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DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION

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British Prose

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BRITISH PROSE (SEMESTER III)

- UNIT I** Francis Bacon: “Of Ceremonies and Respects” from *The Essays*
Matthew Arnold: The Study of Poetry
Oliver Goldsmith: “Beau Tibbs, His Character and Family” from *Citizen of the World* (Letter 54)
- UNIT II** Jonathan Swift: The Battle of the Books
Charles Lamb: A Dissertation Upon Roast Pig
John Ruskin: “Of Queens’ Gardens” from *Sesame and Lilies*
(Lecture II – Lilies)
- UNIT III** Joseph Addison: “Sir Roger De Coverley’s Sunday” from *The Spectator*
William Hazlitt: “The Indian Jugglers” from *Table Talk*
Alfred George Gardiner: “On Being Tidy” from *Windfalls*
- UNIT IV** E.M. Forster: “What I Believe” from *Two Cheers for Democracy*
Virginia Woolf: The Duchess of Newcastle
George Orwell: Bookshop Memories
- UNIT V** Viscount Grey: The Pleasure of Reading
Gerald Durrell: Vanishing Animals
John Stuart Mill: On the Equality of Sexes

PRESCRIBED TEXTS:

<http://www.authorama.com/essays-of-francis-bacon-52.html>
<http://www.authorama.com/essays-of-francis-bacon-14.html>
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R.W. Jepson. *Essays by Modern Writers*. Longmans, Green and Co., 1963.
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UNIT I

FRANCIS BACON: “OF CEREMONIES AND RESPECTS”

About the Author:

Francis Bacon (1561–1626) was an English philosopher, statesman, scientist, and author who played a key role in the development of the scientific method. Born in London, Bacon pursued a distinguished career in law and politics, eventually serving as Lord Chancellor under King James I. He is best known for his advancement of empiricism and the inductive method in natural philosophy, advocating for the systematic observation of phenomena as the basis for scientific inquiry. Bacon’s influential works, including “*Novum Organum*” and “*The Advancement of Learning*,” laid the groundwork for modern scientific thinking, emphasizing the importance of experimentation and skepticism. Despite his contributions to philosophy and science, Bacon’s political career ended in disgrace due to charges of corruption, but his intellectual legacy remