some other books which should be swallowed i.e., they should be completely read but quickly. There are only a few books which should be chewed and digested. Only such books should be read thoroughly and carefully. They are to be fully annihilated. These books give knowledge and wisdom which should be imbibed carefully.

• 1.4. GLOSSARY

1. Discourse = conversation
2. disposition = conduct
3. execute = carry out
4. counsel = advise
5. sloth = laziness
6. scholar = a book worm
7. natural plants = plants growing wildly
8. proyning = pruning
9. contemn = condemn
10. without them = outside the books
11. observation of life = experience of life
12. contradict = oppose
13. confute = prove false
14. are to be tasted = read in parts

16. to be swallowed = read hurriedly
17. to be chewed and digested = read thoroughly with care and attention
18. deligence = painstakingly
19. meaner sort of books = ordinary books
20. distilled books = summaries of books
21. flashy things = tasteless
22. conference = discussion
23. exact = precise
24. confer = talk
25. witty = imaginative
26. subtle = deep
27. grave = serious
28. natural philosophy = natural sciences like physics and chemistry
29. logic = the science of reasoning
30. rheotoric = the art of oratory
31. abeunt studies in mores = studies pass into and influence manners
32. stand of impediment = hindrance
33. wit = mind
34. wrought out = cured, removed
35. reins = kidney
36. wandering = unable to concentrate
37. called away = wanders
38. the school men = philosophers of middle ages
39. cymini sectores = hair splitters
40. receipt = remedy

• 1.5. LONG ANSWER TYPE QUESTIONS

Q. 1. Write summary of the essay 'Of Studies'.

Ans. Studies serve three purposes. They provide delight, give ornament to speech and add to the ability of man. Studies are a source of delight particularly when a man is leading a private and retired life. In the lonely state of his life, studies serve as the best source of recreation and light. They provide ornamentalism to speech and give ability to a man to judge matters rightly.

Though studies are useful in a variety of ways, yet it is not desirable to spend too much time in studies that would lead to idleness. If the precious jewels gathered from studies are too often scattered in the course of speech, that would mean affection and the user of such jewels will be known as a pedant. To judge the affairs of man by the foot rule of studies is also not desirable. In practical life one cannot possibly be guided at every step by the rules provided by study. All that studies can possibly do is to help the man of experience in his life; "They perfect nature and are perfected by experience".

Clever and cunning people do not hold high opinion of studies, simple men generally admire. It is only the wise men who use studies properly.

Reading should be properly guided. The object of reading books should not be to contradict others and to refute their opinions, nor is it to take for granted everything that is given by people in the market place nor is it the object of studies to indulge in talks and discourses. The purpose for which studies are to be carried is to acquire some wisdom to weigh and consider the values of the world.

There are different methods of studying books. Some books are to be tasted, others are to be swallowed and a few to be chewed and digested : that is some books are to be read only in parts : others to be read but not curiously; and some few to be read wholly, and with diligence and attention. Some books can be read by means of notes, but that would be in the case of less important books.

Reading makes a full man, conversation a ready man and writing an exact man; and therefore if a man writes letter it is necessary for him to have a good memory. If he talks little, he should have a ready witt and if he reads little, he should be in a position to impress upon people that he has read a lot.

Different kinds of studies have different effects. History makes men wise. Poetry makes people witty. Mathematics lead to subtlety and natural philosophy to gravity and logic and rhetoric to argument. Different kinds of studies are prescribed for removing defects of the mind. Just as physical exercises are good for bodily diseases, similarly different kinds of studies are suited for removing several defects of the mind. If a man is not able to concentrate, it would be advisable for him to take to mathematics. If a man is not able to distinguish and find differences he should study the schoolmen for they are hair splitters. In this way every defect of mind can be removed by proper and suitable study.

Q. 2. Write an essay on Bacon as an essayist.

Ans. Bacon's Concept of Essay—FRANCIS BACON is the father of English essay. He borrowed the concept of essay as a literary term from Montaigne, the French essayist in the sixteenth century. He gave his composition in prose the name "Assai", which in French means an attempt. He treated essay as a medium of expression of the personal thought of the author. But Bacon changed the very "nature of essay. He thought essay to be an objective form of literature where the author condenses all the ideas about the subject. The essay need not be a very cohesive and systematic piece. Therefore, he called his essays "dispersed meditations" and "disjointed fragments". His essays appear to be crammed with ideas. It is said that he lighted his torch with the candle of others.

Still Bacon is the central figure among the prose writers of that period. It is strange because he was sceptical about the capability of English as a language. He thought that only Latin was the sure medium of expression.

His Style—Bacon is well known in the field of literature for his style. It is believed that he had more than one style. Actually he changed his style according to the subject under discussion. Like all writers of the period he also punctuated his essays with Latin expressions which give him depth and elegance. But his sentences are not musical or graceful as is the case with others like Browne and Milton.

Bacon's style has been found as aphoristic and epigrammatic. It is very terse and each sentence is complete in itself. Any sentence can be taken out and the reader need not search for contexts anywhere. The ideas are so condensed in themselves that they can be easily expanded into paragraphs. Bacon is perhaps the briefest of English essayists.

In the essays of his earlier period Bacon rarely uses connectives. It appears that they are different pieces, independent of each other. In his famous essay *Of Truth* he says, "A mixture of lie doth ever add pleasure" and "Truth may perhaps come to the price of pearl". Because of this he called his essays "disjointed fragments" and "dispersed meditations". But in his later essays he appears more cohesive and finished. The use of connectives can be seen. He says: "Virtues are like precious odours, most fragrant when they are burnt or crushed."

Subject of His Essays—The remarkable quality of Bacon is that he took his subjects from everyday life. Even the ordinary men and women felt interested in reading them. They are full of worldly wisdom with practical advice for life. But sometimes he appears too practical. In one of his essays he advocates deserting friendship if the friend serves no purpose. This makes him look like too selfish. Because of this Macaulay called him **“The wisest, the brightest and the meanest of mankind.”** But in the essay *Of Truth* he says : “... clear and round dealing is the honour of man’s nature... ,” In the same essay he establishes : “Certainly, it is heaven upon earth, to have a man’s mind move in charity, rest in providence, and turn upon the poles of truth.” **Lucidity of Style**—In spite of a good dose of Latinism and brevity Bacon maintains a lucidity of style. He is most quotable of English essayists. His statements in ‘*Of Studies*’ such as : “Studies serve for delight, for ornamentation and for ability” and “Reading maketh a full man, conference a ready man and writing an exact man.” are a pleasure to read. Yet Bacon appears “a stately preacher”, for the tone of his essays. He does not try to establish a personal rapport with his reader. He remains confined to his topic under discussion and deals it comprehensively. As Hugh Walker says, “Bacon is the first of English essayists and for sheer man and weight of genius, the greatest.” His contribution as the father of English essay has been acknowledged by all with respect and admiration.

• 1.6. SHORT ANSWER TYPE QUESTIONS

Q. 1. What are the uses and abuses of studies ?

Ans. Francis Bacon is called the father of English essays and English prose. ‘*Of Studies*’ is one of his early essays, published in the first edition in 1597. Bacon begins the essay with three uses of studies. The very opening sentence of the essay is “studies serve for delight, for ornament, and for ability”. According to Bacon, the first benefit of studies is that they provide a healthy entertainment to the reader when he is lonely, without a company, secondly the reading of books provides good thoughts and phrases to the readers by which they can add charm to their conversation or discussion. Thirdly the studies sharpen one’s intellect and makes a person wise and able to manage his day-to-day affairs of life.

There are also three abuses of studies. The greatest disadvantage of excess of studies is that it gives birth to laziness. Secondly often the reader develops a habit of using too many phrases, which he has learnt from the books only for the sake of ornamentation which ultimately leads him to affectation. Thirdly the reader takes for granted each and every word written in a book and takes decisions solely on the basis of the theoretical rules, written in a book. It is the eccentricity of the scholar because sometimes theoretical principles fail in practice.

Q. 2. Why does Francis Bacon suggest that studies should be perfected by experience ?

Ans. Bacon is of the opinion that studies are quite beneficial to man. Everybody in this world is born with similar inherent qualities or talents in him which in their initial form are very crude. Bacon compares the innate qualities with natural plants which are to be trimmed now and then by a skilled gardener. Similarly, studies discipline man, they give a coherence to man’s behaviour and thoughts. In other words they perfect human nature.

But studies in themselves are not perfect. They give directions which are somewhat vague. Hence, it becomes essential that the theoretical knowledge should be supplemented by experience.

Q. 3. How do various types of people take study ?

Ans. Various types of people take studies in various ways. Practical and cunning people do not appreciate studies. These people can do even without knowledge, contained in the books. Simpletons are greatly surprised at the worth of studies. They have all praise for such books. But these people do not know how to

use the bookish knowledge in life. There are some wisemen who know the use of language learnt from the books. It is wisdom which lies outside the books that enables an experienced and wiseman to get benefit of the bookish knowledge.

Bacon admonishes a reader when he says that books should not be read merely to disprove or contradict the arguments of others nor they should be read to accept everything as true without considering anything logically. The intelligent reader is one who weighs the arguments and tries to examine their worth.

Q. 4. What remedies does Bacon suggest for the various improvements of the mind ?

Ans. Reading of books can serve man in many ways. Bacon is of the view that reading books can cure many mental illnesses just as many exercises can set right many physical ailments. Bacon gives many examples such as bowling is good for the bladder and kidneys; archery is good for the lungs and breast, reading for the head and so on. Similarly the mental impediments can be removed by the appropriate quadric. In example, a person who is not able to concentrate for a long time should study the mathematics since this subject requires a lot of concentration. The study of philosophy enables one to study the things minutely and find differences between two things. It is why the philosophers are called hair splitters. The study of the lawyers' case imparts man the power to think over matters—to cover quickly from one point to another. Then every defect of the mind may have a special receipt.

Q. 4. How, according to Bacon, young men should make proper use of their studies ?

Ans, Bacon believes that studies are very useful in giving man pleasure, ornament and ability. But to make their proper use young men have to observe a few things. They should not read to contradict or confute i.e. a young man should not, unless very necessary, contradict others. There are various angles from which truth can be seen. May be, the man is having his point of view based upon his experience and the young man may only show his ignorance by contradicting the man.

The young man should also not take for granted what others say. He should try to judge the sayings of others by his own understanding of life. The information should be first tested and then accepted. Similarly, he should not make a show of his studies. The proper thing is to study, to weigh and consider. The conclusions, thus arrived at, would be the right knowledge of a young man.

• 1.7. VERY SHORT ANSWER TYPE QUESTIONS

Q. 1. What are the three functions of study according to Bacon ?

Ans. According to Bacon studies provide delight, company and ability.

Q. 2. What type of books should be read through one's deputies ?

Ans. Only cheap and mean sort of books should be read through deputies. They are like distilled water without any taste.

Q. 3. What is the use of writing ?

Ans. Writing makes a man punctual and successful.

Q. 4. What should a man do if his memory is weak ?

Ans. A man with weak memory should keep everything in writing for a better performance.

Q. 5. What does 'Abeunt studies in mores' mean ?

Ans. It means studies pass into the character of man.

Q. 6. Are studies perfect in themselves ?

Ans. Studies are not perfect in themselves. The perfect man's nature is perfected by experience.

Q. 7. What should guide and control bookish knowledge ?

Ans. Bookish knowledge should be guided and controlled by experiences of life.

• TEST YOURSELF**A. Tick the correct option :**

- The men who can execute and make judgements are :
(a) Layman (b) Expert (c) General Councils (d) Authors
- Which of these makes according to Bacon makes a full man :
(a) Reading (b) Learning (c) Writing (d) Discussing
- Which of these gives men ability to think deep ?
(a) Mathematics (b) Moral ethics (c) Natural Philosophy (d) Histories
- purpose is not served by studies.
(a) Delight (b) Ability (c) Ornament (d) Experience
- Which of these men condemn studies ?
(a) Crafty men (b) Simple men (c) Wise men (d) Experienced men

(B) Write True or False :

- Bacon was once arrested for his huge debts.
- Queen always carried a bad image of Bacon in her mind.
- Bacon's writings were deductive in nature.
- According to Bacon studies serve four main purposes.
- Studies are condemned by experienced men.

ANSWERS

- A.** 1. (b) 2. (a) 3. (c) 4. (d) 5. (a)
B. 1. T, 2. F, 3. T, 4. F, 5. F

• DO YOURSELF

- Why do crafty men condemn studies ? Comment.
- What does Bacon mean when he refers to defects of mind ?
- Why was Bacon's style of writing called scientific method ?
- Why is it important for a human being to study, when he can learn from his experience. Discuss ?
- How does Bacon classify the usage of Books ?
- What did Bacon call his essays ?
- What is the effect of different kinds of books on the reader ?
- Why do you think studies are important ?
- Can people learn and study only from books ? What do you think ? Discuss.
- Comment on Bacon's style of writing ?

2

JOSEPH ADDISON : A DREAM OF PAINTERS

STRUCTURE

- Life and Works of Joseph Addison
- Text : A Dream of Painters
- Explanations
- Glossary
- Long Answer Type Questions
- Short Answer Type Questions
- Very Short Answer Type Questions
- Test Yourself

LEARNING OBJECTIVES

- After going through this unit you will learn :
- Joseph Addison : His Life and Works
 - Joseph Addison's career as a politician
 - A Dream of Painters : An essay by Joseph Addison
 - Explanation and summary of "A Dream of Painters"

• 2.1. JOSEPH ADDISON'S LIFE AND WORKS

Joseph Addison (May 1, 1672 - June 17, 1719) was an English essayist, poet, playwright and a politician. He was a man of letters, eldest son of Lancelot Addison. His name is usually remembered alongside that of his long-standing friend, Richard Steele, with whom he founded *The Spectator* magazine.

He remained unemployed in England for more than a year; in 1703, but the Battle of Blenheim in 1704 gave him a fresh opportunity of distinguishing himself. The government, more specifically Lord Treasurer Godolphin, commissioned Addison to write a commemorative poem, and he produced *The Campaign*, which gave such satisfaction that he was forthwith appointed a Commissioner of Appeals in Halifax's government.¹ His next literary venture was an account of his travels in Italy, which was followed by an opera libretto titled *Rosamund*. In 1705, with the Whigs in political power, Addison was made Under-Secretary of State and accompanied Halifax on a mission to Hanover. From 1708 to 1709 he was MP for the rotten borough of Lostwithiel. Addison was shortly afterwards appointed secretary to the new Lord Lieutenant of Ireland, Lord Wharton, and Keeper of the Records of that country. Under the influence of Wharton, he was Member of Parliament (MP) in the Irish House of Commons for Cavan Borough from 1709 until 1713. From 1710, he represented Malmesbury, in his home county of Wiltshire, holding the seat until his death.

Joseph Addison began his literary career by writing poems which were quite popular during his age. Then he started writing political pamphlets but they were not impressive. Additionally, he wrote plays. His plays, however, have no lasting quality about them. It is only as an essayist that Addison is chiefly remembered today. Addison began writing essays quite casually. In April 1709, his childhood friend, Richard Steele, started *The Tatler*. Addison inspired him to write this essay. Addison contributed 42 essays while Steele wrote 188. Of Addison's help, Steele

remarked, "When I had once called him in I could not subsist without dependence on him". On January 2, 1711, *The Taller* was discontinued. On March 1, 1712, *The Spectator* was published, and it continued until December 6, 1712. *The Spectator*, which was issued daily, achieved great popularity. It exercised a great deal of influence over the reading public of the time. In *The Spectator*, Addison soon became the leading partner. He contributed 274 essays out of a total of 555; Steele wrote 236 essays for this periodical. Addison also assisted Steele with the *Guardian* which Steele began in 1713.

• 2.2. A DREAM OF PAINTERS

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

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

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

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

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

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

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

The fourth person I examined was very remarkable for his hasty hand, which left his pictures so unfinished that the beauty in the picture, which was designed to continue as a monument of it to posterity, faded sooner than in the person after whom it was drawn. He made so much haste to despatch his business that he neither gave himself time to clean his pencils nor mix his colours. The name of this expeditious workman was Avarice.

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

The five foregoing artists were the most considerable on this side the gallery; there were indeed several others whom I had no time to look into. One of them, however, I could not forbear observing, who was very busy in retouching the finest pieces, though he produced no originals of his own. His pencil aggravated every feature that was before overcharged, loaded every defect, and poisoned every colour it touched. Though this workman did so much mischief on the side of the living, he never turned his eye towards that of the dead. His name was Envy.

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

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

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

• 2.3. EXPLANATIONS

1. The first I..... above the text

Explanation. These lines have been taken from the essay 'A Dream of Painters', written by Joseph Addison. In this essay the writer has presented his

dream. In his dream he saw many paintings, some are new and some are old legendary painters. In the essay the writer has personified human feelings. He says that the first artist he came across was vanity of superficiality. He was dressed like a Frenchman. All the faces he drew had a certain amount of smog. All the people were happy in a silly way. All his men whether high class or lower class appeared to be from lower strata and all his women were flirtations. Through this he means to say that variety of false aims steals the natural dignity of people. Their dresses were well suited to their faces and every dress was different from the other. Here he satirically points the variety of the age. The people are more concerned about their dresses, fashion and other frivolous things as compared to real human qualities.

2. The third artist

Explanation. In these lines the writer says that the third artist he saw was the Fantasia of the Capricious. He was the destroyer. He was making dreadful figures of the lady Monster with a lion head. His pencil was producing monsters and apparitions. His figures were horrible and they were arousing the feeling of awe and terror.

3. The five Envy.

Explanation. In these lines the writer says that he had not enough time to look every painter but one painter drew his attention. He was very busy in giving strokes to the finest places of others. He was not producing anything original but his pencil was aggravating every feature of the picture. He doubled the defects and pardoned every colour it touched. He destroyed all the fine arts of modern artists but he did not turn his mischief towards the paintings of the old. He was envy. In other words he means to say that envy destroys everything.

4. I found to be time.

Explanation. In these lines the writer says that after watching the painting, of the new artists' he moved towards the paintings of the old artists. There was no body there except an old man who was very slowly retouching all the fine pieces. Although his pencil was very light but it was giving visible effects to the pictures. He added beautiful brown to the glossy colours i.e., with the passing of time the colours lose their glory. He made all the pictures more perfect. The writer could not make who that old man was but suddenly the long lock of hair upon his forehead he discovered that he is none other but time. He means to say that great work becomes immortal whereas shallow work fades with tuning time.

• 2.4. GLOSSARY

1. Diversions = The action or instance of diverting from something or changing course of something.
2. countenance = a person's face
3. gloominess = partial or total darkness
4. vanity = excessive pride
5. smirking = smug
6. Toujour gai = French word meaning always happy
7. Privy counsilors = the word 'privy' means "private" or 'sacred' thus, a privy counsel was originally a committee of the monarch's closest advisors to give confidential advice on affairs of the state.
8. drapery = clothes
9. fantasque = whimsical

10. scarce mouche = is a roguish clown character of the Italian commedia dell'arte who wears a black mark and black trousers, shirt and hat. He is usually portrayed as a buffoon a boastful clown. He entertains the audience by his grimaces and affected language.

11. chimera = was according to Greek mythology, a monstrous fire breathing female creature of Lucia in Asia minor, composed of the parts of multiple animals; upon the body of a lioness with a tail that ended in a snake's head, the head of a goat arose on her back at the centre of her spine.

12. grimaces = a twisted expression on a person's face, expressing disgust

14. phantoms = apparitions

15. avarice = extreme greed for wealth

16. aggravated = enhanced

17. envy = discontented longing for something belonging to another that one cannot have

18. mischief = playful misbehaviour

19. Raphael = Raphael Sanzio da Urbino (1483-1520) was an Italian painter.

20. Titian = Tizianovecelli (1490-1576) was an Italian painter Guido Reni (1575-1642) was an Italian painter of high Baroque style

21. Rubens = Sir Peter Paul Rubens (1577-1640) was Flemish Baroque Painter

22. creeping = move slowly

23. imperceptibly = too slight or gradual to be seen or felt incessantly continuously

24. hollowness = pleasantly smooth a soft in sound, taste and colour.

• 2.5. LONG ANSWER TYPE QUESTIONS

Q. 1. Give a summary of the essay 'A dream of painters'.

Ans. 'A dream of painters' is one of the finest essays of Joseph Addison. In this essay he has presented various shades of human feelings. The Author had deep interest in paintings of different painters. Whenever the outer weather did not allow him to loiter outside he used to spend his day in the art galleries. He says, "I withdraw myself from these uncomfortable scenes, into the visionary world of art where I meet with shining landscapes, gilded triumphs, beautiful faces, and all those other objects that fill the mind with gay ideas, and disperse that gloominess which is apt to hand upon it in those dark disconsolate scenes".

One day these diversions take such an entire possession of his imagination that he saw a short morning dream. In his dream he saw a long spacious gallery, which had one side covered with the paintings of the old painters who were dead and one side with paintings of all the famous living painters.

The living painters were very busy in shaping their masterpieces whereas on the side of the dead painters only one person was doing work and that too in a slow motion. He stepped forward and started observing all the artists and their paintings. The first painter he observed was vanity. He was dressed like a Frenchman. All the paintings he painted had certain amount of smug on their faces. The people were happy in a silly way. All his men appeared to be from lower class and all his women were flirtatious. Their dresses were well suited to their personality. To quote, "the drapery of his figures was well suited to the faces, and was made up of all the gearing colours that could be mixed together, every part of the dress was in a flutter, endeavoured to distinguish itself above the best".

On the left hand of vanity, there stood stupidity. As his name indicates he was stupid with great labour he was just copying the work of vanity. Bacon did not possess any original talent.

The third artist was Fantasque of the Capricious. As his name indicates he was the destroyer. He was making dreadful figures of the lady Monster with a lion head. His pencil was producing monsters and apparitions. He says 'the most elaborate of his pieces was at best but a terrifying dream; and one could say nothing more of his finest figures than that they were agreeable monsters'.

The fourth artist he came across was Avarice of Greed. He was making one picture after another and left all the pictures so unfinished that all the beauty faded. "He made so much haste to dispatch his pictures that he neither gave himself time to clean his pencil nor mix his colours". Here the author has personified greed and says that Avarice was so busy in material pursuit that he left all other things behind.

The fifth artist was industry or skill. All his figures were fine manifestation of perfection. He did not leave even a single detail in his paintings. All his strokes were perfect.

There were many others, the writer did not have enough time to look all but one artist caught his attention. He was destroying all the finest pieces. He disfigured the paintings of the living artists but he did not even look at the paintings of the old. He was Envy.

After watching all the paintings of living artists he moved forward to the master pieces of the dead painters. All the paintings were so alive that he felt as if thousands of eyes were looking upon him. All the great masters had contributed in the embellishment of the Gallery. He says, "the persons that owed their being there several masters appeared all of them to be real and alive, and differed from one another only in the variety of their shapes, complexions, and clothes; so thoroughly looked like different nations of the same species".

Suddenly he saw an old man who was creeping from one picture to another and giving touches to all the fine pieces. He was very slow in his motions. He was incessantly doing his work. He added mellowness to the colours of the paintings. That old man was none, other than time and by his finest strokes he was making best pictures, perfect.

In this essay Addison has personified all the human feelings, as well as time. Here he has pointed out that today's paintings are not immortal they vanish with the passing of time but paintings of old masters are all times immemorial.

Q. 2. Comment on Addison's achievement as an essayist.

Or

Give the stylistic qualities of Joseph Addison.

Ans. Joseph Addison began his literary career by writing poems and dramas but his lasting fame depends upon his essays. Addison began writing essays quite casually. Initially he was an essayist who contributed to Steel's 'Tatter'. This he did for the sake of his long time school and college friend. Then he contributed to Steele's paper regularly. When Steele started 'The Spectator' Addison became a happy partner and contributed 274 essays out of a total of 555. 'The Spectator' was a big success and at one point, it is said ten thousand copies were sold of its issue.

Addison's essays present a faithful picture of the life of the age. He writes as a mild critic of the manners and morals of the age. His essays deal with typical subjects : fashions immorality, jealousy and polite conversation. Generally he leaves out politics. Addison advocated modulation and tolerance in all things. He

was opposed to excess of every kind. To an age of fundamental coarseness and artificiality, he came with a wholesome message of refinement and simplicity. Addison had great knowledge of life and great faith in men. He attacked all the little vanities and all the big vices of his time but with a kindly ridicule and gentle humour.

Addison's essays have great literary significance. They are the best pictures we have of the social life of England during the age. They advanced the art of literary criticism to a much higher stage than it had ever before reached. They certainly led Englishmen to have better knowledge and appreciation of their own literature. He gave us characters like Sir Roger De Coveilery, Will Honeycomb, Sir Andrew Freeport that live forever as immortals of literature.

Addison is remarkable for his gentle humour in the essays. His humour has been characterized as gentlemanly and delicate. There are fine touches of irony but he is rarely satirical. However, Swift ridiculed him for being effeminate. It was his gentle humour which made a deep mark on his readers and made him popular. The total behaviour of Sir Roger is full of humour with ironic undertones.

Addison's style has been universally praised. It has the ease and genial intimacy of conversation so necessary for a journalist. It is familiar, but not coarse. It is refined, polished and elegant but it is not ornamented or latinised. It follows a middle course between two extremes. Addison's style is simple, light, direct and clear.

Addison worked hard on his writing. He polished and revised what he wrote. As a result his style acquired a rare dignity and refinement. Addison himself was a refined gentleman; he imparted a rare polish to his writing. He does not write anything shabby or vulgar. The balance and lucidity of every sentence is remarkable. Every word is carefully selected.

A remarkable quality of Addison's style is its flexibility. He had a rare gift of suiting his style to his matter. When he deals with serious and thoughtful subjects, his style also becomes serious and weighty.

Another important feature of Addison's style is its clarity. He says what he has to say clearly and unambiguously. Even when he writes a long sentence he is never vague and ambiguous. Addison's style is marked with simplicity. We see simplicity both of words and structure. His style is polished and refined. But it is unornamented. Humour and irony are other features of his style. He uses analogy and anecdote in a very humorous manner.

Addison's contribution to English language and literature has been highly praised. He was a great reformer not only of the English tongue but also of English taste. It was the aim of his essay to remove the mark of attractiveness from the face of vice, to show its ugliness and to show virtue in all its loveliness and he succeeded to a large extent. Addison took up the new social life of the clubs and made it the subject of endless pleasant essays. The Tattler and the Spectator mark the beginning of the modern essay and are the forerunners of a modern novel.

• 2.6. SHORT ANSWER TYPE QUESTIONS

Q. 1. Who was the first artist in the essay "A Dream of Painters"?

Ans. The first artist was vanity. His hair tied behind him in a ribbon and he was dressed like a Frenchman. All the paintings, he drew had certain amount of puffed vanity. All the people whether they belonged to upper class or lower class; were shrilling in rather silly way. Their dresses were extremely suited to their appearances. He portrayed all the men as frivolous and all women as coquettes.

Q. 2. Who was Fantasque and what was he making ?

Ans. Fantasque was the destroyery. He was making ferocious paintings. He was frightening others by making the pictures of apparitions and monsters. He had masters over chimera. All his finest figures were agreeable monsters.

Q. 3. Who was the old man and what was he doing ?

Ans. The old man was time and he was giving perfect strokes to the pictures of the old masters. With the passing of time the masterpieces of the old painters become perfect whereas the pawling that were made by personified human feeling vanish.

Q. 4. What is the hidden meaning of the 'A Dream of Painters' ?

Ans. Addison wants to convey the message that today's paintings are abound with the feelings of wrath, vanity, false envy, greed and exton. Just as human beings are mortal, their feelings too disappear. Greed, vanity, wrath, industry have no existence before time. Time is the conqueror. Sham feelings disappear with the passing of time but free feelings remain forever. In the same way the paintings of true artists' are immortal but the paintings spread on shallow feelings, vanish with the passing of time.

• **2.7. VERY SHORT ANSWER TYPE QUESTIONS**

Q. 1. Where did the writer see all the painters ?

Ans. The writer saw all the painters in dream.

Q. 2. Whose drapery was well suited to his figures ?

Ans. Vanity.

Q. 3. Who was standing on the left hand of vanity ?

Ans. A laborious workman, dressed like a German and his name was stupidity.

Q. 4. What was the name of the third artist ?

Ans. Fantasque.

Q. 5. What is the meaning of 'Fantasque' ?

Ans. The capricious of the destroyer.

Q. 6. Who was the fifth artist ?

Ans. Industry.

Q. 7. What was envy doing ?

Ans. He was disfiguring all the paintings of the living artists.

Q. 8. What was the old man doing ?

Ans. The old man was retouching all the finest pieces of the old masters.

Q. 9. Who was the old man ?

Ans. Time.

Q. 10. How did the writer come to know that old man is time ?

Ans. The writer came to know by the long look of hair upon his forehead.

• **TEST YOURSELF**

A. Tick the correct option :

1. Joseph Addison started his literary career by writing
 - (a) Newspaper Articles
 - (b) Political Pamphlets
 - (c) Writing Poems
 - (d) Short Stories

2. Addison became leading partner in
(a) The Herald (b) The spectator
(c) The Taller (d) The Spectra
3. Principal source of entertainment for Addison was
(a) Pictures (b) Peaceful walk
(c) Party with friends (d) Writing Poems

B. Write True or False :

1. Addison found scenes of rains and clouds uncomfortable.
2. The gallery which Addison dreamt of had famous works of all the living artists.
3. There were equal number of painters on both sides of the gallery.
4. It was the survey of an old man which work Addison from his sleep.
5. Works of the dead Artists appeared more flask to Addison.

ANSWERS

- A. 1. (c) 2. (b) 3. (a)
B. 1. (T), 2. (F) 3. (F) 4. (T), 5. (T)

• DO YOURSELF

1. Describe in brief the Art Gallery which Addison had dreamt of ?
2. Give a brief characters sketch of the old man in whom Addison took more interest ?
3. Why do you think old man was so slow in his work ?
4. Works of the dead Artists appeared to be more Real to Addison. Does it mean that Living Artists are not equally good ?
5. Describe in nut shell journey of Addison from in unemployed youth to a famous poet and essayist ?

UNIT

3

OLIVER GOLDSMITH : THE MAN IN BLACK

Oliver Goldsmith : The Man in Black

STRUCTURE

- Life and Works of Oliver Goldsmith
- Text : The Man in Black
- Explanations
- Glossary
- Long Answer Type Questions
- Short Answer Type Questions
- Very Short Answer Type Questions
- Test Yourself

LEARNING OBJECTIVES

After going through this unit you will learn about :

- Oliver Goldsmith : His Life and Works
- The Man in Black : An essay by Oliver Goldsmith
- Explanation and summary of The Man in Black

• 3.1. OLIVER GOLDSMITH'S LIFE AND WORKS

Oliver Goldsmith (November 10, 1728 - April 4, 1774) was an Irish writer, poet, and physician known for his novel *The Vicar of Wakefield* (1766), his pastoral poem *The Deserted Village* (1770) (written in memory of his brother), and his plays, *The Good-Natur'd Man* (1768) and *She Stoops to Conquer* (1771, first published in 1773). He also wrote "An History of the Earth and Animated Nature", and he is also thought to have written the classic children's tale, *The History of Little Goody Two-Shoes*, giving the world that familiar phrase Biography.

Goldsmith's birth date and year are not known with certainty. According to the Library of Congress authority file, he told a biographer that he was born on November 29, 1731, or perhaps in TOG. Other sources have indicated November 10th, of any year from 1727 to 1731. 10th November 1730 is now the most commonly accepted birth date.

When he was two years old, Goldsmith's father was appointed the rector of the parish of "Kilkenny West" in Country Westmeath. The family moved to the parsonage at Lissoy, between Athlone and Ballymahon, and continued to live there until his father's death in 1847.

In 1744 Goldsmith went up to Trinity College, Dublin. Neglecting his studies in theology and law, he fell to the bottom of his class. He graduated in 1749 as a Bachelor of Arts. He lived for a short time with his mother, tried various professions without success, studied medicine desultorily at the University of Edinburgh and the University of Leiden, and set out on a walking tour of Flanders, France, Switzerland and Northern Italy, living by his wits (busking with his flute). He settled in London in 1756, where he briefly held various jobs, including an apothecary's assistant and an usher of a school. Perennially in debt and addicted to gambling Goldsmith produced a massive output as a hack writer for the publishers.

Goldsmith was described by contemporaries as prone to envy, a congenial but impetuous and disorganised personality who once planned to emigrate to America but failed because he missed his ship.

His premature death in 1774 may have been partly due to his own misdiagnosis of his kidney infection.

• 3.2. THE MAN IN BLACK

From *The Citizens Of The World*1, Letter 26, 1760

Though fond of many acquaintances, I desire an intimacy only with a few. The Man in Black, whom I have often mentioned, is one whose friendship I could wish to acquire, because he possesses my esteem. His manners, it is true, are tinctured with some strange inconsistencies; and he may be justly termed a humorist in a nation of humorists. Though he is generous even to profusion, he affects to be thought a prodigy of parsimony and prudence; through his conversation he repletes with the most sordid and selfish maxims, his heart is dilated with the most unbounded love.

I have known him profess himself a man-hater, while his cheek was glowing with compassion; and, while his looks were softened into pity, I have heard him use the language of the most unbounded ill-nature. Some affect humanity and tenderness, others boast of having such dispositions from nature; but he is the only man I ever knew who seemed ashamed of his natural benevolence. He takes as much pains to hide his feelings, as any hypocrite would to conceal his indifference; but on every unguarded moment the mask drops off, and reveals him to the most superficial observer.

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

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

As he had fancied himself quite unperceived, he continued, as we proceeded, to rail against beggars with as much animosity as before: he threw in some episodes of

his own amazing prudence and economy, with his profound skill in discovering impostors; he explained the manner in which he would deal with beggars were he a magistrate, hinted at enlarging some of the prisons for their reception, and told two stories of ladies that were robbed by beggar-men. He was beginning a third to the same purpose, when a sailor with a wooden leg once more crossed our walks, desiring our pity, and blessing our limbs. I was for going on without taking any notice, but my friend, looking wistfully upon the poor petitioner, bid me stop, and he would show me with how much ease he could at any time detect an impostor.

He now, therefore, assumed a look of importance, and in an angry tone began to examine the sailor, demanding in what engagement he was thus disabled and rendered unfit for service. The sailor replied, in a tone as angrily as he, that he had been an officer on board a private ship of war, and that he had lost his leg aboard, in defence of those who did nothing at home. At this reply, all my friend's importance vanished in a moment; he had not a single question more to ask; he now only studied what method he should take to relieve him unobserved. He had, however, no easy pait to act, as he was obliged to preserve the appearance of ill-nature before me, and yet relieve himself by relieving the sailor. Casting, therefore, a furious look upon some bundles of chips which the fellow carried in a string at his back, my friend demanded how he sold his matches; but, not waiting for a reply, desired, in a surly tone, to have a shilling's worth. The sailor seemed at first surprised at his demand, but soon recollecting himself, and presenting his whole bundle, "Here, master," says he, "take all my cargo, and a blessing into the bargain."

It is impossible to describe with what an air of triumph my friend marched off with his new purchase; he assured me, that he was firmly of opinion that those fellows must have stolen their goods, who could thus afford to sell them for half-value. He informed me of several different uses to which those chips might be applied; he expatiated largely upon the savings that would result from lighting candles with a match, instead of thrusting them into the fire. He averred, that he would as soon have parted with a tooth as his money to those vagabonds, unless for some valuable consideration.

I cannot tell how long this panegyric upon frugality and matches might have continued, had not his attention been called off by another object more distressful than either-of the former. A woman-in rags with one child in her arms, and another on her back, was attempting to sing ballads, but with such a mournful voice, that it was difficult to determine whether she was singing or crying. A wretch, who in the deepest distress still aimed at good-humour, was an object. My friend was by no means capable of withstanding: his vivacity and his discourse were instantly interrupted; upon this occasion, his very dissimulation had forsaken him. Even in my presence he immediately applied his hands to his pockets, in order to relieve her; but guess his confusion when he found he had already given away all the money he carried about him to former objects. The misery painted in the woman's visage was not half so strongly expressed as the agony in his. He continued to search for some time, but to no purpose, till, at length recollecting himself, with a face of ineffable good-nature, as he had no money, he put into her hands his shilling's worth of matches.

• 3.3. EXPLANATIONS

1. His manners humorists.

Explanation. These lines have been taken from the essay 'The Man in Black' written by Oliver Gold Smith. Here the writer has described the strange character of Man in Black. He says that the Man in Black is a strange character. He possesses contradictory qualities. His speech does not reflect his personality. There is a pardon in his speech and feelings actions and dialogues. He says something and

does something else. His conduct is coloured with a strange inconsistency. He is a very kind-hearted person, but he wants to hide his true feelings. The writer says that the Man in Black be rightly called a cynic in a country of cynics.

2. Some affectsuperficial observer.

Explanation. In these lines the author describes some of the singularities of Man in Black. He says that in this world people pretend to be what they are not but Man in Black is just opposite to all of these people. People who are not at all benevolent show before others that they have inherited humanity in their nature but Man in Black who is really benevolent feels ashamed of admitting his natural kindness. He tries his best to hide his feelings of kindness, while others try to conceal their indifferences he hides his humane feelings but there are moments when his task falls down and his real face appear; even to the most casual observer.

3. Where I than relief

Explanation. In these lines the Man in Black says that beggars and poor men make lame excuses to move people to pity. They pretend that they are in acute misery. The people are moved with sympathy and give alms to them. But the Man in Black warns such people that they should not listen to their false stories. These beggars are all importers. Their stories are false. Their aim is to cheat people. He says that to help these importers is a sheer wastage of money and they should be imprisoned instead of being helped.

4. A woman relieve here

Explanation. In these lines the author describes the benevolence of Man in Black. He says that though he wears black clothes but his heart is pure white. When they were loitering around they came across a wretched woman. She had two children one in her arms and the other was swinging on her back. She was trying to sing ballads in order to get alms but due to her pitiable condition her voice was quivering and she was appearing crying instead of singing. Even in that mournful moment she was trying to show herself happy. It was a heart rendering scene. The Man in Black could not bear this scene. His liveness vanished and conversation broke down. His veiled hatred against poors deceived him and he got eager to help the poor woman even in the presence of his friend.

5. The misery matches.

Explanation. In these lines the writer says that meeting a woman in rag's Man in Black wants to help her. But he has nothing left now. He has already given all the money he had to the needy people. The misery on the face of the woman was nothing in comparison to that which is seen on the face of the Man in Black. He becomes very unhappy to find that he had nothing to give her. He continues to search in his pocket but in vein. At last he collects himself gives her those chips which he has purchased from the sailor for a shilling.

• 3.4. GLOSSARY

1. Acquaintances = familiar people
2. Intimacy = closeness
3. tintured = coloured
4. even to profusion = excessively
5. prodigy = example
6. parsimony = economy
7. prudence = worldly wisdom
8. dilated = expanded

9. dispositions = temperaments
10. benevolence = kindness
11. hypocrite = a person who pretends to be what he is not
12. excursions = trip
13. parish-house = poor house
14. vagrants = vagabonds
15. extravagance = wasteful expenditure
16. importune = pretension
16. strain = manner
17. remnants = remains
18. tattered = torn
19. finery = dress
20. countenance = face
21. harangue = passionate
22. Petitioner = beggar
23. impertinent = rude
24. animosity = hatred
25. rendered unfit = made incapable
26. recollecting = remembering
27. surly tone = rough manners
28. chins = matches
29. expatiated = explained
30. panegyric = praise
31. frugality = economy
32. distressful = painful
33. mournful = sad
34. witch = an unfortunate person
35. vivacity = liveliness
36. Dissimulation = pretence
37. virage = face
38. agony = pain
39. at length = at last
40. ineffable = inexpressible

• 3.5. LONG ANSWER TYPE QUESTIONS

Q. 1. Discuss Goldsmith's stylistic qualities.

Ans. Johnson's friend and admirer Goldsmith, the Irish young vage bond and spend-thrift, was made of the stuff which enter into the composition of a true essayist. He is, therefore, the last inheritor of the periodical essay, which he stamped with the tender grace of his charming personality and enriched with the originality of his mind. The diversity of his experience and his capacity for vivid characterization which he had fully cultivated as dramatist and a novelist.

He started his career as a periodical essayist with his contributions to the *Bee*—"These essays of Goldsmith in the *Bee* are a real success : he has understood the true ethos of the periodical essay and has produced papers short, light, witty, and yet informative, including a wide variety of subject matter".

But his art reaches its climax in the essays contributed to the public ledger and later published under the title, the citizen of the world. They are simply a series of letters supposed to have been written by a Chinaman during his visit of observation and study to the capital of England.

The chinaman can't but remind us of Mr. Spectator in his function and outlook of life. "As I am one of that sauntering tribe of materials, who spend the greatest part of their time in taverns, coffee-houses, and other places of public resort. I have thereby an opportunity of observing an infinite variety of characters, which to a person of contemplative turn, is a much higher entertainment than a view of all the curiosities of art or nature".

He has introduced a number of characters which are not elaborated through a sequence of essays as Addison's Sir Roger, but they are made vivid and vital human figures through significant descriptions and dramatic speech and action. Most of them are oddities and cut – at the elbow sorts of men, but their jolly temper remains scanny and unclouded and they are bathed in the transfiguring light of Gold Smith's humour which reminds us of the sympathetic laughter of Charles Lamb. These characters are enlivened with Goldsmith's own optimism and gift to delicate humour which endear them to the readers.

Goldsmith's essays are satirical reflections upon the society of his time. With satire is mixed the note of didacticism intending to reform the evils and teach the readers sound lessons in morality. As an essayist Goldsmith is superb. His essays are characterized by whimsicality, satire, mild humour and grace. Goldsmith's essays are rich in human details. His prose style is likewise quite attractive. Goldsmith's language is as warm as the language of Steele. It is always light and refreshing, bathed in the sun-shine of humour or the tender grace of pathos.

His prose style in his essays is graceful, charming and amiable. Brockington has summed up beautifully the chief features of Goldsmith's prose style. He writes : the chief excellence of Goldsmith lies in his style; this as an example of the height of perfection to which Augustan diction, with natural grace and classical elegance combined, can attain has always been allowed unimpeachable. The subjects of his thoughts are common, obvious; but, in the prose of Goldsmith common things assume a sort of epic dignity".

Summing up Goldsmith's achievement as a writer George Sampson says : His most striking characteristic is the individuality of his genius. He resembled no one, he belonged to no school and he founded none. To look for "origins" is vanity; all the stuff of his work is pure Goldsmith. Goldsmith's philosophy, Goldsmith's heart, Goldsmith's native grace, simplicity sweetness. He was but forty-six when he died, and he was maturing to the last.

1. Critical theme : "The Man in Black" is based on the theme of pity and charity. The man in black is at heart kind, charitable and sympathetic to the poor but he presents himself as unsympathetic and a man devoid of human values. He presents an amusing paradox in his Nature.

2. Character of Man in Black ? The portrait of Man in Black is based on Goldsmith's recollection of his father. In the essay the author says that he is fond of many acquaintances but he desires an intimacy only with few but about the Man in Black he says "he is one whose friendship I could wish to acquire, because he possesses my esteem. His manners it is true are tinctured (mixed) with some strange inconsistencies; and he may be justly termed as a humorist in a nation.

Man in Black is a strange character. He possesses contradictory qualities because in theory his conversation is full of selfish maxims but his heart is dilated with the most unbounded love. He professes himself a man-hater but 'his cheek was glowing with compassion'.

The Man in Black is against showing charity to the poor. He says that 'In every parish house, the poor are supplied with food, clothes, fire, still they seem discontented. According to him they are imposture and hence deserve 'Rather a prison than relief'.

3. Critical analysis : Man in Black criticizes poor but his criticism was merely verbal. When an old man comes in their way demanding his help to support his wife and starving children. He gave him a silver coin. Again he helps a lame footed sailor and a poor woman. Those incidents show his kindness but he doesn't intend to get obligations from them that is why as Goldsmith puts 'He takes as much pains to hide his feelings as any hypocrite would to conceal his indifference.'

The Man in Black is generous and benevolent. He helps the poor but he never feels proud of his generosity. Though he distributes everything among poor yet he was against begging because according to him giving alms 'In some measure encourages idleness extravagance and imposture'.

The Man in Black is a symbolic character. He is a symbol of selfless service to humanity.

The language of his essay is very simple. In this essay melancholy and mirth lay side by side.

Q. 2. Give summary of the essay 'The Man in Black'.

Ans. The Man in Black is based on the theme of pity and charity. The Man in Black at heart loves poor and downtrodden but there is an amusing paradox in his nature. He always speaks against beggars. Through the character of the Man in Black, Gold Smith presents a case for helping the poor and the needy but the help should be such that no one knows about it.

The Man in Black is full of sympathetic feelings for poor. He is "generous even to the profusion and his heart is dilated with the most unbounded love". He pretends to be a man hater while his cheeks glow with compassion – "He affects to be thought a prodigy of parsimony and prudence yet he uses the language of the most unbounded ill nature and his conversation be replete with the most sordid and selfish maxims".

The Man in Black says that the Government of England has made all types of provisions for the poor. In every parish house the poor are given clothes, fire and a bed to lie on. Despite all this they seem discontented. Besides this they should not be given any other help. He says to author that these people are burden on the people who work hard. They deserve prison instead of alms. He is sad about this activity of helping the poor by the people because they are encouraging idleness in this way.

The Man in Black curses the poor but when a man comes in their way demanding help to support his wife and five children. 'The Man in Black gives him a shilling coin. Again a sailor with wooden leg is given shilling for a bundle of match sticks. It is not a purchase rather it is indirect help. The Man in Black did it all stealthily. Again a woman in rags demands help but, 'The Man in Black' had nothing in his pocket; so he gives her the bundle of chips which he had bought for a shilling.

The Man in Black distributes everything among the poor. He scolds the beggars yet he give alms to them. His looks are softened with pity when he looks anyone in distress. Goldsmith does not show the Man in Black or hypocrites. Even

the writer does not stop him helping the poor. He examines his every activity. He scolds the beggars because he does not want to encourage begging. He shows himself miser but helps the poor because he is full of sympathy. The Man in Black is a humorous character between his statements and activities.

Q. 3. Discuss Oliver Goldsmith as an essayist.

Ans. Johnson's friend and admirer Goldsmith, the Irish young vagabond and spendthrift was made of the stuff which enter into the comparison of a true essayist. He is therefore, the last inheritor of the periodical essay, which he stamped with the tender grace of his charming personality and enriched with the originality of his mind. The diversity of his experience and his capacity for vivid characterisation which he had fully cultivated as a dramatist and a novelist. For his peculiar prose style Richard Church says —

"He took his pen for the first time to compose these essays having despaired of becoming a lawyer, an apothecary, a book seller's back and a school master. But these essays no sign of the apprentice's hand".

His views have been expressed in such a language as to come from heart naturally, that is, without efforts. Oliver Goldsmith became one of the famous essayists of his time after the publication of 'The citizen of the world' some of his essays show the tradition and superstitions of the Augustan age in England.

'The citizen of the world' and 'The Bee' are the two collections of his essays. Of his style Oliver Elton says —

"He is the master of that central dateless and in the true sense clerical style, the ideal of which is common to France and England".

In Goldsmith's treatment, melancholy and mirth lay side by side. He was a poet of talent, a proseman of genius — a prose man, moreover, of distinctive and original genius with no scholarly equipment, with little opportunity to indulge his financial imagination to the full, working always under heavy disabilities, he has none the less a native instinct for the sweet and gracious things of life, and a clear, limpid delicate style for expressing this.

His essay 'The Man in Black' is supposed to be one of importers. He claims that if he were a magistrate he would enlarge the prisons for their reception. At this moment a sailor with a wooden leg appeared before him and requested for help. The Man in Black pretended to find out if he was an importer. So he asked him in an angry tone in which battle he became disabled. The sailor replied in an equally angry tone that he was an officer on board a private ship of war. He lost his leg aboard in defense of those who do nothing at home. In order to help him, The Man in Black purchased all his chips for a shilling. A shilling was too much for his chips so the sailor went away happily.

Q. 4. "His manners, it is true, are tinged with some, strange inconsistencies; and he may be justly termed an humorist in a nation of humorists". What does it reveal about The Man in Black?"

Or Draw a character-sketch of 'The Man in Black' in your own words.

Or Summarise the essay 'The Man in Black' in your own words.

Ans. Oliver Goldsmith presents his Friend 'The Man in Black' with some strange qualities. The writer assumes that he had acquaintances with a lot of persons but he intends to have an intimacy only with a few. He does not want to expose his friend's name before public and declares that he had his esteem (or hint). His activities are contradictory to what he speaks.

A Humanist with Rough Language 'The Man in Black' is extremely in love with the poor and the downtrodden. He is 'generous even to the profusion' and 'his

heart is dilated with the most unbounded love'. The writer knows him a man-hater while his cheeks glow with compassion. 'He affects to be thought a prodigy of parsimony and prudence' yet he uses 'the Language of the most unbounded ill-nature', and 'his conversation be replete with the most sordid and selfish maxims'.

Weaknesses of the People—The writer in the company of his friend happened to discourse upon the provisions made for the help of the poor. He was amazed to look at the people of the country relieving the beggars. He declares that the persons who relieve these beggars are weak and foolish in character. He curses the magistrates too, because they are inactive not to throw them into jails. If he were a magistrate he would enlarge the jails for their reception. He is sad about this activity of the people because they are encouraging idleness in this way. He has regard for nobody in his heart, otherwise he would advise them not to believe upon the 'false pretences' of the poor-

He Curses the Poor — In every parish house the poor are provided food, clothes, fire and a bed to lie in; he himself does not need more than this, yet these poor are found discontented. The beggars to him are 'vagrants' and 'impostors'. They are 'robbers' because they can rob the ladies. The Man in Black thinks that these 'merit a prison than relief'. They are a weight upon the industrious persons.

Kind-Hearted & Benevolent — The Man in Black curses the poor but when a man comes in their way demanding his help to support his wife and five children, The Man in Black gives him a silver coin. Again a sailor with wooden leg is given a shilling for a handle of chips. It is not a bargain; actually it is an indirect help. 'The Man in Black' did it all stealthily. Again a woman in rags demands help but 'The Man in Black' had nothing in his pockets; so he gives her the bundle of chips which he had bought for a shilling.

He Discourages Begging — The Man in Black' . distributes every thing among the poor what he had with him. He scolds the beggars not to tease the passengers yet he offers them. His looks are softened with pity when he looks the poor in distress; 'The Man in Black' relieves the beggars unobserved even to the eyes of the writer. He helps the poor but does not intend to get obligations from them.

Conclusion — Goldsmith does not show the man in black as a hypocrite. Even the writer does not stop him helping the poor. He examines his every activity. He scolds the poor because he does not want to encourage the begging.. He calls the people and magistrates foolish- and inactive because it creates inactivity. He shows himself a miser but helps the poor frequently because he is pitiful. His ill-nature is the proof of his immaturity and inconsistency which the writer feels apology in the starting of the essay. The Man in Black1 is a humorous character Between his statements and activities. He pleases others so that he may look the humanity happy.

Q. 5. Give the 'Stylistic Qualities' of Oliver Goldsmith.

Ans. Oliver Goldsmith was a great dramatist. He was a novelist and essayist as well. He always wrote of truth and reality of human life. He was too unfortunate to complete the desired courses of education. Such poverty and misfortune caused him to pour out his innermost feelings through literature. While studying he used to write ballads for the street singers to earn a few shillings. Variety in his creations can be noticed through his plays, essays, novel and poems. For his peculiar prose style Richard Church says—

“He took his pen for the first time to compose these essays, having despaired of becoming a lawyer, an apothecary, a book-seller’s hack and a school master. But these essays show no sign of the apprentice’s hand.”

His views have been expressed in such a language as to come from heart naturally, that is, without efforts. Oliver Goldsmith became one of the famous essayists of his time, after the publication of ‘The Citizen of The World’. Some of his essays show the traditions and superstitions of the Augustan age of England.

‘The Citizen of The World’ and ‘The Bee’ are the two collections of his essays and ‘The Vicar of Wakefield’ is his only novel. Of his style Oliver Elton says—

“He is the master of that central, dateless and in the true sense classical style, the ideal of which is common to France and England.”

His essay ‘The Man in Black’ is supposed to be one of his best essays. In the description of an Englishman, he has clarity of speech, simplicity and pleasing quality of language. At the same time the contradiction between the speeches and acts of ‘The Man in Black’ creates humour through out the essay. Although he discards the persons who give charity to the beggars, he helps them when they are in misery. There are many other inconsistencies in his behaviour. The story has been narrated methodically. Hence Oliver Goldsmith is considered a good story-teller also by some critics.

In this way, naturalness of life, clarity of thoughts, simplicity of language, humour and seriousness etc. may be called the peculiarities of his prose style. We can say his style incomparable as the eminent critic Dr. Johnson asks—

“Is there a man, Sir, now who can pen an essay with such ease and elegance as Goldsmith.”

• 3.6. SHORT ANSWER TYPE QUESTIONS

Q. 1. What inconsistencies do you see in the behaviour of the Man in Black ?

Ans. Man in Black is full of many contradictions in his behaviour. His manners “it is true are tinged with some strange inconsistencies; and he may be justly termed a humanist in a nation of humorists”. While in theory, The Man in Black pretends to be a very wise and thrifty person but in reality he is full of charity. In conversation he uses various selfish maxims but his heart is full of unbound love. Yet he seems to be ashamed of his sympathy and kindheartedness. The Man in Black says that beggars should not be helped by people. They are burden on hardworking people. Parish homes provide everything to them. They should be prisoned instead of being helped yet he helps them whenever they needed.

He takes as much pain to conceal his sympathetic nature as a hypocrite would, to conceal his indifference.

Q. 2. How did the Man in Black help the sailor with wooden leg ?

Ans. The Man in Black pretends that he hates beggars the most he thinks that the author had not seen him helping the beggar. So he went as shearing against beggars. He also shears about his skill of defecting.

Q. 3. What are the basic requirements of a person according to The Man in Black?

Ans. Food, clothes, Flier and a bed to lie as his best essays. In the description of an Englishman, he has clarity of speech, simplicity and pleasing quality of

language. This contradiction between the words and action of Man in Black creates humour throughout the essay. The story has been narrated methodically.

Crompton Rickett concludes Goldsmith's contribution in the following words, "What Goldsmith did for literature, whether in prose, verse or drama, was to sweeten and purify it from its violence, coarseness, and bitter wit. If he has not the great driving force of Swift and Defoe, the exquisite polish of Pope, the dominating personality of Johnson, or the grasp of characters and ebullient diversity of some of his greatest contemporaries of fiction, he has qualities especially his own, a tranquil magic, a tender homeliness, a light iridescent humour that will ever endow him to polarity.

Q. 4. What arguments does the man in black point out in opposition to the beggars ?

Ans. Oliver Goldsmith describes about their trip into the country. In the conversation while they were talking upon the provision that was made for the poor in England. The man in black calls the people foolish who offer charity. There are parish houses provided with sufficient provisions and the poor are supplied with food, clothes, fire, and a bed to lie on. He says that he himself wants no more. The poor are not yet satisfied and he is surprised to see the persons who relieve them. They encourage idleness, extravagance and imposture. The man in black advises to be cautious upon their false pretences. He forcefully says that they are cheats and merit a prison than relief.

Q. 5. How does the man in black try to justify his purchase of bundle of matches ?

Ans. The man in black' who shows himself man-hater, miserly and prudent, however gives a shilling to the sailor for the bundle. He justifies his bargain when he strongly says that he would like to lose his tooth in comparison to a coin unless it is for a valuable consideration. He has given a silver coin for a bundle of chips. Then he informed the writer of several different uses of those chips. He explained in detail upon the savings that will result from lighting candles instead of thrusting them into the fire. His appreciation of frugality and chips would have been long enough if his attention had not been called off by a more distressful.

• 3.7. VERY SHORT ANSWER TYPE QUESTIONS

Q. 1. Name the only novel written by Oliver Goldsmith.

Ans. The Wicar of Wakefield

Q. 2. How did the sailor bless the Man in Black.

Ans. The sailor took one shilling worth the cost of chips and blessed the limbs of author and the Man in Black.

Q. 3. Is the Man in Black a hypocrite ?

Ans. A hypocrite is the person who shows himself to be good while he is vicious in reality opposite to this 'The Man in Black' is kind hearted so he is not a hypocrite.

Q. 4. What is the message of the essay 'The Man in Black' ?

Ans. Everybody should help poor without feeling proud of it.

Q. 5. What do you know of the third beggar ?

Ans. Third beggar was a woman carrying one child in her arms and another on her shoulder. She was singing a ballad.

• TEST YOURSELF

A. Tick the correct option :

1. The title under which Goldsmith published his series of letters is :
(a) World class citizens (b) The citizens of the world
(c) Public Ledger (d) The World and the citizens
2. The Ironic poem written by Goldsmith is :
(a) An essay on the Death of a Mad Dog (b) The vicar of a wakefield
(c) Marx in Soto (d) The Hermit
3. Which of these professions was studied by Goldsmith at the university of Edinburgh.
(a) Law (b) Medicine (c) Literature (d) Philosophy
4. Romantic pallad written by Goldsmith is :
(a) The Hermit (b) Tyne and Angelina
(c) The Sentosa (d) The Desire
5. Major cause of Goldsmith death is attributed to :
(a) Habit of smoking (b) Lung Infection
(c) Kidney Infection (d) Heart Problem

B. Complete the following sentences :

1. Classic children tale Goldsmith is thought to have written is
2. Romantic Ballow written by Goldsmith is and consists of approximately lines.
3. The protagonist bought from the sailor of worth.
4. Goldsmith is chiefly known for the novel
5. The essay Man in Black is taken from

ANSWERS

- A. 1. (c) 2. (a) 3. (b) 4. (a) 5. (c)
- B. 1. The history of little Gaddy two shoes.
2. The Hermit, 160
3. Chips, shilling
4. The vicar of walkefield
5. The citizens of the world

• DO YOURSELF

1. To whom does Goldsmith refer to as The Man in Black ?
2. Why does Goldsmith admire Man in Black so much ?
3. How does the essay Man in Black comment on the socio-political situation that prevailed in England ?
4. Male society dominated in England. Why ? Discuss.
5. Goldsmith was considered to be disorganised by his close ones. Give some insights to prove so.

4

CHARLES LAMB : DREAM CHILDREN

STRUCTURE

- Life and Works of Charles Lamb
- Text : Dream Children
- Explanations
- Glossary
- Long Answer Type Questions
- Short Answer Type Questions
- Very Short Answer Type Questions
 - Test Yourself

LEARNING OBJECTIVES

- After going through this unit you will learn about :
- Charles Lamb : His Life and Works
 - Dream Children : An essay by Charles Lamb
 - Explanation and Summary of Dream Children

• 4.1. CHARLES LAMB'S LIFE AND WORKS

Charles Lamb (London. 10th February, 1775 - Edmonston. 27th December, 1834) was an English essayist, best known for his *Essays of Elia* and for the children's book *Tales from Shakespeare*, which he produced with his sister, Mary Lamb (1764-1847). Lamb has been referred to by E.V. Lucas, his principal biographer, as the most lovable figure in English literature, and his influence on the English essay form surely cannot be overestimated.

Lamb was the son of Elizabeth Field and John Lamb. Lamb was the youngest child, with an 11 year older sister Mary, an even older brother John, and 4 other siblings that did not survive their infancy. John Lamb (father), who was a lawyer's clerk, spent most of his professional life as the assistant and servant to a barrister by the name of Samuel Salt who lived in the Inner Temple in London. It was there in the Inner Temple in Crown Office Row, that Charles Lamb was born and spent his youth. Lamb created a portrait of his father in his "*Elia on the Old Benchers*" under the name Love!. Lamb's older brother was too much his senior to be a youthful companion to the boy but his sister Mary, being born eleven years before him, was probably his closest playmate. Lamb was also cared for by his paternal aunt Hetty, who seems to have had a particular fondness for him. A number of writings by both Charles and Mary suggest that the conflict between Aunt Hetty and her sister-in-law created a certain degree of tenseness in the Lamb household. However, Charles speaks fondly of her and her presence in the house seems to have brought a great deal of comfort to him.

Some of Lamb's fondest childhood memories were spent with Mrs. Field, his maternal grandmother, who was for many years a servant to the Plummer family, who owned a large country home called Blakesware House. After the death of Mrs. Plummer, Lamb's grandmother was in sole charge of the large home and, as Mr. Plummer was often absent, Charles had free rein of the place during his visits. A picture of these visits can be glimpsed in the *Elia* essay *Blakesmoor in H—shire*.

Little is known about Charles's life before the age of seven. We know that Mary taught him to read at a very early age and he read voraciously. It is believed that he suffered from smallpox during his early years which forced him into a long period of convalescence. After this period of recovery Lamb began to take lessons from Mrs. Reynolds, a woman who lived in the Temple and is believed to have been the former wife of a lawyer. Mrs. Reynolds must have been a sympathetic schoolmistress because Lamb maintained a relationship with her throughout his life and she is known to have attended dinner parties held by Mary and Charles in the 1820s. E.V. Lucas suggests that sometime in 1781 Charles left Mrs. Reynolds and began to study at the Academy of William Bird.

His time with William Bird did not last long, however, because by October 1782 Lamb was enrolled in Christ's Hospital, a charity boarding school chartered by King Edward VI in 1553) Christ's Hospital was a traditional English boarding school; bleak and full of violence. The headmaster, Mr. Boyer, had become famous for his teaching in Latin and Greek, but also for his brutality. A thorough record of Christ's Hospital in Several essays by Lamb as well as the Autobiography of Leigh Hunt and the Biographia Literaria of Samuel Taylor Coleridge, with whom Charles developed a friendship that would last for their entire lives! Despite the brutality Lamb got along well at Christ's Hospital, due in part, perhaps, to the fact that his home was not far distant thus enabling him, unlike many other boys, to return often to the safety of home. Years later, in his essay "Christ's Hospital Five and Thirty Years Ago." Lamb described these events, speaking of himself in the third person as "L." Family tragedy.

Charles and his sister Mary both suffered periods of mental illness. "Charles spent six weeks in a psychiatric hospital during 1795. He was, however, already making his name as a poet.

On 22nd September, 1796, a terrible event occurred: Mary, "worn down to a state of extreme nervous misery by attention to needlework by day and to her mother at night," was seized with acute mania and stabbed her mother to the heart with a table knife.

Although there was no legal status of 'insanity' at the time, a jury returned a verdict of 'Lunacy' and therefore freed her from guilt of willful murder. With the help of friends Lamb succeeded in obtaining his sister's release from what would otherwise have been lifelong imprisonment, on the condition that he take personal responsibility for her safekeeping. Lamb used a large part of his relatively meagre income to keep his beloved sister in a private 'madhouse' in Islington called Fisher House.

The 1799 death of John Lamb was something of a relief to Charles because his father had been mentally incapacitated for a number of years since suffering a stroke. The death of his father also meant that Mary could come to live again with him in Pentonville, and in 1800 they set up a shared home at Mitre Court Buildings in the Temple, where they lived until 1809. Despite Lamb's bouts of melancholia and alcoholism, both he and his sister enjoyed an active and rich social life. Their London quarters became a kind of weekly, salon for many of the most outstanding theatrical and literary figures of the day. Charles Lamb, having been to school with Samuel Coleridge, counted Coleridge as perhaps his closest, and certainly his oldest friend. On his deathbed, Coleridge had a mourning ring sent to Lamb and his sister. Fortuitously, Lamb's first publication was in 1796, when four sonnets by "Mr. Charles Lamb of the India House" appeared in Coleridge's Poems on Various Subjects. In 1797 he contributed additional blank verse to the second edition, and met the Wordsworths, William and Dorothy, on his short summer holiday, with Coleridge at Nether Stowey, thereby also striking up a lifelong friendship with William. In London.

Lamb became familiar with a group of young writers who favoured political reform, including Percy Bysshe Shelley.

William Hazlitt, and Leigh Hunt Lamb continued to clerk for the East India Company and doubled as a writer in various genres, his tragedy, *John Woodvil*, being published in 1802. His farce, *Mr H*, was performed at Drury Lane in 1807, where it was roundly booed. In the same year, *Tales from Shakespeare* (Charles handled the tragedies; his sister Mary, the comedies) was published, and became the best seller for William Godwin's "Children's Library"

In 1819, at age 44, Lamb, who, because of family commitments, had never married, fell in love with an actress, Fanny Kelly, of Covent Garden, and proposed marriage. She refused him, and he died a bachelor. His collected essays, under the title *Essays of Elia*, were published in 1823 ("Elia" being the pen name Lamb used as a contributor to the *London Magazine*) further collection was published ten years or so later, shortly before Lamb's death. He died of a streptococcal infection, erysipelas, contracted from a minor graze on his face sustained after slipping in the street, on 27th December, 1834, just a few months after Coleridge. He was 59. From 1833 till their death Charles and Mary lived at Bay Cottage, Church Street, Edmonton north of London (now part of the London Borough of Enfield. Lamb was buried in All Saints' Churchyard, Edmonton. His sister, who was ten years his senior, survived him for more than a dozen years. She was buried beside him.

• 4.2. DREAM CHILDREN

CHILDREN love to listen to stories about their elders, when they were children; to stretch their imagination to the conception of a traditionary great-uncle, or grandame, whom they never saw. It was in this spirit that my little ones crept about, me the other evening to hear about their great-grandmother Field, who lived in a great house in Norfolk (a hundred times bigger than that in which they and papa lived) which had been the scene ~ so at least it was generally believed in that part of the country ~ of the tragic incidents which they had lately become familiar with from the ballad of the Children in the Wood. Certain it is that the whole story of the children and their cruel uncle was to be seen fairly carved out in wood upon the chimney-piece of the great hall, the whole story down to the Robin Redbreasts, till a foolish rich Person pulled it down to set up a marble one of modern invention in its stead, with no story upon it. Here Alice put out one of her dear mother's looks, too tender to be called upbraiding. Then I went on to say, how religious and how good their great, grandmother Field was, how beloved and respected by every body, though she was not indeed the mistress of this great house, but had only the charge of it (and yet in some respects she might be said to be the mistress of it too) committed to her by the owner, who preferred living in a newer and more fashionable mansion which he had purchased somewhere in the adjoining county; but still she lived in it in a manner as if it had been her own, and kept up the dignity of the great house in a sort while she lived, which afterwards came to decay, and was nearly pulled down, and all its old ornaments stripped and carried away to the owner's other house, where they were set up, and looked as awkward as if some one were to carry away the old tombs they had seen lately at the Abbey, and stick them up in Lady C.'s tawdry gilt drawing-room. Here

John smiled, as much as to say, "that would be foolish indeed." And then I told how, when she came to die, her funeral was attended by a concourse of all the poor, and some of the gentry too, of the neighbourhood for many miles round, to show their respect for her memory, because she had been such a good and religious woman; so good indeed that she knew all the Psaltery by heart, ay, and a great part of the Testament besides. Here little Alice spread her hands. Then I told

what a tall, upright, graceful person their great-grandmother Field once was; and how in her youth she was esteemed the best dancer — here Alice's little right foot played an involuntary movement, till, upon my looking grave, it desisted — the best dancer, I was saying, in the county, till a cruel disease, called a cancer, came, and bowed her down with pain; but it could never bend her good spirits, or make them stoop, but they were still upright, because she was so good and religious. Then I told how she was used to sleep by herself in a lone chamber of the great lone house; and how she believed that an apparition of two infants was to be seen at midnight gliding up and down the great staircase near where she slept, but she said "those innocents would do her no harm;" and how frightened I used to be, though in those days I had my maid to sleep with me, because I was never half so good or religious as she — and yet I never saw the infants. Here John expanded all his eye-brows and tried to look courageous. Then I told how good she was to all her grand-children, having us to the great-house in the holydays, where I in particular used to spend many hours by myself, in gazing upon the old busts of the Twelve Caesars, that had been Emperors of Rome, till the old marble heads would seem to live again, or I to be turned into marble with them; how I never could be tired with roaming about that huge mansion, with its vast empty rooms, with their worn-out hangings, fluttering tapestry, and carved oaken pannels, with the gilding almost rubbed out — sometimes in the spacious old-fashioned gardens, which I had almost to myself, unless when now and then a solitary gardening man would cross me — and how the nectarines and peaches hung upon the walls, without my ever offering to pluck them, because they were forbidden fruit, unless now and then, — and because I had more pleasure in strolling about among the old melancholy-looking yew trees, or the firs, and picking up the red berries, and the fir apples, which were good for nothing but to look at — or in lying about upon the fresh grass, with all the fine garden smells around me — or basking in the orangery, till I could almost fancy myself ripening too along with the oranges and the limes in that grateful warmth — or in watching the dace that darted to and fro in the fish-pond, at the bottom of the garden, with here and there a great sulky pike hanging midway down the water in silent state, as if it mocked at their impertinent friskings, — I had more pleasure in these busy-idle diversions than in all the sweet flavours of peaches, nectarines, oranges, and such like common baits of children. Here John slyly deposited back upon the plate a bunch of grapes, which, not unobserved by Alice, he had meditated dividing with her, and both seemed willing to relinquish them for the present as irrelevant. Then in somewhat a more heightened tone, I told how, though their great-grandmother Field loved all her grand-children, yet in an especial manner she might be said to love their uncle, John L—, because he was so handsome and spirited a youth, and a king to the rest of us; and, instead of moping about in solitary corners, like some of us, he would mount the most mettlesome horse he could get, when but an imp no bigger than themselves, and make it carry him half over the county in a morning, and join the hunters when there were any out — and yet he loved the old great house and gardens too, but had too much spirit to be always pent up within their boundaries — and how their uncle grew up to man's estate as brave as he was handsome, to the admiration of every body, but of their great-grandmother Field most especially; and how he used to carry me upon his back when I was a lame-footed boy — for he was a good bit older than me — many a mile when I could not walk pain; — and how in after life he became lame-footed too, and \ did not always (I fear) make allowances enough for him when he was impatient, and in pain, nor remember sufficiently how considerate he had been to me when I was lame-footed; and how when he died, though he had not been dead an hour, it seemed as if he had died a great while ago, such a distance there is betwixt life and death; and how I bore his death as I thought pretty well at first, but afterwards it haunted and haunted me; and though I did not cry or take it to heart

as some do, and as I think he would have done if I had died, yet I missed him all day long, and knew not till then how much I had loved him. I missed his kindness, and I missed his crossness, and wished him to be alive again, to be quarrelling with him (for we quarreled sometimes), rather than not have him again, and was as uneasy without him. as he their poor uncle must have been when the doctor took off his limb. Here the children fell a crying, and asked if their little mourning which they had on was not for uncle John, and they looked up, and prayed me not to go on about their uncle, but to tell them, some stories about their pretty dead mother. Then L. told how for seven long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W—n; and, as much as children could understand, I explained to them what coyness, and difficulty, and denial meant in maidens — when suddenly, turning to Alice, the soul of the first Alice looked out at her eyes with such a reality of re-présentment, that I became in doubt which of them stood there before me, or whose that bright hair was; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech; “We are not of Alice, nor of thee, nor are we children at all. The children of Alice called Bartrum father. We are nothing; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence, and a name” — and immediately awaking, I found myself quietly seated in my bachelor arm-chair, where I had fallen asleep, with the faithful Bridget unchanged by my side — but John L. (or James Elia) was gone forever.

• 4.3. EXPLANATIONS

1. Children love never sons.

Explanations. These lines have been taken from the essay ‘Dream Children’ written by Charles Lamb. In these lines the writer points out the general likeness of children for listening to stories. Here he says that children are very fond of listening to the stories of their elders and forefathers. They are always curious to know what their elders did in their (elder’s) childhood and how they behaved. They like to use their imagination to form an idea of the face or appearance of their forefathers whom they never saw looked and behaved. It was in this mood that one evening Lamb’s children gathered round him to hear about their great grandmother Field whom they had never seen.

2. ... but it could never bend religious.

Explanation. In these lines Lamb tells his children that their grand mother Field was good and religious even in the tragic stage of her life. He says that in the last phase of her life she became ill due to cancer. Her spirits towards humanity and God remained faithful till the end of her life. Being seriously ill, she did break her belief in God. She did not succumb before cancer. She remained as calm and peaceful in the illness as she used to be in the goodness of her life. Her prayer and good attributes continued because she was extremely good and religious.

3. Here John style Irrelevant.

Explanation. In these lines Lamb tells a story to his children that in his childhood he used to walk in the garden where fruits were to be seen hanging upon the walls. But for certain reasons he could not pluck them. During this narration Lamb also told that the children too did not eat the fruits which were kept in a plate nearby though John had picked up a bunch of grapes, like a child, he placed it back. Basically John and Alice had thought to eat here collectively, but now they have

given up these because their father was not allowed to pluck the fruits in his childhood.

4. We are not of slice and dreams.

Explanation. The writer concludes this essay by saying that at once the dream children start withdrawing. They speak nothing but the writer feels that they are saying that they are not his children. This awakens him from his reverie. The dream children are supposed to say that they are not of Slice nor of the author. They go to the extent of saying that they are not children at all. They present the harsh reality of Lamb's life before him. It is Bartrum and not the author, whom Slice's children call father. Although Lamb had loved and counted Slice Winterton for seven years, he could not marry her. She was married to Bartrum. The children say that they are nothing; they are less than nothing. They are only dreams. They are only what might have been they would behave his children, if he had married Slice. They must wait for millions of ages on the tiresome banks of Lethe, the river of forgetfulness, only then they will be able to have existence and a name.

• 4.4. GLOSSARY

1. Reverie = a day dream
2. conception = idea
3. spirit = mood
4. crept about = came to me
5. upbraiding = scolding
6. mistress = owner
7. mansion = large and stately house
8. adjoint = next
9. county = the largest unit of local government in Britain
10. stripped = taken off
11. Abbey = Westminster Abbey in which many great and noble men are buried
12. tawdry = showy
13. concurre = gathering
14. gentry = upper class
15. psalter = all the prayers in the English 'Book of common prayers'
16. testament = Bible
17. upright = erect
18. esteemed = regarded
19. Involuntary = done unconsciously
20. grave = serious
21. desisted = stopped
22. stoop = bend
23. apparition = ghost
24. the twelve Caesars = the emperors of Rome from Julius Caesar to
Dominion
25. roaming = wandering
24. hangings = curtains

25. fluttering tapestry = moving curtains/ball hangings/work with seems of landscapes or life.

26. oaken panels-plans of oak = wood for covering the walls

27. gilding = golden polish

28. spacious = large

29. solitary = lonely

30. nectarines = a kind of peaches

31. strolling = moving about

32. melancholy = sad

33. orangerer = a glass roofed conservatory, artificially heated to grow oranges

33. dace = a small fish

34. pike = a big fish

35. impertinent treskings = rude movements

36. baits = temptations

37. shily = cleverly

38. relinquish = give up

39. John L. John Lamb, Charles Lamb's brother who had died sometime before Lamb wrote this essay

40. moping about = feeling sad

41. mount = ride

42. mettlesome = spirited/strong/high spirited

43. imp = naughty/mischievous boy

44. pent up = confined

42. crossness = anger

43. Alice W-N = Alice Winterton the fictitious name under which Charles Lamb refers to Ann Simmons whom he used to love in his youth

44. count = to woo

45. coyness = bashfulness

46. receding = withdrawing

47. Bartrum = the girl whom Charles Lamb loved married Mr. Bartrum, a pawn broker in London

48. lethe = the river of forgetfulness in Hades a underworld. Whoever drank its water forgot his past. The meaning here is that the dream children cannot become reality for millions of years

49. The faithful budget = Charles Lamb's sister Mary

50. Jhon. L. (James Elia) fictitious name given to John Lamb

• 4.5. LONG ANSWER TYPE QUESTIONS

Q. 1. Give a brief summary of 'Dream Children'.

Or Summarise Lamb's thoughts in 'Dream Children'.

Ans. Lamb's essay 'Dream Children' is an analysis of personal life in dream. Though unmarried, he imagines that he was father to two children. These children, one evening, requested their father to tell them stories about the childhood of their elders whom they had never seen.

Field and Great House : Lamb starts his story beginning from his grandmother field who had the charge of a great house in Norfolk in which the story of the children in the wood was carved out in the oaken panals and in the woods of chimney-piece. She used to live alone in that large house because the owner had gone to his new marble house. She was respected by everybody because she was 'so good and religious'. She had been tall, upright and the best dancer in her youth. Later on, she suffered due to the cruel disease 'cancer' and died. Her funeral was attended by a number of common persons and gentry too. She knew all the psaltery and a bit of Testament by heart. This old house in which she lived, looked odd because its 'ornaments' were stripped and taken to another house of the owner.

Charles Lamb and Field : Field loved all her grand children but specially John Lamb who did not like to stay much in the boundaries of this large house. Charles Lamb, in the house of Field in holidays, used to live solitary. He slept with his maid-servant. Field used to sleep alone in the large rooms of the house where the apparitions of two infants used to visit at mid- night but Lamb never saw them. He used to remain busy in looking at the ripened fruits, orangey, old busts of Caesars, fish-pond and fish etc. He used to bask in the grateful warmth and passed his time in lying upon the green grass. These were the 'busy-idle diversions' for him.

John Lamb and Charles Lamb : John was elder brother of Charles. He was so handsome and spirited a youth that Field loved him most. He grew to a manly state soon. To climb upon the impish horse for hunting was a play for him. He grew lame-footed later on, and doctors took-off his limb. Charles Lamb could not help him when he was in pain. Both the brothers used to quarrel sometimes, Charles remembers him much for his kindness and crossness.

Imaginative Children : The whole description in the stories is going on for the amusement of these two children namely-John and Alice. Charles Lamb tells about the fruits that were forbidden to him. In the same way children put back upon the plate the bunch of the grapes thinking it as irrelevant. When their father tells about Field that she was the best dancer, the little right foot of Alice begins to an involuntary movement. When Charles Lamb explains about the pathetic scene of his brother's illness, the children begin to cry. Charles Lamb narrates the stories of his personal relationship in the manner that they are for children only. The story of apparitions is amusing to them and it could not frighten John, the child,

Charles Lamb and His Beloved : The children requested Charles Lamb to tell some stories about their 'pretty dead mother'. He told them that he courted fair Alice for seven long years, sometime in hope and sometime in despair. He explains her countenance and beauty looking upon the face of little Alice. But he could not recognise whose bright hair that was or which of them was standing there before him. The children seemed to go back and left an impression on Charles Lamb that they were nothing but dreams. The writer found himself seated in a 'bachelor armchair with the faithful Bridget unchanged' by his side. His children and John Lamb were gone for ever. His reverie broke and he came to know his real position.

Q. 2. Give the stylistic qualities of Charles Lamb.

Ans. Charles Lamb is an eminent prose writer. He is called prince among the English essayists. He does not have any specific style in prose writing. He had a great love for ancient literature and old-fashioned things. Secondly, he was extremely sad in his personal life. These two qualities enabled Lamb to use many styles. No two of his essays are similar in the style.

Quaintness : There is no doubt that the most remarkable feature of Lamb's style lies in his quaintness and in the use of archaic words. He had a great study of the ancient authors. Moreover he was a pictorial essayist. He did not imitate any

other essayist, but it is his own style. He had a love for ancient references and proverbs. In the essay 'Dream Children' he narrates the ruined beauty of the great house and reaches in the history of Roman Emperors.

Poetic Essayist : In the narration of his essays Lamb touches every aspect of heart and emotion. All of a sudden he turns to be sensitive. More often he is serious and finds a tale in the simplicity of things like Wordsworth, His use of figures of speech in the essays compels us to think him as a poetic essayist. Somewhere his use of ancient references is beyond the reach of common readers. His Similes, Metaphors and quotations are far fetched. He adds romanticism to the facts and soon he roars high in the sky. 'Dream Children' is the best example of it.

Personal Essayist : Lamb's essays are autobiographical in both the manners. First, there is no essay which does not expose any fact about Lamb's life. Secondly, his essays throw a light of his own mood and temperament. His personal life was full of griefs. So every essay by him is full of seriousness. Every common reader may understand the facts of Lamb's life presented in his essays. Though he was lifelong bachelor, he depicts his longings to be a father and husband. Imagination, grief, pictorial qualities and his emotions reveal his personal life.

Humour and Pathos : An author is the reflection of his own brain and heart. Lamb had a lot of griefs in his life and basically he was a man of hypochondriac temperament. In the same way he wrote no essay without pathos. Somewhere this pathos is mild and somewhere it reaches to the extremity. Though his essays have humour too, yet it seems that he is trying to laugh to mock the sadness of his life. These two contradictory qualities have been mixed with a perfect skill. He makes the readers smile but at last we sympathize with him. He smiles to deride his misfortunes.

Language : Lamb writes very simple sentences when he is didactic and serious in the narration of facts like Bacon. He uses a lot of dashes and leaves the sentences incomplete when he is sensitive and imaginative. His essays are full of rich Similes. Metaphors and Oxymorons. He breaks big sentences using colons and semicolons. Brackets, too, have been used to a friendly conversation with the readers. His language is serious and humorous. Lamb has chosen different styles for different purposes. It is useless to convey to a single idea of the impression of Lamb's style,

• 4.6. SHORT ANSWER TYPE QUESTIONS

Q. 1. Give a character sketch of Lamb's grandmother Field.

Ans. In *Dream Children's* Lamb tells his imaginary children about his grandmother Field. She lived in a big house in Nosiolt. Although she was only the keeper of the house, she lived in it in such a manner as if she were its owner. Field was a very good and religious woman. She knew all the psalms by heart. Her nature was so sweet that she was loved and respected by all the people. She was very gentle, kind, honest and courageous. In her youth she was regarded as the best dancer in the country. But later she fell a victim to a cruel disease cancer. Cancer bowed her down with pain but it could never bend her good spirits. Field loved all her grand children very much. She used to invite them to the great house during holidays. Although she loved all her grand children, she had a special love for Lamb's brother John Lamb. When Field came to die her funeral was attended by a crowd of all the poor people, and some of the rich people also, of the neighbouring villages. They had come to show their respect to her memory.

Q. 2. Write about the imaginative children in 'Dream Children'.

Ans. There are two imaginary children John and Slice in the story 'Dream children'. The children are imaginary because Lamb has been a bachelor but

wishes to be a father. They are important characters as the whole description goes on for their pleasure. Lamb tells them of the fruits which were forbidden to them. At this John secretly deposited a bunch of grapes which was observed by Alice. But both seemed willing to relinquish them as it was irrelevant for the present. On hearing that Field was the best dancer, the little right foot of Alice plays involuntarily movement Charles Lamb pathetically explains that he was as easy without John Lamb as their uncle John must have been when the doctor took off his limb. At this both the children started crying.

Q. 3. Trace the element of pathos in 'Dream Children'.

Ans. 'Dream Children' is full of pathos. Lamb's grandmother, a courageous and religious woman died a very tragic death due to cancer. Lamb's elder brother John Lamb became impatient in pain and the doctor took off his limb. After his death Charles Lamb missed his kindness and closeness. He too became lame afterwards. The element of pathos is enhanced step by step. He was much in grief at the death of his brother John Lamb. Furthermore, the most pathetic situation comes when the two imaginary children gradually grew fainter to his view and say "we are not of Alice nor of thee". The writer finds himself seated in his bachelor arm chair with his sister where he had fallen asleep.

• 4.7. VERY SHORT ANSWER TYPE QUESTIONS ?

Q. 1. Why do children love to listen stories ?

Ans. Children love to listen stories so that they may stretch their imagination and expand their views about their ancestors.

Q. 2. Who was Field ?

Ans. Field was the grandmother of Lamb.

Q. 3. What is Charles Lamb's elder brother's name ?

Ans. John Lamb.

Q. 4. Who was Elia ?

Ans. Elia was an Italian and a colleague of Lamb at South Sea house where Lamb writes essays in the name of Elia.

Q. 5. What is the name of Lamb's imaginary children ?

Ans. John and Alice.

Q. 6. What was the name of Lamb's beloved ?

Ans. Alice Winterton ?

Q. 7. Who was Bartrum ?

Ans. Bartrum was a pawn-broker whom Lamb's beloved had married.

• TEST YOURSELF

A. Tick the correct option :

1. Charles Lamb is best known for his Essays of :
(a) Elia (b) Old Benchers (c) Field (d) Elia's Adventures
2. Elia is
(a) Main character of the essays
(b) Fen name of Lamb
(c) Co-Author with Charles Lamb
(d) Name of the place on which essay were based
3. Lamb's first publication appeared in the year :
(a) 1798 (b) 1796 (c) 1790 (d) 1786

4. In the essay *Dream Children* Lamb talks about his Grand mother. Her name is :
(a) Marry (b) Maria (c) Fielo (d) Alice
5. Whose partrait did Lamb created in his essay *Elia on the old Benchers*.
(a) Grandmother (b) Father (c) Mother (d) Uncle

ANSWERS

- A. 1. (a) 2. (b) 3. (b) 3. (b) 4. (c) 5. (b)

• DO YOURSELF

1. What qualities of Mrs. Field made her so beloved and respectable ?
2. Why do you think children are interested in the stories of their elders ?
3. Who are his other family members Lamb has refered to in his essay *Dream Children* ?
4. Do such stories effect the nature and behaviour of the children. Give an example to support your answer ?
5. Comment on Charles Lam,b's writing style as an essayist.
6. Where did Fisd live and what was she good at ?
7. What was John's habit ?
8. Who is Bartrum ?
9. Name the imaginary children described by Lab in his Essay ?
10. what do you know of 'Tawdry gilt drawing room' ?

ROBERT LYND : THE PLEASURES OF IGNORANCE

STRUCTURE

- Life and Works of Robert Lynd
- The Pleasures of Ignorance : Text
- Explanations
- Glossary
- Long Answer Type Questions
- Short Answer Type Questions
- Very Short Answer Type Questions
 - Test Yourself

LEARNING OBJECTIVES

After going through this unit you will learn about :

- Robert Lynd : His Life and Works
- The Pleasures of Ignorance : An essay by Robert Lynd
- Explanation and Summary of "The Pleasures of Ignorance"

• 5.1. LIFE AND WORKS OF ROBERT LYND

Robert Wilson Lynd (1879-1949) was an Irish writer, an urbane literary essayist and a strong Irish nationalist.

Life and Career

Robert Lynd was born in Belfast and educated at Royal Belfast Academical Institution, studying at Queen's University. His background was Protestant, his father being a Presbyterian Church Moderator?

He began as a journalist on "The Northern Whig" in Belfast. He moved to London in 1901, via Manchester, sharing accommodation with his friend the artist Paul Henry. Firstly he wrote drama criticism, for "Today", edited by Jerome K. Jerome. He also wrote for the "Daily News" (later the News Chronicle)* being its literary editor from 1912 to 1947. He settled in Hampstead, in Keats Grove near the John Keats house. The Lynds were well known as literary hosts, in the group including J. B. Priestley. They were on good terms also with Hugh Walpole: Priestley, Walpole and Sylvia Lynd were founder committee members of the Book Society, Irish guests included James Joyce and James Stephens. On one occasion reported by Victor Gollancz, Joyce intoned Anna Livia Plurabelle to his own piano accompaniment.

He used the pseudonym Y.Y. (Ys, or wise, you see) in writing for the New Statesman. According to C. H. Rolph's Kingsley (1973), Lynd's weekly essay, which ran from 1913 to 1945, was 'irreplaceable'. In 1941, editor Kingsley Martin decided to alternate it with pieces by James Bridie on Ireland, but the experiment was not at all a success. Lynd died in 1949 and was buried in Belfast City Cemetery.

Works

- *Irish and English* (1908)
- *Home Life in Ireland* (1909)

- *Rambles in Ireland* (1912)
- *The Book of This and That* (1915)
- *If the Germans Conquered England* (1917)
- *Old and New Masters* (1919)
- *Ireland a Nation* (1919)
- *The Art of Letters* (1920)
- *The Passion of Labour* (1920) New Statesman articles
- *The Pleasures of Ignorance* (1921)
- *Solomon in All His Glory* (1922)
- *The Sporting Life and Other Trifles* (1922)
- *Books and Authors* (1922)
- *The Blue Lion* (1923)
- *Selected Essays* (1923)
- *The Peal of Bells* (1924)
- *The Money Box* (1925)
- *The Orange Tree* (1926)
- *The Little Angel* (1926)
- *Dr. Johnson and Company* (1927)
- *The Goldfish* (1927)
- *The Silver Books of English Sonnets* (1927) editor
- *The Green Man* (1928)
- *It's a Fine World* (1930)
- *Rain, Rain, go to Spain* (1931)
- *Great Love Stories of All Nations* (1932) editor
- "Y. Y." *An Anthology of Essays* (1933)
- *The Cockleshell* (1933)
- *Both Sides of the Road* (1934)
- *Tremble to Think* (1936)
- *In Defence of Pink* (1937)
- *Searchlights and Nightingales* (1939)
- *An Anthology of Modern Poetry* (1939) editor
- *Life's Little Oddities* (1941) illustrated by Steven Spurrier
- *Further Essays of Robert Lynd* (1942)
- *Things One Hears* (1945) illustrated by Claire Oldham
- *Essays on Life and Literature* (1951)
- *Books and Writers* (1952)
- *Essays by Robert Lynd* (1959)
- *Galway of the Races - Selected essays* (1990) edited by Sean McMahon

• 5.2. THE PLEASURES OF IGNORANCE : TEXT

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

the colour of the cuckoo. We argue like small boys as to whether the cuckoo always sings as he flies or sometimes in the branches of a tree—whether Chapman drew on his fancy or his knowledge of nature in the lines:

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

This ignorance, however, is not altogether miserable. Out of it we get the constant pleasure of discovery. Every fact of nature comes to us each spring, if only we are sufficiently ignorant, with the dew still on it. If we have lived half a lifetime without having ever even seen a cuckoo, and know it only as a wandering voice, we are all the more delighted at the spectacle of its runaway flight as it hurries from wood to wood conscious of its crimes, and at the way in which it halts hawk-like in the wind, its long tail quivering, before it dares descend on a hill-side of fir-trees where avenging presences may lurk. It would be absurd to pretend that the naturalist does not also find pleasure in observing the life of the birds, but his is a steady pleasure, almost a sober and plodding occupation, compared to the morning enthusiasm of the man who sees a cuckoo for the first time, and, behold, the world is made "new. And, as to that, the happiness naturalist depends in some measure upon his ignorance, which still leaves him new worlds of this kind to conquer. He may have reached the very Z of knowledge in the books, but he still feels half ignorant until he has confirmed each bright particular with his eyes. He wishes with his own eyes to see the female cuckoo—rare spectacle!—as she lays her egg on the ground and takes it in her bill to the nest in which it is destined to breed infanticide. He would sit day after day with a field-glass against his eyes in order personally to endorse or refute the evidence suggesting that the cuckoo does lay on the ground and not in a nest. And, if he is so far fortunate as to discover this most secretive of birds in the very act of laying, there still remain for him other fields to conquer in a multitude of such disputed questions as whether the cuckoo's egg is always of the same colour as the other eggs in the nest in which she abandons it. Assuredly the men of science have no reason as yet to weep over their lost ignorance. If they seem to know everything, it is only because you and I know almost nothing. There will always be a fortune of ignorance waiting for them under every fact they turn up. They will never know what song the Sirens sang to Ulysses any more than Sir Thomas Browne did. If I have called in the cuckoo to illustrate the ordinary man's ignorance, it is not because I can speak with authority on that bird.

It is simply because, passing the spring in a parish that seemed to have been invaded by all the cuckoos of Africa, I realised how exceedingly little I, or anybody else I met, knew about them. But your and my ignorance is not confined to cuckoos. It dabbles in all created things, from the sun and moon down to the names of the flowers. I once heard a clever lady asking whether the new moon always appears on the same day of the week. She added that perhaps it is better not to know, because, if one does not know when or in what part of the sky to expect it, its appearance is always a pleasant surprise. I fancy, however, the new moon always comes as a surprise even to those who are familiar with her time-tables. And it is the same with the coming in of spring and the waves of the flowers. We are not the less delighted to find an early primrose because we are sufficiently learned in the services of the year to look for it in March or April rather than in October. We know, again, that the blossom precedes and not succeeds the fruit of the apple-tree, but this does not lessen our amazement at the beautiful holiday of a May orchard,

At the same time there is, perhaps, a special pleasure in re-learning the names of many of the flowers every spring. It is like re-reading a book that one has almost forgotten. Montaigne tells us that he had so bad a memory that he could always read an old book as though he had never read it before. [I have myself a capricious and leaking memory. I can read *Hamlet* itself and *The Pickwick Papers* as though they were the work of new authors and had come wet from the press, so much of them fades between one reading and another. There are occasions on which a memory of this kind is an affliction, especially if one has a passion for accuracy. But this, is only when life has an object beyond entertainment. In respect of mere luxury, it may be doubted whether there is not as much to be said for a bad memory as for a good one. With a bad memory one can go on reading Plutarch and *The Arabian Nights* all one's life. Little shreds and tags, it is probable, will stick even in the worst memory, just as a succession of sheep cannot leap through a gap in a hedge without leaving a few wisps of wool on the thorns. But the sheep themselves escape, and the great authors leap in the same way out of an idle memory and leave little enough behind. And, if we can forget books, it is as easy to forget the months and what they showed us, when once they are gone. Just for the moment I tell myself that I know May like the multiplication table and could pass an examination on its flowers, their appearance and their order. (Or is it six? I knew for certain last week.) But next year I shall probably have forgotten my arithmetic, and may have to learn once more not to confuse the buttercup with the celandine. Once more I shall see the world as a garden through the eyes of a stranger, my breath taken away with surprise by the painted fields. I shall find myself wondering whether it is science or ignorance which affirms that the swift (that black exaggeration of the swallow and yet a kinsman of the humming-bird) never settles even on a nest, but disappears at night into the heights of the air. I shall learn with fresh astonishment that it is the male, and not the female, cuckoo that sings. I may have to learn again not to call the campion a wild geranium, and to rediscover whether the ash comes early or late in the etiquette of the trees. A contemporary English novelist was once asked by a foreigner what was the most important crop in England. He answered without a moment's hesitation: "Rye." Ignorance so complete as this seems to me to be touched with magnificence; but the ignorance even of illiterate persons is enormous. The average man who uses a telephone could not explain how a telephone works. He takes for granted the telephone, the railway train, the linotype, the aeroplane, as our grandfathers took for granted, the miracles of the gospels. He neither questions nor understands them. It is as though each of us investigated and made his own only a tiny circle of facts. Knowledge outside the day's work is regarded by most men as a gewgaw. Still we are constantly in reaction against our ignorance. We rouse ourselves at intervals and speculate. We revel in speculations about anything at all—about life after death or about such questions as that which is said to have puzzled Aristotle, "why sneezing from noon to midnight was good, but from night to noon unlucky." One of the greatest joys known to man is to take such a flight into ignorance in search of knowledge. The great pleasure of ignorance is, after all, the pleasure of asking questions. The man who has lost this pleasure or exchanged it for the pleasure of dogma, which is the pleasure of answering, is already beginning to stiffen. One envies so inquisitive a man as Jowett, who sat down to the study of physiology in his sixties. Most of us have lost the sense of our ignorance long before that age. We even become vain of our squirrel's hoard of knowledge and regard increasing age itself as a school of omniscience. We forget that Socrates was famed for wisdom not because he was omniscient but because he realised at the age of seventy that he still knew nothing.

• 5.3. EXPLANATIONS

1. We have cuckoo

Explanation. These lines have been taken from the essay 'The Pleasures of Ignorance' written by Robert Lynd. Here he says that every human being is ignorant in one way or the other. He says that we are surrounded by so many things but we take them all for granted. Throughout our life we see so many birds still we don't know their names because we don't pay attention towards it.

2. The Ignorance discovery

Explanation. Here he says that ignorance is not miserable everytime. It helps to discover new facts. Each discovery enhances our knowledge and opens the door for other discoveries. If we start considering ourselves the most knowledgeable person then we will stagnate our growth. Hence a man should always be willing to learn. That is why ignorance is a bliss in disguise.

3. But your and Surprise

Explanation. In these lines the writer says that our ignorance is not confined only to birds. It dabbles in all created things from the Sun and the moon down to flowers i.e., the time we remember the names of the flowers, the natural phenomena but soon we forget. He recollects that once a lady was asking somebody whether the new moon always appears on the same day a of the week then she herself turned down her question by saying. "It is better not to know because it will be a surprise and surprises are always exciting". The writer means to say that we always feel delighted at the various manifestations of nature. When we are ignorant, we feel more delighted.

4. We forget nothing

Explanation. In these lines the writer says that it is ironical that we remain unaware about day-to-day trivial things, but we speculate deeply about life after death. The great pleasure of ignorance is asking questions. The more we ask questions the more we move forward towards heavenly bliss. Asking questions symbolizes humility. But on the contrary the man who starts giving answer or who thinks that he is omniscient restricts his growth. Most of us don't want to be tagged as ignorant being. We feel that we know everything and with the ripening years we have achieved enormous wisdom. We forget that Socrates was famous not for his giant wisdom but for his incident quest for knowledge. He realized at the age of seventy that he is no omniscient, there is still more to know.

• 5.4. GLOSSARY

1. Beech = Beech is a genus of ten species of deciduous trees in the family of Fagaceae, native to temperate Europe, Asia and North America.

2. Elm = Elms are deciduous and semi-deciduous trees comprising the genus ulmus in the plant family Ulmaceae.

3. Thrush = are plump, soft plumaged, small to medium sized birds.

4. Cuckoo = The cuckoos are a family, cuculidae, of near panerine birds.

5. halts = bring or come to a sudden stop

6. quivering = shake or vibrate with a slight rapid motion

7. lvrk = wait in hiding so as to attack someone

8. multitude = a large number

9. sirens = In greek mythology the series were three dangerous bird women, portrayed as sedutress who lived nearby sailors with their enchanting music and voices to shipwreck on the rocky coast of their island.

10. Ulysses = Ulysses is the ancient Greek character .
11. Dabbles = move (one's hand feet) around gently in water
12. Primrose = a wild flower
13. Parism = A distinct with its boon church and clergy
14. Montaigne = Lord Michel E. Ygucm de Montaigne (1533–1593) was one of the most influential writers of the French renaissance known for popularising the essay as a literary reserve and is popularly thought of as the father of modern skepticism.
15. The pickwick papers = is the first novel by Charles Dickens.
16. Affliction = cause pain or suffering to
17. Plutarch = Lucius Mestrius Plutarchus – 46–120 AD, – was a Greek historian, biographer, essayist and middle Platonist known primarily for his parallel lives and Morality.
18. The Arabian Nights : One thousand and one nights is a collection of middle eastern and South Asian stories and folk tales compiled in Arabic during the Islamic golden age. It is often known in English as Arabian Nights, from the first English language edition (1706), which sended the title as 'The Arabian Nights Entertainment'.
19. Shreads and tags = a strip or material that has been cut or torn
20. Geranium = It is a species of flower which are purple in colour
21. Gospel = A forecaste
22. gewgaw = A showy thing
23. Aristotle = (384 BC – 322 BC) was a Greek philosopher.
24. Jowell = Benjamin Jowett (1817 – 1895) was renowned as an influential tutor and administrative reformer in the University of Oxford, a theologian and translation of Plato.
25. Socrates = (469 BC –399 BC) was acclaimed Greek Athenian philosopher.

• 5.5. LONG ANSWER QUESTIONS

Q. 1. Give summary of the essay 'The Pleasures of Ignorance'.

Ans. In the present essay the writer describes the pleasures of ignorance. In the countryside, amidst nature he is amazed at the ignorance of the people regarding their knowledge about objects of nature. People live and die without knowing the difference between the trees of elm and beech. In the modern city life people are ignorant of the birds. It is not that they have not seen birds but they are so feeble in observation that they could not recognize whether chaffinck sings and what is the colour of the cuckoo.

He feels that ignorance is not always pathetic. Due to ignorance we get pleasure of discovery. He says due to ignorance, "every fact of nature comes to us each spring, if only we are sufficiently ignorant", with the dew still on it. We feel more delightful when we have not seen cuckoo even if we have lived half a lifetime. We feel delighted at the spectacle of its seenaway flight, its tail and so on. A naturalist who knows everything about the birds and nature does not find awesome pleasure in observing natural life of birds, but his pleasure is of different type compared to the enthusiasm of an ordinary man who sees the cuckoo for the first time and feels enthusiastic throughout the day. Even though the naturalist knows everything about the bird but still he feels ignorant about many aspects of its life. He wishes to see the female cuckoo laying eggs, a rare spectacle. The discoverers are always in quest of knowledge. They do not have the bliss of ignorance. They

tend to know everything so that layman could avail of that knowledge but there will always be fortune of ignorance waiting for them under every fact they turn up.

Human ignorance is not confined only to cuckoos but it moves gently in every sphere of life from the sun and moon down to the names of the flowers. He recollects that once a lady was asking somebody whether the new moon always appears on the same day of the week then she herself dropped down her question by saying "perhaps it is better not to know, because if one does not know when or in what part of the sky to expect it, its appearance is always a surprise". The writer says that we always feel delighted at the various manifestations of the nature. When we are ignorant then we feel much delighted.

It is a pleasure for the writer to relearn the names of flowers every spring. It is like rereading a book that one has almost forgotten. He says that if bad memory is ignorance then one can go on reading *Plantain* and the *Arabian Nights* throughout one's life because by reading again and again something will definitely stick in the mind. Just as sheep can not jump the hedge without leaving their wool behind in the same way great authors leap out of an idle memory and leave little enough behind. And when we can forget books it is easy to forget the petty things around us. He says that every year in the month of May he learns the names of different flowers but next year he will have to learn all these names again. One more time he will look at nature with awe. He says, "I shall learn with fresh astonishment that it is male and not the female cuckoo that sings", Ignorance is everywhere. The average man uses telephone frequently but he is ignorant of its working. He neither questions nor understands it. Knowledge outside the work is regarded by most of the men showy but futile. We are abound with ignorance but still we persist to fight with it. It is ironical that we remain unaware about the day-to-day ordinary thing, but we speculate about life after death. The great pleasure of ignorance is asking questions. The man who answers begins to stiffen. Most of us don't want to be tagged as ignorant. We feel that we know everything and with the ripening years we have achieved enormous knowledge of everything. We forget that Socrates was famous not for his wisdom but for his incessant quest for knowledge. He realized at the age of seventy that he was not omniscient and there was still more to know.

Ignorance is bliss. It is dynamic through ignorance we dabble in the vast pool of knowledge but when we think that we know everything that stops our growth and makes us static.

Q. 2. Give an estimate of Robert Lynd as an essayists.

Ans. Robert Lynd is one of the greatest essayists of twentieth century. He started his career as a journalist but took great interest in writing literary essays. He was the literary member of the *New Chronicle*. He wrote his essays between 1907 and 1949. He contributed to John O'cordson's weekly from 1942 till his death in 1949. Robert Lynd's essays are collected in the following volumes---'The Pleasures of Ignorance' (1921), 'Collected Essays' (1923), 'The Money Box' (1925), 'The Green Man' (1928) and 'It is Fine World' (1930).

He has written essays on a wide variety of subjects. His essays are the expression of a quietly formed pervasive philosophy of life. The ordinary events of ordinary life supplied him with various themes for his essays.

In critic remarks that just as we have our clothes on a peg, Lynd picked up any petty subject and hung his ideas on it. Lynd's essays are autobiographical in nature. They are based on the reservoir of his memories. He does not aim at preaching a doctrine. He always talks in conversationous tone as if he is talking with his friend.

Lynd is a great humourist. His essays are full of humours. His humour is very typical. It is free from satire. His remarks are witty and he presents himself as a

funny figure. His humour is realistic. He expresses the weakness of the common people but in such a manner that no reader gets agitated.

Humanity and the human behaviour is the theme of his essays. He has left no tradition and superstition in the human behaviour on which he did not write. Being a journalist, he expresses the demerits of humanity so that he may change the human beings for a better way. He uses his own method for it. He could look in every corner of darkness and throw a light of knowledge there. His main purpose to write essay is to amuse the public and lead them for a better world of knowledge and thinking. Thus his main theme belongs to humanity.

Lynd's description is not ideological. He is highly logical in proving his intention to the readers. His style is charming, pleasant and instructive. It is descriptive, reflective and argumentative. His prose is modern through and through. It is free from Latin terms or any other obscure words. There are allusions to authors and literary characters like Kestophanes, Aeschylus etc. His sentences are clean and well balanced. His language is conversational, lucid and clear. He deals with his subject in a systematic and logical manner.

Lynd's essays present a fine combination of deep thoughts and ease of expression. He has a wide experience of the world. He has a high imagination and keen insight into various subjects. Pleasant personal expression and funny anecdotes are an eventual part of his essays. He is the master of language, genial humour and lucid style. He is one of the greatest modern essayists.

• 5.6. SHORT ANSWER TYPE QUESTIONS

Q. 1. Why does the writer feel that it is impossible to take a walk in the company of an average town man ?

Ans. The writer feels that all the people are ignorant of one or the other thing. Thousands of men and women live and die without knowing the difference between a beech and an elm. The writer often goes for a walk and he feels that the continent of ignorance of the people is vast. They are not aware even of the ordinary facts of day-to-day life. It is not that they have not seen the aspects of nature but they are so feeble in their observation that they do not bother about it. In the months of April and May when the environment is filled with different types of flowers and birds, it becomes impossible for the writer to take a walk in the countryside with an average townman because they do not know much about the various shades of nature.

Q. 2. Why is ignorance bliss ?

Ans. According to writer ignorance is bliss because with every discovery we get constant pleasure. If one has not seen cuckoo, throughout his life and suddenly he comes across it, he would feel more delighted as compared to those who have seen cuckoo many times. Ignorance of all sorts is bliss because it gives chance to discover new things in a new way.

Q. 3. Why does the writer find pleasure in relearning the names of the flowers ?

Ans. The writer finds pleasure in re-learning the names of many flowers because it is like re-reading a book that one has almost forgotten. He finds pleasure in re-reading the old books because by reading again and again little shreds and tags stick even in the lost memory. Just as sheep can not jump the hedge without leaving their wool behind in the same way great authors leap out of an idle memory and leave little enough behind.

Q. 4. Write a short note on the prose style of Robert Lynd.

Ans. Robert Lynd is a great modern essayist. He has his own individual and distinctive style of writing essays. Lynd's prose style is familiar but reflective. It is delightful and instructive. Like his total genius his prose style is modern.

Lynd can write on any petty and trivial subject. He deals with everyday common subjects in such a familiar way as an elderly person relates the incidents of his life. An important feature of Lynd's style is that it is autobiographical. His language is lucid, clear and graceful. He deals with the subject in a systematic and logical manner. His sentences are clear and well balanced. Lynd's style has the confidential tone of a personal essayist.

• 5.7. VERY SHORT ANSWER TYPE QUESTIONS

Q. 1. Why is ignorance not altogether miserable ?

Ans. Because every fact that nature brings to us each spring is pleasant if only we are sufficiently ignorant, with the dew still on.

Q. 2. Why does the naturalist feel ignorant ?

Ans. He may have reached the very Z of knowledge; but he still feels ignorant until he has confirmed each fact with his eyes.

Q. 3. Why did the lady not want to know about the phenomenon of the moon ?

Ans. Because if one does not know when it is in what part of the sky, to expect it, its appearance is always a pleasant surprise.

Q. 4. Who was Hamlet ?

Ans. Hamlet was the prince of Denmark.

Q. 5. Who is Ulysses ?

Ans. Ulysses is derived from ulises, the Latin name for Odysseus, a character in ancient Greek literature.

Q. 6. What did Socrates realize at the age of seventy ?

Ans. Socrates realized at the age of seventy that he still knew nothing.

Q. 7. What is the greatest pleasure of ignorance ?

Ans. The greatest pleasure of ignorance is asking questions.

• TEST YOURSELF

A. Tick the correct option :

1. Robert Lynd was educated in
(a) Norfolk (b) Hampstead (c) Belfast (d) Manchester
2. Robert Lynd used the pseudonym
(a) ZZ (b) YY (c) XX (d) KK
3. What makes it impossible to take a walk with an average towns man.
(a) His knowledge (b) immaturity (c) Ignorance (d) Nature of envy
4. Which bird does Lynd again and again refer to; to explain his point.
(a) Cuckoo (b) Tailor Bird (c) Parrot (d) Pigeon
5. Who told Lynd about his bad memory in the essay "The Pleasures of Ignorance"
(a) Priestly (b) Montaigne (c) Klats (d) Holmes

ANSWERS

- A.** 1. (c) 2. (b) 3. (c) 4. (a) 5. (b)

• **DO YOURSELF**

1. Is it possible to overcome the ignorance Robert Lynd is talking about in his essay ? Discuss.
2. What kind of pleasures can one derive by being ignorant in his life ?
3. What can you make out of Lynd's nature as a human being after going through his essay Pleasures of Ignorance.
4. What message is Lynd trying to convey in his essay The Pleasures of Ignorance.
5. Comment on Robert Lynd's writing style ?

*Robert Lynd : The Pleasures of
Ignorance*

6

A.G. GARDINER : A FELLOW TRAVELLER

STRUCTURE

- Life and Works of A.G. Gardiner
- A Fellow Traveller : Text
- Explanations
- Glossary
- Long Answer Type Questions
- Short Answer Type Questions
- Very Short Answer Type Questions
- Test Yourself

LEARNING OBJECTIVES

After going through this unit you will learn about :

- A.G. Gardiner : His Life and Works
- A fellow Traveller : An essay by A.G. Gardiner
- Summary and Explanation of "A Fellow Traveller"

• 6.1. ALFRED GEORGE GARDINER'S LIFE AND WORKS

Alfred George Gardiner (1865-1946) was a British journalist born in Chelmsford, the son of a cabinet-maker and an alcoholic. As a boy he worked at the *Chelmsford Chronicle* and the *Bournemouth Directory*. He joined the *Northern Daily Telegraph* in 1887. In 1899, he was appointed editor of the *Blackburn Weekly Telegraph*. His essays, written under the pen-name **Alpha of the Plough**, were highly regarded.

Editor of the daily news

In 1902 Ritzema was named general manager of the *Daily News*. Needing an editor, he turned to his young protege to fill the role. The choice soon proved a great success; under Gardiner's direction, it became one of the leading liberal journals of the day, as he improved its coverage of both the news and literary matters while crusading against social injustices. Yet while circulation rose from 80,000 when he joined the paper to 151,000 in 1907 and 400,000 with the introduction of a Manchester edition in 1909, the paper continued to run at a loss.

Though close to the owner of the *Daily News*, George Cadbury, Gardiner resigned. From 1915 he contributed to the *Star* under the pseudonym Alpha of the Plough. His essays are uniformly elegant, graceful and humorous. His uniqueness lay in his ability to teach the basic truths of life in an easy and amusing manner. *The Pillars of Society*, *Pebbles on the Shore*, *Many Furrows* and *Leaves in the Wind* are some of his best known writings.

Works

- *Pillars of Society* (1913)
- *Life of George Cadbury* (1923)
- *The life of Sir William Harcourt* (2 vols.) (1923)
- *Portraits and portents* (1926)

- *Many Furrows* (1927)
- *Certain People of Importance* (1929)

• 6.2. A FELLOW TRAVELLER : TEXT

I do not know which of us got into the carriage first. Indeed I did not know he was in the carriage at all for some time. It was the last train from London to a Midland town- a stopping train, an infinitely leisurely train, one of those trains which give you an understanding of eternity. It was tolerably full when it started, but as we stopped at the suburban stations the travelers alighted in ones and twos, and by the time we had left the outer ring of London behind I was alone- or, rather, I thought I was alone. There is a pleasant sense of freedom about being alone in a carriage that is jolting noisily through the night. It is liberty and unrestraint in a very agreeable form. You can do anything you like. You can talk to yourself as loud as you please and no one will hear you. You can have that argument out with Jones and roll him triumphantly in the dust without fear of a counter stroke. You can stand on your head and no one will see you. You can sing, or dance a two-step, or practise a golf stroke, or play marbles on the floor without let or hindrance. You can open the window or shut it without provoking a protest. You can open both windows or shut both. Indeed, you can go on opening them and shutting them as a sort of festival of freedom. You can have any corner you choose and try all of them in turn. You can lie at full length on the cushions and enjoy the luxury of breaking the regulation and possibly the heart of D.O.R.A. herself. Only D.O.R.A. will not know that her heart is broken. You have escaped even D.O.R.A.

On this night I did not do any of these things. They did not happen to occur to me. What I did was much more ordinary. When the last of my fellow-passengers had gone I put down my paper, stretched my arms and my legs, stood up and looked out of the window on the calm summer night through which I was journeying, noting the pale reminiscence of day that still lingered in the northern sky; crossed the carriage and looked out of the other window; sat down, and began to read again. It was then that I became aware of my fellow-traveler. He came and sat on my nose... He was one of those wingy, nippy, intrepid insects that made a tour of the compartment, investigated its three dimensions, visited each window, fluttered round the light, decided that there was nothing so interesting as that large animal in the corner, came and had a look at my neck.

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

It was all in vain. He played with me, openly and ostentatiously, like a skilful matador finessing round an infuriated bull. It was obvious that he was enjoying himself, that it was for this that he had disturbed my repose. He wanted a little sport, and what sport like being chased by this huge, lumbering windmill of a creature, who tasted so good and seemed so helpless and so stupid? I began to enter into the spirit of the fellow. He was no longer a mere insect. He was developing into

a personality, an intelligence that challenged the possession of this compartment with me on equal terms. I felt my heart warming towards him and the sense of superiority fading. How could I feel superior to a creature who was so manifestly my master in the only competition in which we had ever engaged? Why not be magnanimous again? Magnanimity and mercy were noblest attributes of man. In the exercise of these high qualities I could recover my prestige. At present I was a ridiculous figure, a thing for laughter and derision. By being merciful I could reassert the moral dignity of man and go back to my corner with honor. I withdraw the sentence of death; I said, returning to my seat. I cannot kill you, but I can relieve you. I do it.

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

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

• 6.3. EXPLANATIONS

1. There is a pleasant counterstroke.

Explanation. In these lines the author expresses his joy of freedom. He says that being alone in the compartment gives a great sense of pleasure. A person can do anything he likes. He can talk to himself as loud as he can and nobody will listen. One can have argument with some imaginary person and win him absolutely without fear of a counterattack. He means to say that it is bliss to travel all alone in a carriage.

2. He was neck.

Explanation. In these lines the writer says that it is very enjoyable to travel all alone in a carriage. When he was enjoying this pleasure, suddenly he came to know that he was not all alone, some one was present in the compartment but that creature was not human being. It was one of the wingy, nippy insects. The writer says that he made a keen observation of the apartment, investigated its three dimensions, visited can window fluttered round the height but he found that nothing was as interesting as that large animal i.e., the author who was sitting in the corner. The insect came and gave a look towards the neck of the author. Here the author has given the humorous description of the insect.

3. It was all in fellow.

A.G. Gardiner : A Fellow Traveller

Explanation. In these lines the writer says that the insect started irritating him. He executed all sorts of tactics to kill him but all in vain. It appeared to the writer as if it was playing with him openly and ostentatiously. The writer humorously compares the insect with a matador and himself with an agitated but 'the insect, just like skilful matador finessing round an infuriated bull. The insect was enjoying himself but his play disturbed author's peace of mind. The insect was in a mood to play chase game and the writer was the best mate for him, who tasted so good but appeared so helpless and stupid. But suddenly the writer stopped all his chase and started understanding his fellow being. He was no longer an insect now, he emerged out as an huge personality, an intelligent creature that challenged the possession of the compartment on equal terms with the author. In other words the writer means to say that no body should consider himself superior and others inferior. Everybody has its own strengths and weaknesses. So no body should possess the airs of vain pride.

4. Future has made then are not

Explanation. Here the writer says that, he developed a lot of soft feeling towards his fellow traveller i.e., the insect. He was not inferior in any sense rather he had challenged the strength of the writer on equal terms. He says that it was fortune that made them fellow travellers. Both of them interested and entertained each other. The obligation was mutual between them. The writer feels that both of them are equal on the term that they are fellow mortals. He says that all of us live and die on some or other say so in this respect we are equal. The insect does not know anything about his journey i.e., where he will go, whether he will live tonight or die at the hand of some other person. In the same way the writer does not now much about his journey of life. He feels that both of them are like ghosts that are and then are not.

• 6.4. GLOSSARY

1. Eternity = unending time.
2. suburban = an outlying residential district of a city
3. Unrestraint = not restrained or strict
4. Triumphantly = victoriously
5. Hindrance = obstacle
6. Reminiscence = the enjoyable remembering of past events
7. Nippy = quick footed.
8. Dimensions = measurable extent
9. Fluttered = fly unsteadily by flapping their wings quickly and lightly
10. Magnanimity = generosity
11. condemn = express complete disapproval
12. vagrant = a person without a home
13. Nuisance = a thing that causes annoyance
14. Humiliate = to insult
15. Felene = having to do with cats
16. stealthiness = cautious and secretive
17. ostentatiously = showy display which is intended to impress
18. matador = a bull fighter

19. finessing = elegant or delicate skill
20. lumbering = disused articles of furniture that take up space
21. manifest = show or display
22. attributes = regard as belonging to
23. reassert = assert again
24. reprieve = cancel the punishment
25. smack = a sharp blow given with the palm of the hand
26. corpse = dead body
27. Modesty = being humble
28. affection = liking or feeling of fondness
29. mortals = subject to death
30. apparitions = ghosts
31. porter = a person employed to carry luggage
32. dozing = a short sleep
33. seizing = take hold of suddenly
34. leisurely = freely

• **6.5. LONG ANSWER TYPE QUESTIONS**

Q. 1. Summarize the essay 'A Fellow Traveller'.

Ans. 'A fellow Traveller' is one of the finest essays by A. G. Gardiner. This is a light-hearted essay. One day the writer was travelling by train from London to a midland town. The train was a passenger train, earlier it was crowded with passengers but later on the writer remained all alone in the compartment. He felt a sense of freedom and started thinking that being all alone what mischievous things he could do. He says : "..... You can stand on your head and no one will see you. You can sing, or dance two steps, or practise a golf stroke or play marbles on the floor without any hindrance.

But he did not do any of these things. When the last passenger left the compartment he stretched his arms and legs and started looking outside the window. Then suddenly he came to know that he was not all alone in the compartment. One other traveller was also travelling with him and that fellow traveller was none other but a mosquito. He says pungently; "He came and sat on my nose He was one of those wingy, nippy intrepid insects that made a tour of the compartment". The insect inspected the compartment and sat on his neck.

The writer tried to catch him persistently but in vain. He humorously says that he had given him enough warning but 'it' was very stubborn and he could not bear it that is why he condemned it to death. He says, "I condemn you to death. Justice demands it and the court awards it". He did a lot of effort to kill the insect but all efforts went in vain.

The insect appeared to the writer as if it was playing with him. He compares the insect with the skilful matador finessing round an infuriated bull. It appeared as if the insect was enjoying itself by irritating the writer. He says, " He wanted a little sport and what sport like being chased by this huge, lumbering windmill of a creature, who tasted so good and seemed so helpless and so stupid ?" But suddenly his bitter feeling towards the insect changed. It started appearing to him an equally intelligent personality. He says, "how could I feel superior to a creature who was so manifestly my master in the only competition in which we had ever engaged ? He felt that he should again become magnanimous towards it.

When he stopped following mosquito it came and sat on his paper. The writer immediately thought how foolish it is, he can make it a corpse in a fraction of second. But he says he will not do so because, "I have reprieved you, and I will satisfy you that when this large animal says something he means it". He says that now he no more desires to kill it because he has developed an affection for it. The writer has become philosophical and feels that all of us are mortals. The insect is a fellow traveller by destiny. It does not know about its journey nor does the writer know about his own. Every thing in this universe is transient which disappears with the passing of time just like apparitions that are and then are not.

The writer reached his destination and saw that his fellow traveller was fluttering around the lamp. There the writer develops a fellow feeling with an insect. The essay is humorous and philosophical. Here the writer has given the message that no body is superior or inferior. Everyone is mortal hence everybody is same in one way or the other.

Q. 2. Write an essay on A. G. Gardiner as an essayist.

Ans. A. G. Gardiner was an advocate of democratic values and did a lot to improve the public manners and morals. The subject matter of his essays relates to every day affairs of life but he treated that in such a convincing way that people realized its importance.

Gardiner has used simple language to convey his views to the readers. He speaks like a friend to a friend without any air of superiority. He almost takes his reader into confidence and reaches and touches heart very easily. His language looks like the language of every day conversation. He never indulges in verbosity and uses the most appropriate words to convey his idea, in a meaningful way.

Gardiner described small things of life in a very appealing way and introduced a moral in them silently. It is so smooth and effortless that the reader is not able to understand that he is being preached. One can say that he preaches without preaching. He describes an experience of life and logically reaches an influence and the reader has no option but to accept what is being given to him. He is fully convinced and gladly agrees with the author. His essays are sugar-coated capsules. The medicines inside them affect without causing bitterness.

Humour is another charm of Gardiner's essays. It is so simple and delicate that reader enjoys with him from the beginning to the end. The delicate touches he gives make his essays very interesting. The fine thing about the humour of Gardiner is that it is simple, pure, genial and light. He never allows any trace of bitterness to enter his writing. He never attempts to search the weaknesses of others to laugh at them or satirise them. Rather he finds the general weaknesses of the humanity to show how ignorant we are about small things in our life. He makes himself the object of laughter and laughs at himself. He never attacks any individual or personally but shows the humanity its face and laugh at himself. His humour thus, creates the desired effect and adds to the charm of his essays.

The style Gardiner adopted in his essays, is simple and informal. He never assumes the tone of superior peace or scholar. He speaks in a very informal way without any airs. He shows himself to be a friend speaking to a friend in a very personal way. This helps him appeal to the heart of his reader and convey his message. His style serves his purpose fully and is an added charm of his essays.

A. G. Gardiner, thus, is a delightful essayist of the modern age. He carried forward the tradition of the great essayist like Addeias, Steele, Lamb and other personal essayists and took it to perfection. The modern interpretation of essay given by Lucas that a "true essay is more than a novel, a poem, a play or a treatise, is personality translated into print", is fully applicable to Gardiner and his essays.

• 6.6. SHORT ANSWER TYPE QUESTIONS

Q. 1. Why does the author feel that there is pleasure in travelling alone in a carriage ?

Ans. The author feels that there is a pleasure in travelling alone in a carriage because one can do anything he likes. One can talk to oneself loudly without bothering about the presence of others. One can stand on his head and no one will see him. One can sing, or dance a two-step or practise a golf stroke, or play marbles on the floor. One can open both windows or shut both and so on.

Q. 2. What did the author do after the last passenger left the carriage ?

Ans. The author did not do any sort of funny activity when he was all alone in the compartment rather he put down his paper, stretched his arms and legs, stood up and looked out of the window, noted the pale reminiscences of day, sat down and began to read again. Then suddenly he became aware of his fellow traveller.

Q. 3. Who was author's fellow traveller and what did it do ?

Ans. The fellow traveller of the author was one of those wingy, nippy, intrepid insects. It made a tour of the compartment, investigated its three dimensions, visited each window, fluttered around the light, decided that there was nothing more interesting than the author and it started looking at the neck of the author.

Q. 4. Why did the writer begin to enter into the spirit of his fellow traveller?

Ans. The writer began to enter into the spirit of his fellow traveller because it was no longer a mere insect. It was developing into a personality, an individual that challenged the possession of this compartment with him on equal terms. The writer's heart developed soft feeling towards him. His sense of superiority faded. He thought he could not feel superior to a creature which had manifest his intelligence in the only competition in which they had engaged.

Q. 5. Why did the writer think that he should be magnanimous towards his fellow traveller ?

Ans. The writer thinks that magnanimity and mercy are the noblest attributes of man. By implying these qualities he could recover his prestige as a human being, secure in front of his fellow traveller he became a ridiculous figure a thing for laughter and derision but by being merciful he can get back his moral dignity.

Q. 6. Why did the author not kill the insect ?

Ans. The writer did not kill the insect because he no longer desired to kill it rather he developed a sort of affection for it. He feels that it is fortune that made them fellow-travellers. Both of them entertained each other. The obligation is mutual and moreover everyone is mortal. When everybody has to die one day then why killing another mortal ? He feels that through insect life God has taught him the lesson that nobody is inferior or superior. Everything has its own importance. Life is transient so everyone should live to its fullest.

• 6.7. VERY SHORT ANSWER TYPE QUESTIONS

Q. 1. Who is the fellow traveller in the essay "A Fellow Traveller"?

Ans. Insect

Q. 2. What figure of speech did writer use in describing the fellow traveller ?

Ans. Personification.

Q. 3. How was the insect playing with the writer ?

Ans. The insect was playing like a skilful metador finessing round an infuriated bull.

Q. 4. Why the writer feel helpless before the insect ?

Ans. The writer felt helpless because he tried every tactic to kill the insect but all in vain.

Q. 5. Why did the writer address the insect 'foolish fellow' ?

Ans. The writer addressed the insect a foolish fellow because when he left all his tacticts to catch it and returned back to his seat it came and sat on his paper. He felt that the insect had delivered himself into writer's hands.

Q. 6. What, according to writer had made both of them fellow travellers?

Ans. Fortune.

Q. 7. Why did the writer feel that there is something common in their life ?

Ans. The writer felt that the miracle and mystry of life is common in their life because both of them are mortal and both of them do not know much about their journey i.e., life after death.

• TEST YOURSELF

1. Write a comment on A. G. Gardiner's stylistic qualities.
2. Write a comment on the hidden meaning of the essay 'A Fellow Traveller'.

A. Answer the following questions in one line :

1. What was the Fen name of A.G. Gardiner ?
2. Give two most famous works by A.G. Gardiner ?
3. A.G. Gardiner became editor of which two organisations ?
4. In his essay "A Fellow Traveller", Gardiner talks about whom ?
5. Where did Gardiner met his fellow traveller.

B. Tick the correct option :

1. During his journey in the carriage Gardiner was troubled of :
(a) His attendant (b) Poor service
(c) Slow speed of the Train (d) His fellow traveller
2. In the essay Gardiner compares himself to a bull and his companion to a :
(a) Matador (b) Caretaker (c) Fighter (d) elephant
3. What was Gardiner so happy about during his journey
(a) His learned companion (b) His neat and clean carriage
(c) His Loneliness (d) None of these
4. A.G. Gardiner was son of a :
(a) Lawyer (b) Priest (c) Cabinet Maker (d) Writer
5. Which of these is not a work of A.G. Gardiner
(a) Pillars of society (b) Life of George Cadburry
(c) Many Furrows (d) Essays of Elia

ANSWERS

- B.** 1. (d) 2. (a) 3. (c) 4. (c) 5. (d)

• DO YOURSELF

1. Why was Gardiner so happy about his loneliness in the compartment ?
2. Brief such a learned human being why couldn't Gardiner do anything about his troubles ?
3. Summarise the journey of Gardiner with his fellow traveller.

7

ALDOUS HUXLEY : SELECTED SNOBBERIES

STRUCTURE

- Life and Works of Aldus Huxley
- Text : Selected Snobberies
- Explanations
- Glossary
- Long Answer Type Questions
- Short Answer Type Questions
- Very Short Answer Type Questions
 - Test Yourself

LEARNING OBJECTIVES

- After going through this unit you will learn about :
- Aldous Huxley : His Life and Works
 - Selected Snobberies : An Essay by Aldous Huxley
 - Summary and Explanation of "Selected Snobberies"

• 7.1. ALDOUS HUXLEY'S LIFE AND WORKS

Aldous Leonard Huxley was born on July 26, 1894, into a family that included some of the most distinguished members of that part of the English ruling class made up of the intellectual elite. Aldous' father was the son of Thomas Henry Huxley, a great biologist who helped develop the theory of evolution. His mother was the sister of Mrs. Humphrey Ward, the novelist; the niece of Matthew Arnold, the poet; and the granddaughter of Thomas Arnold, a famous educator and the real-life headmaster of Rugby School who became a character in the novel *Tom Brown's*

Schooldays. <http://www.amazon.com/exec/obidos/ASIN/0060901012/somaweb>

Undoubtedly, Huxley's heritage and upbringing had an effect on his work. Gerald Heard, a longtime friend, said that Huxley's ancestry "brought down on him a weight of intellectual authority and a momentum of moral obligations." Throughout *Brave New World* you can see evidence of an ambivalent attitude toward such authority assumed by a ruling class.

Huxley's own experiences made him stand apart from the class into which he was born. Even as a small child he was considered different, showing an alertness, an intelligence, which his brother considered a superiority. He was respected and loved not hated for these abilities, but he drew on that feeling of separateness in writing *Brave New World*. Bernard Marx and Helmholtz Watson, both members of the elite class, have problems because they're different from their peers. Huxley felt that heredity made each individual unique, and the uniqueness of the individual was essential to freedom. Like his family, and like the Alphas of *Brave New World*, Huxley felt a moral obligation—but it was the obligation to fight the idea that happiness could be achieved through class-instituted slavery of even the most benevolent kind.

Another event that marked Huxley was his mother's death from cancer when he was 14. The loss of his mother shortened Huxley's belief in humanity and the happiness one derives from it. Perhaps you can also see the influence of his loss in *Brave New World*. The Utopians go to great lengths to deny the unpleasantness of death, and to find perpetual happiness. But the cost is very great. By denying themselves unpleasant emotions they deny themselves deeply joyous ones as well. Their happiness can be continued endlessly by taking the drug soma by making love, or by playing Obstacle Golf, but this happiness is essentially shallow. Standing in contrast to the Utopians are the Savages on the Reservation in New Mexico: poor, dirty, subject to the ills of old age and painful death, but, Huxley seems to believe, blessed with a happiness that while still transient is deeper and more real than that enjoyed by the inhabitants of London and the rest of the World State.

When Huxley was 16 and a student at the prestigious school Eton, an eye illness made him nearly blind. He recovered enough vision to go on to Oxford University and graduate with honors, but not enough to fight in World War I, an important experience for many of his friends, or to do the scientific work he had dreamed of. Scientific ideas remained with him, however, and he used them in many of his books, particularly *Brave New World*. The idea of vision also remained important to him; his early novels contain scenes that seem ideal for motion pictures, and he later became a screenwriter.

He entered the literary world while he was at Oxford, meeting writers like Lytton Strachey and Bertrand Russell and becoming close friends with D. H. Lawrence, with whom you might think he had almost nothing in common.

Huxley published his first book, a collection of poems, in 1916. He married Maria Nys, a Belgian, in 1919. Their only child, Matthew Huxley, was born in 1920. The family divided their time between London and Europe, mostly Italy, in the 1920s, and traveled around the world in 1925 and 1926, seeing India and making a first visit to the United States.

Huxley liked the confidence, vitality, and "generous extravagance" he found in American life. But he wasn't so sure he liked the way vitality was expressed "in places of public amusement, in dancing and motoring... Nowhere, perhaps, is there so little conversation... It is all movement and noise, like the water gurgling out of a bath—down the waste. Yes, down the waste." Those thoughts of the actual world, from the book *Jesting Pilate*, were to color his picture of the perpetual happiness attempted in *Brave New World*.

His experiences in fascist Italy, where Benito Mussolini led an authoritarian government that fought against birth control in order to produce enough manpower for the next war, also provided materials for Huxley's dystopia, as did his reading of books critical of the Soviet Union.

Huxley wrote *Brave New World* in four months in 1931. It appeared three years after the publication of his best-seller, the novel *Point Counter Point*. During those three years, he had produced six books of stories, essays, poems, and plays, but nothing major. His biographer, Sybille Bedford, says, "It was time to produce some full-length fiction—he still felt like holding back from another straight novel—juggling in fiction form with the scientific possibilities of the future might be a new line."

Because *Brave New World* describes a dystopia, it is often compared with George Orwell's *1984*, another novel you may want to read, which also describes a possible horrible world of the future. The world of 1984 is one of tyranny, terror, and perpetual warfare. Orwell wrote it in 1948, shortly after the Allies had

defeated Nazi Germany in World War II and just as the West was discovering the full dimensions of the evils of Soviet totalitarianism.

It's important to remember that Huxley wrote *Brave New World* in 1931, before Adolf Hitler came to power in Germany and before Joseph Stalin started the purges that killed millions of people in the Soviet Union. He therefore had no immediate real-life reason to make tyranny and terror major elements of his story. In 1958 Huxley himself said, "The future dictatorship of my imaginary world was a good deal less brutal than the future dictatorship so brilliantly portrayed by Orwell."

In 1937, the Huxleys came to the United States; in 1938 they went to Hollywood, where he became a screenwriter (among his films was an adaptation of Jane Austen's *Pride and Prejudice*, which starred the young Laurence Olivier). He remained for most of his life in California, and one of his novels caricatures what he saw as the strange life there: *After Many a Summer Dies the Swan*. In it the tycoon Jo Stoyte tries to achieve immortality through scientific experimentation, even if it means giving up humanity and returning to the completely animal state—an echo of *Brave New World*.

In 1946 Huxley wrote a Foreword to *Brave New World* in which he said he no longer wanted to make social sanity an impossibility, as he had in the novel. Though World War II had caused the deaths of some 20 million inhabitants of the Soviet Union, six million Jews, and millions of others, and the newly developed atomic bomb held the threat of even more extensive destruction, Huxley had become convinced that while still "rather rare," sanity could be achieved and said that he would like to see more of it. In the same year, he published *The Perennial Philosophy*, an anthology of texts with his own commentaries on mystical and religious approaches to a sane life in a sane society.

He also worried about the dangers that threatened sanity. In 1958, he published *Brave New World Revisited*, a set of essays on real-life problems and ideas you'll find in the novel—overpopulation, overorganization, and psychological techniques from salesmanship to hypnopaedia, or sleep-teaching. They're all tools that a government can abuse to deprive people of freedom, an abuse that Huxley wanted people to fight. If you want to further relate his bad new world to the real world, read *Brave New World Revisited*.

In the 1950s Huxley became famous for his interest in psychedelic or mind-expanding drugs like mescaline and LSD, which he apparently took a dozen times over ten years. Sybille Bedford says he was looking for a drug that would allow an escape from the self and that if taken with caution would be physically and socially harmless.

He put his beliefs in such a drug and in sanity into several books. Two, based on his experiences taking mescaline under supervision, were nonfiction: *Doors of Perception* (1954) and *Heaven and Hell* (1956). Some readers have read those books as encouragements to experiment freely with drugs, but Huxley warned of the dangers of such experiments in an appendix he wrote to *The Devils of Loudun* (1952), a psychological study of an episode in French history.

Another work centering on drugs and sanity was *Island* (1962), a novel that required 20 years of thought and five years of writing. Among other things, *Island* was an antidote to *Brave New World*, a good Utopia. Huxley deplored the drug he called soma in *Brave New World*—half tranquilizer, half intoxicant—which produces an artificial happiness that makes people content with their lack of freedom. He approved of the perfected version of LSD that the people of *Island* use in a religious way.

Huxley produced 47 books in his long career as a writer. The English critic Anthony Burgess has said that he equipped the novel with a brain. Other critics objected that he was a better essayist than novelist precisely because he cared more about his ideas than about plot or characters, and his novels' ideas often get in the way of the story. <http://www.amazon.com/exec/obidos/ASIN/006057058X/somaweb>

But Huxley's emphasis on ideas and his skin as an essayist cannot hide one important fact: The books he wrote that are most read and best remembered today are all novels—*Crome Yellow*, *Antic Hay*, and *Point Counter Point* from the 1920s, *Brave New World* and *After Many a Summer Dies the Swan* from the 1930s. In 1959 the American Academy of Arts and Letters gave him the Award of Merit for the Novel, a prize given every five years; earlier recipients had been Ernest Hemingway, Thomas Mann, and Theodore Dreiser.

The range of Huxley's interests can be seen from his note that his "preliminary research" for *Island* included "Greek history, Polynesian anthropology, translations from Sanskrit and Chinese of Buddhist texts, scientific papers on pharmacology, neurophysiology, psychology and education, together with novels, poems, critical essays, travel books, political commentaries and conversations with all kinds of people, from philosophers to actresses, from patients in mental hospitals to tycoons in Rolls-Royces...." He used similar, though probably fewer, sources for *Brave New World*.

This list gives you some perspective on the wide range of ideas that Huxley studied. He also wrote an early essay on ecology that helped inspire today's environmental movement. And he was a pacifist. This belief prevented him from becoming an American citizen because he would not say his pacifism was a matter of his religion, which might have made him an acceptable conscientious objector.

Huxley remained nearly blind all his life. Maria Huxley died in 1955, and Huxley married Laura Archera a year later. He died November 22, 1963, the same day that President John F. Kennedy was assassinated. He was cremated, and his ashes were buried in his parents' grave in England

• 7.2. SELECTED SNOBBERIES

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

Disease-snobbery is only one out of a great multitude of snobberies, of which now some, now others, take pride of place in general esteem. For snobberies ebb and flow; their empire rises, declines, and falls in the most approved historical manner. What were good snobberies a hundred years ago are now out of fashion. Thus, the snobbery of family is everywhere on the decline. The snobbery of culture, still strong, has now to wrestle with an organized and active low-browism, with a snobbery of ignorance and stupidity unique, so far as I know, in the whole of history. Hardly less characteristic of our age is that repulsive booze-snobbery, born of American Prohibition. The malefic influences of this snobbery are rapidly spreading all over the world. Even in France, where the existence of so many varieties of delicious wine has hitherto imposed a judicious connoisseurship and has led to the branding of mere drinking as a brutish solecism, Even in France the American booze-snobbery, with its odious accompaniments—a taste for hard drinks in general and for cocktails in particular, is making headway among the rich, Booze-snobbery has now made it socially permissible, and in some circles even rather creditable, for well-brought-up men and (this is the novelty) well-brought-up women of all ages, from fifteen to seventy, to be seen drunk, if not in public, at least in the Very much tempered privacy of a party.

Modernity-snobbery, though not exclusive to our age, has come to assume an unprecedented importance. The reasons for this are simple and of a strictly economic character. Thanks to modern machinery, production is outrunning consumption. Organized waste among consumers is the first condition of our industrial prosperity. The sooner a consumer throws away the object he has bought

and buys another, the better for the producer. At the same time, of course, the producer must do his bit by producing nothing but the most perishable articles. The man who builds a skyscraper, to last for more than forty years is a traitor to the building trade. The words are those of a great American contractor. Substitute car, boot, suit of clothes, etc., for skyscraper, and one year, three months, months, and so on for forty years, and you have the gospel of any leader of modern industry. The modernity-snob, it is obvious, is this industrialist's best friend. For modernity-snobs naturally tend to throw away their old possessions buy new ones at a greater rate than those who are not modernity-snobs. therefore it is in the producer's interest to encourage modernity-snobbery. Which fact he does do—on an enormous scale and to the tune of millions and millions a year—by means of advertising. The newspapers do their best to help those who tempt them; and to the flood of advertisement is added a flood of less directly paid—propaganda in favour of modernity-snobbery. The public is taught that up-to-buteness is one of the first duties of man. Docile, it accepts the reiterated suggestion, We are all modernity-snobs now.

Most of us are also art-snobs. There are two varieties of art-snobbery—the platonic and the unplatonic, Platonic art-snobbery merely 'take an interest' in art. Unplatonic art-snobs go further and actually buy art. Platonic art-snobbery is a branch of culture-snobbery. Unplatonic art-snobbery is a hybrid or mule; for it is, simultaneously a sub-species of culture-snobbery and of possession-snobbery. A collection of works of art is a collection of culture-symbols, and culture-symbols still carry social prestige. It is also a collection of wealth-symbols. For an art collection can represent money more effectively than a whole fleet of motor cars.

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

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

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

• 7.3. EXPLANATIONS

1. Alas pathetic.

Explanation : These lines have been taken from the essay 'Selected Snobberies' written by Aldous Huxley. Here the author says that all men are snob about something. There is nothing about which we cannot feel snobbish except a few disfiguring diseases like leprosy. Diseases like consumption appear to be very romantic to people. They are snobbish about it. They think that it would be very romantic to die of consumption in the prime of youth like John Keats, the famous romantic poet. They, however, have no idea of the final stages of consumption. The final stages of consumption are horrible. They are not romantic at all. A person who has seen any patient of tuberculosis in the last moments feels both awe and pity at the self pleasing imaginations of these adolescent snobs.

2. For snobberies out of fashion.

Explanation. Here the writer says that the snobberies rise and all those are a large number of snobberies in modern societies. He compares the snobberies with empires. He says that just as historical empires rise and fall, the importance of snobberies increases and decreases in the similar manner. Snobberies are just like historical empires. They have their own areas of influence and followers. A hundred years ago some snobberies were very popular. Today those snobberies are out of fashion, for example earlier it was a matter of pride to have big families today it is a matter of shame.

3. The snobbery history.

Explanation. Here the writer says that the empire of snobberies rises and falls as the empires of history rise and fall. In the past people were proud of their culture although this snobbery still exists. These are people who are ignorant of their culture. Yet they are not ashamed of their ignorance. On the contrary they are proud of it, so the snobbery of culture has to compete with the snobbery of ignorance and indifference to intellectual activities. This snobbery of ignorance and

foolishness is unique in human history. It is a strange characteristic of our age and its example is not found in history.

4. Booze snobbery privacy of open.

Explanation. In these lines the writer speaks about a new kind of snobbery which is known as the booze snobbery. Booze snobbery was the result of prohibition in America. As a result of this snobbery people feel proud of being drunk. Although it is very harmful and hateful, it has been spreading very rapidly all over the world. Now it has a the approval of society. This snobbery has become very respectable in social circles of upper class families. It has become a fashion even if they do not want to be seen drunk in public, they do not mind being seen drunk in private parties. Formerly it was regarded as vulgar. But now it has become fashionable.

5. Modernity snobbery produce.

Explanation. In these lines the writer says that modernity snobbering was not a peculiar characteristic of their age but now it has achieved immense popularity. The reason for modernity snobbery is purely economic. He says that now with the help of modern machinery industrialists are producing more goods than are consumed. A modernity shock throws away various items of daily use as soon as the fashion changes. The discarding of useful articles is a large scale waste but this is however essential for industrial prosperity. The producer makes easily spoilt things so that consumer may buy the new one after throwing away the previous one. The writer remembers an American contractor's words that the tall building should be so built that it may not last for more than forty years. He means to say that manufactured goods must not last long, for if they would, the industries would not earn more profit.

6. Most card

Explanation. In these lines the writer satirizes snobbery. He says that many people are art snobs. Among them some are platonic and others are unplatonic. Platonic art snobs are those who only watch the things of art but unplatonic art snobs are those who not only take interest but also buy that work of art. Sarcastically he compares unplatonic art snobs with mule. Though they don't understand the worth of the piece of art yet they purchase it only to show their prosperity as well as their refined taste. He says that these snobs are mixed breed of culture snobs and possession snobs. He means to say that most of the people are art snob because the work of art carries social prestige. Through them the people can show their prosperity more effectively.

7. The value upto date.

Explanation. In these lines the author says that snobberies are very important for society for they keep the society active. Every snobbery encourages activity. Snobs try to keep themselves ahead in their particular snobbish field. Snobberies of society are like a dog with lots of fleas. Just as fleas don't let a dog sleep in the same way snobberies don't let a world inactive. Every snobbery needs its followers to indulge in some activity. They should always be busy in constant efforts for the sake of their snobbery. He says drastically that snobs don't hesitate to give up their comfort for the sake of their snobbery.

• 7.4. GLOSSARY

- 1. snob = person who despise persons of lower social position.
- 2. Exaggeration = hyperbolic statement
- 3. Mortal = fatal
- 4. Picturesque = attractive

5. Consumption = tuberculosis
6. To fade away = to die peacefully, to within every, reading towards death.
7. Ingenuous = innocent
8. Complacent = pleased with one self
9. Poeticizings = imagining
10. Exasperating = irritating
11. Maladies = diseases
12. Tempered = mixed
13. Ebb and fall = rise and fall
14. Low brownish = unconcerned with intellectual pursuits
15. Repulsive = hateful
16. Booze = liquor
17. Malific = harmful
18. Hitherto = so far
19. Connoisseurship = expert knowledge in matters of taste
20. Brutish = primitive
21. Solecism = a breach of good manners
22. Odious = hateful
23. Unprecedented = unique
24. Skyscraper = high rising building
25. Gospel = manage
26. Docile = easily influenced
27. Reiterated = repeated
28. Platonic = ideal
29. Unplatonic = practical
30. Hybrid = mixed
31. Eccentrics = cynics
32. Stimulate = encourage
37. Flea = an insect
38. Comatose = inactive
39. Perpetually = constantly
40. Out of hand = at once
41. Down right = completely
42. Detest = hate
43. Philistines = persons who do not have any cultural sensitivity or aesthetic taste
44. Hierarchy = classification in graded subdivision
45. Culminates = ends.

• 7.5. LONG ANSWER TYPE QUESTIONS

Q. 1. Summarise Huxley's views on snobberies.

Ans. Aldous Huxley has pointed out many snobberies prevalent in the world. He is very severe on hypocrisy and snobbery. These are the prominent features of

western societies. The materialistic annularity of modern man also comes under the whip of Huxley. In selected snobberies Huxley attacks the modern society for various types of snobberies in it.

All men are snobs about something. All the things in the world, except some diseases like leprosy, can be the objects of snobbery. Disease snobbery is very common among people. There are some attractive diseases like tuberculosis, specially youths. They try to show themselves romantic like Keats, and they seem to wither in the flower of youth. This is because they have never seen the final stages of consumptions. He says, "people who possess sufficient leisure, sufficient wealth, not to mention sufficient health, to go travelling from spa to spa, from doctor to fashionable doctor, in search for cures from problematical diseases (which in so far as they exist at all, probably have their sequence in overeating) cannot expect us to be very lavish in our solicitude and pity".

Disease snobbery is only one of the great multitude of snobberies ebb and flow. Their empire rises and falls in the historical manner. Their importance increases and decreases with the change of time. Booze snobbery is a very popular snobbery of today. It was the product of spherical prohibition. The terrible consequences of this snobbery can now be seen all over the world. Because of this snobbery drinking has got social approval.

Modernity-snobbery is not exclusive to our age. But it never had such an importance as it enjoys today. The reasons for this are simple end of strictly economic character. Due to modern machinery production is outrunning consumption. Producers proper on consumes tendency to buy new things and throw away old ones. The wooden shop is industrialist best friend. Therefore, it is in the producer's interest to encourage modernity snobbery. The public is taught that uptodateness is one of the first duties of man.

Art snobbery is also very popular these day. There are two varieties of art-snobbery-the platonic and the unplatonic. Platonic art snobs merely take interest in art while unplatonic ones buy it. Platonic art snobbery is a branch of culture snobbery. Unplatonic art snobbery is hybrid. It is a subspecies of both culture snobbery and ponenien snobbery.

Snobbery provokes activity. A society in which there are many snobberies can never become inactive. If we regard activity as good itself, we will find all snobberies good. If we regard all activity in world of illusion as bad we will condemn all snobberies but we regard some activities as good and some as bad. Therefore only those snobberies should be approved which stimulate good activities. Individual interest counts much in approving or disapproving a snobbery.

Q. 2. Write a note on the prose style of Huxley ?

Ans. Aldous Huxley was prolific and versatile writer. He wrote in several literary forms e.g., novels, poetry, drama, biography, short stories etc. But the literary form which suited most to his genius was the essay. His essays are very interesting and delightful. The appeal of his essays depends more on his prose style than anything else.

Huxley had a deep penetrating eye and a capacity of indepth analysis. Sometimes he appear a philosopher and fails to sustain the interest of the reader. Naturally he lacks the personal touch as is found in writers like Lucas, Lynd, Gardiner and Priestley but he is remarkable in adding touches of humour whenever he can.

Huxley was one of the greatest satirists of twentieth century. He uses his intellect to satirise contemporary society for the prevalence of various ills in it. Huxley had a rich vocabulary. According to Moody Hovetl, "his vocabulary was

probably richer than that of any other novelist since he had drawn freely on his encyclopedic learning for the rendition of his account of an inexhaustibly complex modern culture in which he had difficulty in finding a meaning."

Huxley's witty but facile, satire is coupled with most telling descriptions. His ironical language is brilliant and vigorous. His own personality comes out here and there, in tones of bitterness; through the tenor of satire and paradoxes. Long sentences show the masterly management of the phrases to give a telling effect.

The essay "Selected Snobberies" is a fine specimen of Huxley's style. It has all the characteristics of his prose style. Huxley begins the essay with an observation. Then he goes on to illustrate his statements feel snobbish about diseases, they can do so for anything. Then he goes on to discuss selected snobberies one by one in a very humorous and satirical manner. Huxley reveals his sharp intellect in the essay. His vocabulary shows his vast scholarship. He has words like low-brownish, solicism, comatose etc. which cannot be understood by an ordinary reader. He uses both short and long sentences.

Q. 3. Aldous Huxley's humour in selected theme of selected snobberies.

Ans. The essay selected snobberies stands third in the last and fourth sections of music at night. The present essay interestingly describes a few chosen kinds of snobberies that come across among men. Huxley counts them one by one and narrates their effects. He begins the essay by saying that 'all men are snob about something'. Actually he wants to say that there is nothing for the men do not feel snobist.

There are a few exceptions to it, human beings do not feel snobbism about leprosy decrease but many adolescents became consumption. He satirically says that "they thought that it would be romantic to fade away in the flower of youth like Keats or Marie Bashjuerawkd". But they have not seen any in the last stage which is "generally a good deal less romantic than the ingenuous young tubercle snobs seem to imagine". People feel snobbish snobberies about these diseases which are not dangerous and which are of the risk.

There are some evil snobberies upon societies like hoze snobby. This foolish snobbery has become now socially permissible. As a result of booze snobbery "well brought up women of all ages, from 15 to 40, to be seen diseases if not in public, at least in the very much tempered privacy of a party".

So far as modernity snobbery is concerned it is the result of identical development. It brings prosperity of manufacturers of consumer goods. Everyone is modernity snob at present. The persons who do not intend to fall in the modernity snobbery are "taught that up-to-dateness is one of the first duties of men".

Huxley now moves on to art snobs who spend money on the collection of rare pieces of art. He sarcastically says that "a collection of works of art is a collection of culture symbols and culture symbols still carry social prestige.

There are other persons who are extremely snobbish a society. They are social references of politicians. They are extremely busy every moment.

They essayist concludes logically the essay by pointing out that snobberies formate activities and so are others good and had according to the activity which they promote. He steers a middle course. He does not condemn all bad but lays down a practical test in trading the worth and significance of some particular shopporn. As he says - "We regard our approval will be given only to such snobbery as excits wheat we regard as the matter activities; the others we shall either tolerate or detest.

Thus selected snobberies is a delightful social soul. The style of essential is simple, clean and clear. The essay defines the various classes of snobberies and

tells how they are affecting the society. The reader is forced to give his views a cool consideration and see the person given them.

Q. 4. Discuss and comment on Huxley's classification of snobberies.

Or Justify Huxley's claim, "All men are snobs about something".

Ans. Huxley comments on the universality of the snobberies saying that all men are snobs about something. Actually, there is nothing on which the human beings do not feel snobbish. There may be exceptions to it but it is clear that the history of the snobberies is very old. He points out several kinds of snobberies prevalent in the world.

Disease-Snobbery : Huxley says that there may be nobody who may feel snobbish on the disease of leprosy. But there are several persons who feel snobbish on the diseases like tuberculoses. Specially youths are fond of it. They try to show themselves romantic like Keats and Mary Bashkirtseff, and they seem to wither in the flower of youth. They feel it romantic that they are great like the above poets. The riches too, seem to show themselves extremely ill and they are to be seen to travel from spa to spa and doctor to doctor for a cure of problematical disease. But unfortunately the last stage of these disease-snobs is pathetic.

Unique Snobberies : Some persons are foolish enough to fall in the strange snobberies. Today, France and America have been drowned in the booze-snobbery. Every person from the age of fifteen to seventy may be seen drunk with the hard wine or cocktails. Even the women have been addict (o it and they are to be seen drunk in the hot tempered privacy of the party. This kind of snobbery has a malefic effect upon society. This foolish act has become now socially permissible.

Modernity-Snobbery : The world is running towards materialism, Every kind of article like clothes, shoes, house and motor car etc. has become the object of snobbery. Every one is modernity snob at present. The sooner a consumer buys new articles, the sooner he throws the old articles away. The producers also try their best to produce the newer things by producing the most perishable items. The persons who do not intend to fail in the modernity snobbery are taught by the producers that up-to-dateness is the first duty of a man.

Culture-Snobbery : The persons who are intellectuals buy the cultural objects of art. Wealthy persons also intend to buy the cultural things because it is a good symbol of prosperity. It is safer investment of money also. There are other persons who do not buy these objects while they merely take pleasure in these objects. Some persons buy the cultural arts only to make a subsistence for the living artists.

Society-Snobbery : There are other persons who are extremely snobbish of society. They are social reformers or politicians. They are extremely busy every moment. They are not expected to take rest like the person who is riding upon the back of the lion. Neither can he dismount nor can he take rest.

To Sum Up : Huxley says that all the snobberies are good, if activity is good, because every snobbery creates activity. A plenty of snobberies is like a plenty of fleas upon a dog. Malefic snobberies are to be avoided. Snobberies like booze and disease are stupidity. We should not remain very far from the good snobberies. Equally we should not be their devotee. We may choose the way which is suitable to us and unharmed to society.

Q. 5. Write a short on Aldous Huxley as an essayist. ,

Or Give the stylistic qualities of Aldous Huxley.

Ans. Aldous Huxley belonged to a family of intellectuals and naturally his sight got a penetration far from the ordinary. His beginning as a journalist gave him a naturally flowing language and a clarity of expression. He wrote novels, essays and some poems also.

Huxley had a deep penetrating eye and a capacity of in depth analysis. Sometimes he appears a philosopher and fails to sustain the interest of the reader. Naturally he lacks the personal touch as is found in writers like Lucas, Lynd, Gardiner and Priestley. But he is remarkable in adding touches of humour whenever he can.

In his famous essay 'Selected Snobberies' he gives a detailed analysis of various types of snobberies. He begins his essay by asserting "All men are snobs about something." This is a sweeping remark and initially does not appear palatable. But he gradually develops his theme and when the reader applies his logic to his own life, he appears logical and convincing. He goes deep into the topic and gives a beautiful analysis. He not only describes various types of snobberies but also the role they play in human life. Suddenly the reader realises that he too is a snob.

The language of Huxley is not that simple or easy to understand. Sometimes he takes a reverse route to reach his destination. But he takes the reader along with him to put in his mind the logic of the situation. The remarkable thing is that he succeeds in achieving his object. This helps in creating an awareness in the mind of the people that they should try to get rid of the vice to feel more natural and comfortable and thus, happy.

Huxley uses a direct style to express his views. He appears sometimes blunt and sweeping in his remarks. He begins the essay 'Selected Snobberies' by declaring that every person is a snob of one thing or the other. Then his analysis presents the full face of snobbery and the reader feels that he fits into it somewhere or the other. His bluntness and directness becomes a virtue and not a weakness.

Thus, Huxley emerges an intellectual who has dealt with the themes related with science and humanity. He does not have the natural flow and charm of the personal essayists but he has proved that even objective analysis of a topic can be made interesting. Humour can be a potential weapon in the hands of an objective essayist also. His sincerity and honesty bring him close to his reader even if he lacks in emotions and subjectivity. This has made him a leading essayist of twentieth century.

• 7.6. SHORT ANSWER TYPE QUESTIONS

Q. 1. What are evil and harmful snobberies ?

Ans. Snobberies have power to stimulate activity. If we regard activity as good then all the snobberies are good. But we regard those snobberies good snobberies which excite better activities and others bad. Some snobberies are harmful such as disease snobbery, culture snobbery and modernity snobbery. Huxley says that disease snobbery, is one, out of a great number of snobberies, which always a few persons are proud of. Collection of works of art is a collection of culture symbols. An art collection can represent wealth more effectively than a good number of motor cars. The writer says that a society with plenty of snobberies is like a dog with plenty of fleas. It is not to become comatose. The modernity snob can never resist from trying to be up to date.

Q. 2. What is modernity snobbery ?

Ans. As a matter of fact man can be snobbish of everything what he possesses. This is the age of materialism. All the commodities have become the objects of

snobbery. The modernity snobs always remain upto date. Consumers buy new articles and throw the old ones away. The modernity snob is industrialist's best friend.

Q. 3. Justify the title of the essay 'Selected snobberies'.

Ans. Modern age is the age of materialism, pomp and show feeling proud of diseases even. Young people feel that it will be romantic, showing themselves to fade away in youth like Keats. Wealthy people who possess everything are snobbish of problematic diseases which probably have their source in overheating. Some are booze snobs. Hard drinks and cocktails are the symbol of prestige for them. Manufacturers teach the people through advertisements and other tactics that to remain up-to-date is the foremost duty of man. All these harmful activities are result of snobberies. But without snobberies society will become inactive. Huxley discards bad snobberies and involves people to stop those. The title is quite appropriate.

Q. 4. What, according to Huxley, is the value of snobberies ?

Ans. According to Huxley, the value of snobberies lies in the fact that all snobberies provoke activity. He says that a society with plenty of snobberies is like a dog with plenty of fleas. (A society in which there are a number of snobberies can never become inactive). Every snobbery requires that its followers have to make continuous efforts. Snobs can never remain inactive. For example a modernity snob always makes efforts to be upto date. If activities are good then snobberies are also good but if all the activities are regarded bad then all the snobberies will be condemned. But we regard some activities good and some bad. Therefore only those snobberies should be approved which stimulate activity. It depends on individual, to approve or disapproving a snobbery. A professional intellectual will approve of culture snobbery while a manufacturer will rank the snobbery of possession above culture snobbery.

Q. 5. Express your views about Huxley style and language ?

Ans. Snobberies pass through a process of ebb and flow. Family snobbery is now on decline due to the growth of population.

The language of Huxley is not that simple to understand. Sometimes he takes a reverse route to reach his destination. But he takes the reader alongwith him to put in his mind the logic of the situation. The remarkable thing is that he succeeds in achieving the object. This helps in creating an awareness in the mind of the people that they should try to get rid of the vice to feel more natural and comfortable and thus happy.

Huxley uses a direct style to express his views. He appears sometimes blunt and sweeping in his remarks. He begins the essay 'selected snobberies' by declaring that every person is a snob of one thing or the other. Then his analysis presents the full face of snobbery and the reader feels that he fits into it somewhere or the other. His bluntness and directness become a virtue and not weakness.

Thus, Huxley emerges an intellectual who has dealt with the themes related with science and humanity. He does not have the natural flow and charm of the personal essayist but he has proved that even objective analysis of a topic can be made interesting. Humour can be a potential weapon in the hands of an objective essayist also. His sincerity and honesty bring him close to his readers even if he lacks in emotion and objectivity.

• 7.7. VERY SHORT ANSWER TYPE QUESTIONS

Q. 1. What is the meaning of 'snobbery' ?

Ans. Snobbery is the quality of regarding oneself superior to others and despising persons who are of lower social position.

Q. 2. What was the cause of booze snobbery ?

Ans. Booze snobbery was the result of American prohibition.

Q. 3. What is the effect of modernity snobbery on trade and industry ?

Ans. Due to modernity snobs industrial development and prosperity go hand in hand.

Q. 4. How many types of art snobs are there ?

Ans. Two—Platonic and unplatonic.

• TEST YOURSELF

A. Tick the correct option :

1. A snop is a person who possesses
(a) Falss Attitude (b) Good character
(c) Irritating nature (d) Charming personality
2. In the concluding sentence of the essay Huxley is mainly talking about :
(a) Consumers (b) Traders (c) Producers (d) Salesman
3. With whom does Huxley compare a society with planty of snobberies:
(a) A Fly (b) A Dog (c) A Cattle (d) Greedy Youth
4. In the essay snobberies have been depicted as :
(a) Garbage lying inthe dustbin (b) Fleas upon a Dog
(c) Fly siting on dirt (d) Characterless people
5. When was Huxley born ?
(a) July 1894 (b) August 1894
(c) July 1896 (d) August 1896

ANSWERS

1. (a) 2. (c) 3. (b) 4. (b) 5. (a)

• DO YOURSELF

1. Organised waste among consumers is the first cordition of our industrial prosperity.
2. The modernity snob is obviously the industrialists best friend.
3. Each hierarchy cirlminates in iits own particular pope.
3. Huxley tries to bring out his anger in his essay selected snobberies. Why do you think Huxley is angry ?
4. What according to huxly has made the industries grow so fast ?
5. Summaries Huxley's views on snobberies ?
6. Classify the snobberies as pointed out by Huxley in his essay.
7. Comment on the title selected snobberies chosen by Huxley ?

8

DR. A.P.J. ABDUL KALAM : PATRIOTISM BEYOND POLITICS AND RELIGION

STRUCTURE

- Life and Works of Dr. A.P.J. Abdul Kalam
- Text : Patriotism beyond Politics and Religion
- Explanation
- Glossary
- Long Answer Type Question
- Short Answer Type Question
- Very Short Answer Type Question
 - Test Yourself

LEARNING OBJECTIVES

After going through this unit you will learn about :

- Dr. A.P.J. Abdul Kalam : His Life and Works
- Journey of Dr. A.P.J. Abdul Kalam as a scientist and as the President of the Country
- Patriotism beyond politics and Religion : An essay by Dr. A.P.J. Abdul Kalam
- Summary and Explanation of "Patriotism beyond Politics and Religion".

• 8.1. A.P.J. ABDUL KALAM'S LIFE AND WORK

Born on 15th October 1931 at Rameswaram in Tamil Nadu, Dr. Avul Pakir Jainulabdeen Abdul Kalam, specialized in Aeronautical Engineering from Madras Institute of Technology. Dr. Kalam made significant contribution as Project Director to develop India's first indigenous Satellite Launch Vehicle (SLV-III) which successfully injected the Rohini satellite in the near earth orbit in July 1980 and made India an exclusive member of Space Club. He was responsible for the evolution of ISRO's launch vehicle programme, particularly the PSLV configuration. After working for two decades in ISRO and mastering launch vehicle technologies, Dr. Kalam took up the responsibility of developing Indigenous Guided Missiles at Defence Research and Development Organisation as the Chief Executive of Integrated Guided Missile Development Programme (IGMDP). He was responsible for the development and operationalisation of AGNI and PRITHVI Missiles and for building indigenous capability in critical technologies through networking of multiple institutions. He was the Scientific Adviser to Defence Minister and Secretary, Department of Defence Research & Development from July 1992 to December 1999. During this period he led to the weaponisation of strategic missile systems and the Pokhran-II nuclear tests in collaboration with Department of Atomic Energy, which made India a nuclear weapon State. He also gave thrust to self-reliance in defence systems by progressing multiple development tasks and mission projects such as Light Combat Aircraft.

As Chairman of Technology Information, Forecasting and Assessment Council (TIFAC) and as an eminent scientist, he led the country with the help of 500 experts to arrive at Technology Vision 2020 giving a road map for transforming India from the present developing status to a developed nation. Dr. Kalam has served as the

Principal Scientific Advisor to the Government of India, in the rank of Cabinet Minister, from November 1999 to November 2001 and was responsible for evolving policies, strategies and missions for many development applications. Dr. Kalam was also the Chairman, Ex-officio, of the Scientific Advisory Committee to the Cabinet (SAC-C) and piloted India Millennium Mission 2020.

Dr. Kalam took up academic pursuit as Professor, Technology & Societal Transformation at Anna University, Chennai from November 2001 and was involved in teaching and research tasks. Above all he took up a mission to ignite the young minds for national development by meeting high school students across the country.

In his literary pursuit four of Dr. Kalam's books - "Wings of Fire", "India 2020 - A Vision for the New Millennium", "My journey" and "Ignited Minds - Unleashing the power within India" have become household names in India and among the Indian nationals abroad. These books have been translated in many Indian languages.

Dr. Kalam is one of the most distinguished scientists of India with the unique honour of receiving honorary doctorates from 30 universities and institutions. He has been awarded the coveted civilian awards - Padma Bhushan (1981) and Padma Vibhushan (1990) and the highest civilian award Bharat Ratna (1997). He is a recipient of several other awards and Fellow of many professional institutions.

Dr. Kalam became the 11th President of India on 25th July 2002. His focus is on transforming India into a developed nation by 2020.

Dr. Kalam is no stranger to hardship and dreaming big. A scientist from a poverty stricken boatman's family, Dr. Kalam dreamt as he widened his knowledge in various areas. He thought and converted his thoughts into actions. His motivating words, "Dream, dream, dream! Conduct these dreams into thoughts and then transform them into action" imbibe confidence in the Indian youth, who are the future of the country.

Dr. Kalam's explains his long-term goal for the nation as, transformation "into a developed nation in 20 years' time". His confidence makes many Indians feel it is possible - this positive mind set which is the first pre-requisite for any success. Dr. Kalam further explains that by transformation, he means "A poverty-free nation, a prosperous nation, and a healthy nation with value systems (in which) our children will live happily." These words of his vividly show the picture of India he has in mind. Not just a technically and economically progressive nation, but one where one's identity is not lost and future generations are secure in themselves

Books by APJ Abdul Kalam

Wings of fire: An Autobiography: APJ Abdul Kalam With Arun Tiwari

2020- vision of the new millennium : APJ Abdul Kalam with YS Rajan

Envisioning an empowered nation: Technology for Societal Transformation:
APJ Abdul Kalam With A Sivathanu Pillai

Ignited Minds: Unleashing The Power Within India- APJ Abdul Kalam

My journey: APJ Abdul Kalam

Developments in Fluid mechanics and space technology: R Narasimha & APJ
Abdul Kalam

The Luminous Sparks : A biography in verse and colours: APJ Abdul Kalam

The Life tree: Poems -A.P.J.Abdul Kalam Painting illustrations by Manav

Gupta

Mission India: A Vision for Indian Youth:A.P.J. Abdul Kalam with Y.S. Rajan

Children Ask Kalam: **Children and A.P.J. Abdul Kalam**

Guiding souls: Dialogues on the Purpose of life : A.P.J. Abdul Kalam with Arun K Tiwari

Indomitable spirit: APJ Abdul kalam

Inspiring thoughts: APJ Abdul kalam

• **8.2. PATRIOTISM BEYOND POLITICS AND RELIGION : TEXT**

I do not care for liberation, I would rather go to a hundred thousand hells, 'doing good to others (silently) like the spring', this is my religion.

Walking has been an essential part of my life. Wherever I go I make it a point to walk five kilometres in the morning. I am particularly attached to seeing the beauty of the sunrise, the light that precedes its arrival and my ears are tuned to the songs that birds sing to welcome the dawning of a new day on this planet. Each time I experience these phenomena—the cool breeze, the singing of the birds and the arrival of the sun—I am filled with awe at how nature brings together all the elements that go into making this moment possible and feel thankful to God.

I have been fortunate in that my work has taken me to very many beautiful places that opened up my mind to the cosmic reality. One such was Chandipur in Orissa.

From Kolkata the distance to Balasore is around 234 km. and Chandipur is 16 km. from the town. The name means the abode of the Goddess Chandi or 'Durga'. The beach here is surely among the finest in India. At low tide the water recedes three kilometres as the tides follow their rhythmic cycle.

The lonely beach, the whispering of tamarisk trees and the cool breeze create a feeling of extraordinary calm. I used to walk on the beach to the mouth of the river Suwarnarekha. The river's vast spread and the bewitching, ceaseless ripples of its water were hypnotic in the effect. It was a feeling as close to bliss as I have ever felt.

We started test-firing our missiles from the Sriharikota Range of ISRO but needed our own missile test range. The Interim Test Range (ITR) was established in 1989 as a dedicated range for launching missiles, rockets and flight test vehicles. A number of missiles of different class including the multirole Trishul, multi-target capable Akash, the anti-tank Nag missile, the surface-to-surface missile Prithvi, and the long-range technology demonstrator Agni have been test-fired from the ITR. Brahmos, the Indo-Russian joint venture set up to develop supersonic cruise missiles has also been tested at this range. The ITR has also supported a number of other missiles such as testing of the multi barrel rocket launcher Hnaka and the piltpless aircraft Lakshya.

The ITR has also been made capable for testing airborne weapons and systems with the help of sophisticated instrumentation. Thrust areas include tracking long-range missiles, air defence missile systems, weapon systems delivered by the Light Combat Aircraft (LCA), multi-target weapon systems and high-acceleration manoeuvrable missiles.

The ITR extends 17 km. along the seacoast where a number of tracking instruments have been deployed along the flight path of the test vehicles. Some of the significant test facilities at the ITR are a mobile and fixed electro-optical tracking system, mobile S-band tracking radar, fixed C-band tracking radar, fixed and mobile telemetry system, range computer, photo processing system, meteorological system and range developed for aiding safety decisions during launch. The ITR is slowly but surely growing into a world-class range.

It was a hot and humid midnight sometime in July 1995. We were going through the results of the fourth consecutive successful flight of Prithvi. People's faces were lit up with success. There was a mood of celebration. More than thirty of us, representing 1,200 hard-working team members, were pondering over the question—what next? Lt. Gen. Ramesh Khosla, Director General Artillery, suggested that the Army needed a flight test on a land range with the accuracy of impact at the final destination within 150 meters. This is called Circular Error Probability (CEP) in technical terms.

We opened a geographical map of India. There were five tiny dots at a distance of 70 to 80 km. from ITR. These are the Wheeler Islands. We could not go to the Rajasthan desert for obvious reasons. The Andaman and Nicobar Islands are far away. At 2.00 a.m. we decided that Wheeler Islands were the right choice for the missile impact test. Now the search for a suitable island started. A helicopter was used to survey the area. Someone proposed asking the fishermen to guide us to the islands.

My two, colleagues, Saraswat and Salwan, drove to a place called Dhamra. From Dhamra, they hired a boat for the day for Rs. 250. By the time they reached the island, it was almost dark. Salwan had carried fruit for eating during the journey but these eventually became their dinner. There was no option but no stay on the island. It was a beautiful night but my friends, neither familiar with the sea nor used to being marooned on a deserted island, spent it rather fearfully—though they won't confess it and claim instead that they enjoyed it. Early the next morning they began their survey of the island, which is about 3 km. long and 800 metres wide. To their surprise, they saw on the eastern side of the island a Bangladesh flag flying atop of a tree with huts nearby. The island was probably frequented by fishermen from the neighbouring country. My friends quickly removed the flag.

Things moved fast thereafter. The district authorities, including forest and environment officers, visited the island. Soon after, I got the Defence Minister's clearance to acquire the islands. The formalities were gone through with the Orissa government and the forest department to transfer the land. I personally met the concerned senior officials to make the file move to the desk of the Chief Minister. I also wrote a detailed letter to the Chief Minister explaining why we needed the islands for DRDO work, specially for use as a range for experimental purposes.

We had already done preparatory work before moving the application. There were typical questions about fishing activity in the vicinity, the disturbance that might be caused to turtle migration and above all the cost of the islands.

Within ten days we got an appointment from the Chief Minister. I had heard a lot about Chief Minister Biju Patnaik, particularly about his days as a pilot and his friendship with President Sukarno. When I entered the Chief Minister's chamber with Maj. Gen. K.N. Singh and Salwan, he welcomed us warmly. To me he exclaimed, 'Oh my friend Kalam, I have followed your work from the time of Dr. Sarabhai to now. Whatever you ask, I will give.' In my presence he signed the Orissa government's decision to give to DRDO all the four islands and said, 'Kalam, I have given the approval you asked for, I know you will use it well. Your mission—the missile programme—is very important to the country. Anything needed from Orissa will be yours.' Then, suddenly, he held me and gave me a very affectionate hug. He said in a demanding tone, 'Kalam, you have to give me a promise and assurance to the nation. The day India makes its own ICBM I shall be stronger as an Indian.' There was silence. I had to respond immediately. Biju Patnaik was a man with a tremendous personality and deeply impressive as a leader too, one whose love for the nation transcended politics. I looked straight into his eyes and said, 'Sir, we will work for your mission. I will discuss your thought in Delhi.'

Some forty years ago, the daredevil Biju Patnaik piloted his Kalinga Airways plane into Jakarta to find Indonesian President Sukarno in the first flush of fatherhood. Sukarno's wife had delivered a baby, and the family was searching for a name for the newborn girl when Bijuda called on them.

Sukarno explained the problem on hand to the visitor from India. Biju Patnaik cast his mind back to the clouds that had greeted the baby's arrival and suggested the Sanskrit equivalent for them. Sukarno's daughter was promptly christened Megawati and thus the daughter of the leader of the world's largest Muslim nation got a Hindu name. For great men, religion is a way of making friends; small people make religion a fighting tool.

Many years later, after several political upheavals, Megawati Sukarnoputri would become first the Vice President and then the President of Indonesia.

Lament, my friend, at the passing away of a generation of politicians with a voice, vision and reach that went far beyond our borders. Lament at our State-sponsored, abnormal and paranoid fixation with a particular country that has blinded us to the rest of the world, including the Third World, which we used to head not so long ago. And weep softly at what we have reduced ourselves to in the comity of nations. For a large country with a billion people, a country with a thriving industry and large pool of scientific talent, a country, moreover, that is a nuclear power, India does not count for as much as it should. In terms of our influence in world affairs, probably no other country is so far below its potential as we are.

After Pokhran II, the West speaks about India and Pakistan in the same breath. Is it not in our national interest to demonstrate to the world that we can think of a world beyond Pakistan, that we are a qualitatively better, more mature and secular country with a greater commitment to the values of democracy and freedom?

During March 2002, I was teaching about 200 final year students : engineering at Anna University and I gave a series of ten lectures on 'Technology and Its Dimensions'. On the final day of the interaction, there was a discussion on Dual Use Technologies. One of the students raised a question.

'Sir, I have recently come across Dr. Amartya Sen's statement that the nuclear weapon test conducted in May 1998 by India was ill conceived. Dr. Amartya Sen is a great economist and a Nobel laureate who is much respected for his ideas on development. A comment from such a personality cannot be ignored. What is your view on his comments?'

'I acknowledge the greatness of Dr. Amartya Sen in the field of economic development and admire his suggestions, such as that thrust should be given to primary education,' I said. At the same time, it seemed to me that Dr. Sen looked at India from a Western perspective. In his view, India should have a friendly relationship with all countries to enhance its economic prosperity. I agree, but we must also bear in mind India's experience in the past. Pandit Nehru spoke in the United Nations against nuclear proliferation and advocated zero nuclear weapons in all the countries. We know the result. One should note that there are more than 10,000 nuclear warheads on American soil, another 10,000 nuclear warheads are on Russian soil and there are a number of them in the UK, China, France, Pakistan and some other countries: The START II and the recent agreements between the USA and Russia only talk about reducing the number of nuclear warheads to 2,000 each and even these agreements are limping. Nobody takes the reduction of warheads in serious terms. There should be a movement by those who are against the May 1998 test in America and Russia or other Western countries to achieve

zero nuclear weapons status. It is essential to remember that two of our neighbouring countries are armed with nuclear weapons and missiles. Can India be a silent spectator?

India has been invaded in the last 3,000 years by a succession of conquerors, including the British, French, Dutch and Portuguese, either to enlarge their territory or to spread a religion or to steal the wealth of our country. Why is it India never invaded other countries (with a few exceptions in the Tamil kingdoms)? Is it because our kings were not brave enough? The truth is Indians were tolerant and never understood the true implications of being ruled by others for generations. But after the long independence struggle when we got our freedom and the country got united and has physical boundaries, is it possible to remain with economic prosperity as the only goal? The only way to show the strength of the country is the might to defend it. Strength respects strength and not weakness. Strength means military might and economic prosperity. The decisions and policies of the United Nations Security Council are dictated by the countries who possess nuclear weapons. How is it we did not get a seat in the Security Council so far but now other nations are recommending that India be made a member?

In this regard, there is another incident I would like to narrate. My friend, Admiral L. Ramdas, who retired as the naval chief, told me that he and a group of people would hold a demonstration before Parliament protesting against the nuclear test carried out in May 1998. I replied to my friend that he and his group should first demonstrate in front of the White House and the Kremlin against the large quantity of nuclear warheads and ICDMs there.

I call to my people to rise to greatness. It is a call to all Indians to rise to their highest capabilities. What are the forces which lead to the rise or fall of nations? And what are the factors which go to make a nation strong? Three factors are invariably found in a strong nation : a collective pride in its achievements, unity and the ability for combined action.

For a people and a nation to rise to the highest, they must have a common memory of great heroes and exploits, of great adventures and triumphs in the past. If the British rose to great heights it is because they had great heroes to admire, men like Lord Nelson, say, or the Duke of Wellington. Japan represents a fine example of national pride. The Japanese are proud of being one people, having one culture, and because of that they could transform a humiliating military defeat into a triumphant economic victory.

All nations which have risen to greatness have been characterized by a sense of mission. The Japanese have it in large measure. So do the Germans. In the course of three decades, Germany was twice all but destroyed. And yet its people's sense of destiny never dimmed. From the ashes of the Second World War, it has emerged a nation economically powerful and politically assertive. If Germany can be a great nation, why can't India?

Unfortunately for India, historic forces have not given a common memory to all communities by taking them back to their roots a millennium down the ages. Not enough effort has been made in the last fifty years to foster that memory.

I had the fortune of learning many of our religions in the country from my childhood, in high school and then onwards for nearly seventy years. One aspect I realize is that the central theme of any religion is spiritual well-being. Indeed it has to be understood that the foundation of secularism in India has to be derived from spirituality.

It is because our sense of mission has weakened that we have ceased to be true to our culture and ourselves. If we come to look upon ourselves as a divided people

with no pride in our past and no faith in the future, what else can we look forward to except frustration, disappointment and despair?

In India, the core culture goes beyond time. It precedes the arrival of Islam; it precedes the arrival of Christianity. The early Christians, like the Syrian Christians of Kerala, have retained their Indianness with admirable determination. Are they less Christian because their married women wear the mangalsutra or their men folk wear the dhoti in the Kerala style? Kerala's Chief Minister, A.K. Antony, is not a heretic because he and his people are part of Kerala's culture. Being a Christian does not make him an alien. On the contrary, it gives an added dimension to his

Indianness. A.R. Rahman may be a Muslim but his voice echoes in the soul of all Indians, of whatever faith, when he sings Vande Mataram.

The greatest danger to our sense of unity and our sense of purpose comes from those ideologists who seek to divide the people. The Indian Constitution bestows on all the citizens total equality under its protective umbrella. What is now cause for concern is the trend towards putting religious form over religious sentiments. Why can't we develop a cultural—not religious—context for our heritage that serves to make Indians of us all? The time has come for us to stop differentiating. What we need today is a vision for the nation which can bring unity.

It is when we accept India in all its splendid glory that, with a shared past as a base, we can look forward to a shared future of peace and prosperity, of creation and abundance. Our past is there with us forever. It has to be nurtured in good faith, not destroyed in exercises of political oneupmanship.

The developed India will not be a nation of cities. It will be a network of prosperous villages empowered by telemedicine, tele-education and e-commerce. The new India will emerge out of the combination of biotechnology, biosciences and agriculture sciences and industrial development. The political leaders would be working with the zeal born of the knowledge that the nation is bigger than individual interests and political parties. This attitude will lead to minimizing the rural-urban divide as progress takes place in the countryside and urbanites move to rural areas to absorb the best of what nature can give in the form of products and wealth.

The most important and urgent task before our leadership is to get all the forces for constructive change together and deploy them in a mission mode. India is a country of one billion people with numerous religions and communities. It offers a wide spectrum of ideologies, besides its geographic diversity. This is our greatest strength. However, fragmented thinking, compartmentalized planning and isolated efforts are not yielding results. The people have to come together to create a harmonious India.

The second vision of the nation will bring about a renaissance to the nation. The task of casting a strong India is in the hands of a visionary political leadership.

• **8.3. EXPLANATION OF IMPORTANT AND DIFFICULT LINES**

1. Each time God

Explanation. These lines have been taken from the essay 'Patriotism Beyond Politics and Religion' written by Dr. A.P.J. Abdul Kalam. In these lines Dr. Kalam shows his love for nature and morning walk. He particularly likes to enjoy the beauty of the sunrise and the light that comes before its arrival. He also loves to listen to the songs that birds sing to welcome the dawn. The cool breeze of the morning is a permanent joy for him. When he experiences this natural scenery his

heart is filled with awe and joy. He thanks God for his unlimited pleasant blessings to human beings.

2. The lonely beach ever felt.

Explanation. Dr. Kalam has visited many places due to his work and these beautiful places opened his mind to the cosmic reality. One such trip was to Chandipur in Orissa. The meaning of Chandipur is the abode of the Goddess Chandi or Durga. The beach near this place is among the first beaches in India. The tamarind trees on the beach provide the cool breeze which creates a feeling of extraordinary calm. The writer used to walk on the beach to the mouth of the river Suwaranrekha. The river was very vast. It created bewitching effect. Ceaseless ripples of its water were hypnotic in their effect. The meeting point of the river and the ocean created an everlasting charm for the writer. He could never forget such a beautiful place.

3. For great men fighting tool.

Explanation. In these lines Dr. Kalam expresses his desire for National Integrity. He says the country is above all politics and religion. It was Biju Patnaik who had named president Sukarno's daughter Megawati and his daughter got Hindu name. He means to say that great men use religion as a means to develop relationship. They take religion in its true spirit. They use it as a means to create integrity among people. On the other hand small people use religion as a tool to create riots and conflicts. Petty politicians use religion to spread hatred and divide people to win votes.

4. For a large as we are.

Explanation. In these lines Dr. Kalam says that India is a large country. It has immense population. It has well developed industrial set up. It has a large pool of scientific talent. India is one of the few nuclear powers in the world. Yet India is not regarded important enough. In world affairs we do not have as much importance as we should have. It is because we are preoccupied with Pakistan. We do not think of anything else except Pakistan. As a result our influence in world affairs is much below our potential. Dr. Kalam feels that we should show to the world that we can think of a world beyond Pakistan.

5. The truth is Prosperity.

Explanation. In these lines Dr. Kalam says that due to its prosperity in the past India had been attacked by a large number of rulers. India; on the other hand never attacked any country. It does not mean that India was weak. It only means that Indians were tolerant. For a long time Indians did not understand the consequences of being ruled by others. But now after a long struggle India received freedom, got united physical boundaries. Now Indians can not remain contented with economic prosperity as the only goal. The only way to show our strength to the world is that we should have the military might to defend our economic prosperity. Strength respects strength and not weakness. Strength means military might and economic prosperity. After nuclear test by India, other countries have recognized India's importance.

6. There was no option enjoying it.

Explanation. The writer along with his two colleagues-Saraswat & Salwan, went to Orissa for some scientific experiments. He had to start test firing of India's missiles from the SrihariKota Range of ISRO but needed his own missile test range. A number of airborne weapons had to be experimented. There they had to seek the permission for these experiments from the Government authorities.

His two friends Saraswat and Salwan went to Dharma and from that place they hired a boat to reach the island. When they arrived there, it was night. They

had to take their dinner of local fruits and passed their night there. The writer enjoyed the place very much and for him the night was very beautiful. But his friends were unfamiliar with the sea. They had never been on a deserted island in their life, therefore, for them the night was very fearful. They could not enjoy the beauty of the island.

7. Kalam, I have given to the Nation.

Explanation. The writer and his two friends went to the chief minister of Orissa to give them the permission to experiment their missiles. The district authorities, including forest and environment officers, visited the island. Soon after, he got the Defence Minister's clearance to acquire the islands. The formalities were gone through with the Orissa government and the forest department to transfer the land.

The writer explained the Chief Minister the need of lands for DRDO. He had already done preparatory work before moving the application. Biju Patnaik, who was a great friend of President Sukarno, welcomed the writer and his friends in his chamber. He sanctioned his application and wished that his missile programme should be successful. He promised him to support him in every way for the national cause. The writer appreciated the generosity of the Chief Minister and was very much impressed with his tremendous personality.

• 8.4. GLOSSARY

1. Precedes = comes or goes before
2. Phenomena = natural scene
3. Breeze = soft and gentle wind
4. Awe = respect combined with fear
5. Cosmic = of the whole universe
6. Recedes = go back
7. Rhythmic = musical
8. Bewitching = charming
9. Ceaseless = continuous
10. Bliss = heavenly joy
11. Venture = undertaking
12. Supersonic = having a speed greater than that of sound
13. Cruise missile = low flying, self guided missile
14. Thrust areas = areas of special emphasis
18. High acceleration = high speed
19. Manoeuvrable = controllable
20. Deployed = used
21. Electro-optical tracking system = system to trace the electro-magnetic waves by optical method
22. Telemetry = measurement of distance without using instruments
23. Heterological = countered with earth and environment
24. Marooned = left
25. Vicinity = surrounding area
26. Paranoid = suffering from mental disorder marked by fixed delusions, e.g., of presecution.

27. Comity of nations = friendly recognition, shown by one nation, of the laws of other nations

28. Lord Nelson = Viscount Horatio Nelson (1758-1805) was an English admiral. He joined the navy in 1770. In the revolutionary war against France he lost the sight of his right eye (1794) and lost his right arm (1797). He became nations hero and rear admiral, after the victory off Cape St. Vincent, Portugal.

29. Duke of Wellington = Arthur Wellesley Wellington (1769-1852) was the first duke of Wellington, born in Ireland, he was a British soldier and Tory politician. He defeated Napoleon Bonaparte at Waterloo (1815) and was a member of the congress of Vienna. He was prime minister of England during 1820-30.

30. Heretic = holder of an unorthodox opinion; a person believing in practising principles contrary to established doctrine.

31. One-upmanship = have advantage over others : be one step ahead of others

32. Renaissance = rebirth, revival.

• 8.5. LONG ANSWER TYPE QUESTIONS

Q. 1. Give a critical note on the views of A.P.J. Abdul Kalam on patriotism, politics and religion.

Ans. Dr. A.P.J. Abdul Kalam is undoubtedly the father of Indian Missile Programme. He is not only a great scientist but also a visionary writer. He has written many poems and articles. In this present essay he imagines developed and prosperous India.

Dr. Kalam is a great lover of nature. He loves to watch sunrise and to listen to the chirping of birds. At this time he enjoys divine pleasure. He says, "Each time I experience these phenomena – the cool breeze, the singing of the birds, and the arrival of the sun – I am filled with awe at how nature brings together all the elements that go into making this moment possible and feel thankful to God".

Kalam feels fortunate to visit beautiful places of India which open and cool up his mind to cosmic reality. Chandipur in Orissa is one such place.

The beach here is the most beautiful in India. He poetically describes the natural beauty of the beach, "The lonely beach; the whispering tomarrisk trees and the cool breeze create a feeling of extraordinary calm". The famous river of Chandipur is Suwarnarekha. It has hypnotic beauty.

Kalam is the missile man. He has to credit the invent a number of missiles like — Trishul, Akash, Nag, Prithvi etc. He gives a detailed account of test – firing various missile including Prithvi to underline the fact that a number of Indians belonging to different religions and castes were working on this mission to make India strong. Dr. Kalam also refers to his meeting with the then Orissa. Chief Minister Biju Patnaik and the latter's concern for India's security. He says that after giving approval. Biju Patnaik said to him in a demanding tone "Kalam I have given the approval, you asked for, I know you will use it well. Your mission, the missile programme is very important to the country. Any thing needed from Orissa will be yours" Kalam you have to give me promise and assurance to the nation".

The author describes that Biju Patnaik was a man with a tremendous personality. He had a close relationship with president Sukarn of Indonesia. It was he who had named Sukarna's daughter Meghawati. Thus the daughter of the leader of world got a Hindu name. Dr. Kalam says, "For what men, religion is a way of making friends : small people make religion a fighting tool".

Dr. Kalam considers Pokhran test reasonable and he doesn't agree with Amartya Sen who said that India's nuclear test in May 1998 was ill conceived. He says that "In his view India should have a friendly relationship with countries to enhance its economic prosperity. I agree, but we must also bear in mind India's experience in the past..." One should note that there are more than 10000 nuclear warheads on American soil, another's on Russian soil ... It is essential to remember that two of our neighbouring countries are armed with nuclear weapons and missiles. In such condition India can't be a silent spectator". He declares that today Indian can't remain contented with economic prosperity as their only goal. Kalam says, "the only way to show the strength of the country is the might to defend it. Strength respects strength and not weakness". By strength he means military might and economic prosperity. After nuclear test by India, other countries have recognized India's worth.

Kalam calls all Indians to rise to greatness. There are three factors which are very necessary to make a strong nation — (1) a collective pride in its achievements (2) unity and (3) The ability for combined actions. The people of a nation should be thankful for the great heroes of their country because with their farsightedness they could be able to get great adventures and triumphs in the past. But unfortunately all the Indians don't share a common memory of which they should be proud.

According to Dr. Kalam "the central theme of any religion is spiritual well being Indeed the foundation of secularism in India has to be derived from spirituality". In the absence of sense of mission Indians ceased to be true to their culture.

Dr. Kalam feels that the greatest danger to the unity of India comes from those ideologists who want to divide people. There is a dangerous trend towards putting religious form over religious sentiments. The author says that "we should develop a cultural not religious context for our heritage that serve to make Indians of united. Today we need a vision for the nation which can bring unity".

The developed India of Dr. Kalam's dream will be a nation of prosperous villages. He says that at the present time the vision of life for the Indians is to bring true unity in diversity. Developed India will not be a nation of cities. It will be a network of prosperous villages empowered by tele-medicine, tele-education and e-commerce. The new India will emerge out of the combination of biotechnology, biosciences". He advises, "the people of this country should come together to create this country a harmonious one. This unity in diversity will bring about a renaissance to the nation".

Q. 2. Write a critical note on the prose style of A.P.J. Abdul Kalam.

Ans. Introduction : President A.P.J. Abdul Kalam is a spiritualized scientist He is a Karmayogi. Basically he is a scientist and therefore, his style is also full of scientific references. His prose is very simple and lucid. His prose style is not literary but it is the description of his scientific experiences and his travelling description which he has made in his life in his country and abroad. His style is like-table talk which is very polite and conversational. He writes even the deeper scientific subjects in a very easy style,

Simple and attractive style : The writer is a great scientist but his style is free from difficult words. Some critics keep his style in the class of Pt. Nehru who himself was a science graduate. It is descriptive and argumentative. It has Hashes of wit and tinges of humour. It is delightful and instructive. It is modern from every point-of-view.

Subject Matter : The writer has written two types of essays. They are either on his scientific experiments or on his travelling experiences. He has described his

missile experiments in the first category of his essays. In the second one he travelled widely not only in his land but also abroad. He is in the habit of using a diary and notes-down his experiences in it. When ever he is at leisure he gives his experience into an article or essay. The following lines are a good example of his prose style.

"A number of missiles of different class including the multi-role Trishul, multi-target capable Akash, the anti rank Nag missile, the surface-to surface missile Prithvi, and the long-range technology demonstrator Agni have been test-fired from the ITR. BrahMos, the Indo-Russlan joint venture set up to develop supersonic cruise missile has also been tested at this range."

Lover of Nature : The writer is a great lover of nature. In his every essay he describes the beautiful and attractive lands of nature. He was born and brought up on the side of an ocean and therefore, we find in his essays the beautiful descriptions of beaches, mountains and rivers. Another prominent feature of his style is that he is a blend of descriptive and argumentative elements and so beautiful is the fusion of these two things that we never know when one is left and the other is taken up. Generally arguments are derived from illustrations. In his essay, "Patriotism Beyond Politics And Religion" he has given a beautiful description of nature —

"Walking has been an essential part of my life. When ever I go I make it a point to walk five kilometres in the morning, I am particularly attached to seeing the beauty of the sun-rise, the light that precedes its arrival and my ears are turned to the songs that birds sing to welcome the dawning of a new day on this planet. Each time I experience these phenomena. The cool breeze, the singing of the birds and the arrival of the sun- I am filled with awe at how nature brings together all these elements that go into making this moment possible and feel thankful to God."

Conversational Style : His language is of a particular kind. It is conversational. We find him talking to us as a friend. He introduces his statements with short phrases, which are sometimes found in the middle of a sentence too. Sometimes he writes long sentences but can easily follow them because he breaks them into parts with punctuation. The short sentences between long sentences make things easy for the readers. He also uses different kinds of sentences. All these things save his style from being dull.

Conclusion : Abdul Kalam is a science scholar. He is a missile man. He is not a regular prose-writer nor is he a literary man like Addison, Steele and Stevenson. He has given his experiences in the shape of an article or essay. By profession he is a man of science but by heart he is a literary man. And so his style is full of several good qualities.

• 8.6. SHORT ANSWER TYPE QUESTIONS

Q. 1. What is Dr. Kalam's vision of a strong India ?

Ans. Dr. A.P.J. Abdul Kalam is the undisputed father of India's missile programme. Kalam is a prolific writer with a vision. In the present essay he gives his vision of a developed and strong India. He says that we should develop a cultural not religious context for our heritage that serves to make Indians of us all. Today the quietest need is patriotism.

According to Dr. Kalam India should be accepted by all in splendid glory with a shared past as a base. Only then we can look forward to a shared future of peace and prosperity of creation and abundance. Our past is there with us forever. It

should be witnessed in good faith, not destroyed in exercise of political one manship.

The developed India will be a network of prosperous villages which will have the facilities of tele-education, tele-medicine and e-commerce. India will emerge out of the combination of bio-technology, biosciences and agricultural sciences and Industrial development. The political leaders will realize that the nation is bigger than individual interests and political parties. Program will take place in villages and people will move from urban areas to rural areas.

According to Dr. Kalam, the most important task before our leadership is to get all the force for constructive change together and deploy them in the build up of the nation mode. India is a country of one billion people with diverse religions and communities. They have different ideologies. All the people of different ideologies have to come together to create a harmonious India. The task of building a strong India is in the hands of a visionary political leadership.

Q. 2. What harm has India's fixation with Pakistan done to India ?

Ans. Dr. Kalam regrets India's abnormal fixation with a particular country that has blinded us to the rest of the world. As a result of this India has lost its importance in the world for a large country with billion of people, a country with a thriving industry and a large pool of scientific talent, a country that is a nuclear power, India does not count for as much as it should. In world affairs India does not possess as much importance as it should have. Dr. Kalam feels that India should demonstrate to the world that we can think beyond Pakistan.

Q. 3. What is the role of religion and culture in bringing about national unity ?

Ans. According to Dr. Kalam spiritualism is the essence of any religion. The foundation of secularism in India has to be derived from spirituality. In the absence of a sense of mission there is no true culture. Indian culture is timeless. People of different religions have enriched it while retaining their Indianness with admirable determination.

The greatest danger to our unity comes from those ideologists who want to divide the people. There is a dangerous trend towards putting religious form over religious sentiments. The author says that we should develop a cultural – not religious context for our heritage that serves to build Indian. Today we need a vision for the nation which can bring unity.

Q. 4. What is Dr. Kalam's vision of a developed India ?

Ans. The developed India of Dr. Kalam's dream will be a nation of prosperous villages. The benefits of science and technology will reach every Indian. The political leaders will realize that the nation is bigger than individual interests and political parties. Our leadership should get all the forces for constructive change together and deploy them in building India. All the people of different ideologies have to come together to create a harmonious India. It will bring about a Renaissance to the nation. The task of building a strong nation is in hands of visionary political leadership.

Q. 5. Write a critical note on the prose style of Dr. A.P.J. Abdul Kalam.

Ans. Dr. A.P.J. Abdul Kalam is the missile man of India. To him goes the credit of designing, developing and launching various types of indigenous missile like multi-role, Trishul, multi-target capable Akash, the antitank Nag missiles, the surface to surface missile Prithvi and the long range technology demonstration Agni. His prose style is not literary but it is an account of his scientific experiences and travels that he has made in the country and abroad. His style is like table-talk

which is very polite and conversational. He writes even the deeper scientific subjects in a very easy style.

The writer is a great scientist but his style is free from difficult words. It is descriptive and argumentative. It has flashes of wit and tinges of humour. It is delightful and instructive. It is modern from every point of view.

Dr. Kalam's prose style is descriptive. The writer is a great lover of nature. As the essay opens he gives a long description of enjoying the beauty of nature during his morning walks on the sea beach in Chandipur in Orissa. "The lonely beach, the whispering of tamarind trees and the cool breeze create a feeling of extraordinary calm. "I used to walk on the beach to the mouth of the river Suwarnarekha. The river's vast spread and the bewitching, ceaseless ripples of its water were hypnotic in their effect. It was a feeling as close to bliss as I have ever felt." Dr Kalam's style is not only descriptive it is also argumentative. Dr Kalam is not only a missile man but also a think tank. In the present essay he argues that we should develop a cultural not religious context for our heritage that serves to make Indians of us all.

As Dr Kalam is a great scientist his style is full of scientific terms and references. In the present essay he uses many scientific terms like Interim Test Range (ITR), supersonic cruise missile high acceleration, manoeuvrable missiles, electro-optical tracking system, mobile S Band tracking radar, telemetry system and so on. Despite the use of such scientific and technical terms, Dr. Kalam's style is not difficult. We can understand the author's views on patriotism without going into the depth of these terms. Dr. Kalam's prose style is very simple and lucid. He can write even on scientific and complex subjects in a very simple language. His style is conversational. Dr. Kalam is not only a scientist but also a teacher. His tone is instructive and educative. Sometimes he directly addresses the reader. For example : "Lament my friend, at the panning away of a generation of a politicians with a voice, vision and reach that went far beyond our bodies".

Abdul Kalam is a science scholar. He is a missile man. He is not a regular prose writer nor is he a literary man like Addison, Steele. He has given his expression in the shape of an article or essay. By profession he is a man of science but by heart he is a literary man. And so his style is full of several good qualities.

• 8.7. VERY SHORT ANSWER TYPE QUESTIONS

Q. 1. What is Abdul Kalam's advice to the young generation of India ?

Ans. Kalam advises young generation to dream and dream and after those dreams into action.

Q. 2. What is Abdul Kalam's dream India ?

Ans. Dr Kalam's dream India is prosperous, secure and having rightful place in the world.

Q. 3. What three words Dr. Kalam has defined in the present essay ?

Ans. Patriotism, politics and religion.

Q. 4. Which islands were selected for the missile impact test ?

Ans. Wheeler islands.

Q. 5. Who went to survey the wheeler island ?

Ans. Saraswat and Salwan.

Q. 6. Who was Biju Patnaik ?

Ans. Biju Patnaik was the chief minister of Orissa.

Q. 7. Who was Sukarno ?

Ans. Sukarno was the president of Indonesia.

Q. 8. What does ICBM stand for ?

Ans. Inter Continental Ballistic Missiles.

Q. 9. What are the three factors found in a strong nation ?

Ans. The three factors found in a strong nation are collective pride in its achievements, unity and the ability for combined action.

Q. 10. Name two countries which according to Dr. Kalam are great.

Ans. Germany and Japan.

• **TEST YOURSELF**

A. Tick the correct option :

1. Dr. A.P.J. Abdul Kalam has been given the title of
(a) Missile Man (b) Father of Nuclear weapon
(c) Both (d) None of these
2. Kalam envisions a developed India by the year :
(a) 2030 (b) 2025 (c) 2040 (d) 2020
3. Dr. Kalam became president of the Country in the year :
(a) 2001 (b) 2002 (c) 2003 (d) 2004
4. Which of the following books is not written by Dr. Kalam ?
(a) Ignited Minds (b) India 2020
(c) Guiding souls (d) Developed India
5. Kalam sees developed India as network of :
(a) Connected Cities (b) Learned Professionals
(c) Prosperous villages (d) Urbarrised states

ANSWERS

1. (a) 2. (d) 3. (b) 4. (d) 5. (c)

• **DO YOURSELF**

1. What are the factors for a strong nation as described by Kalam ?
2. What are the views of the writer about religion and culture ?
3. What should be the goal of nation builders the develop their country ?
4. Why does Kalam emphasize so much on the youth of the country ?
5. How has Dr. Kalam contributed to our nation as a scientist ? Summarise his achievements ?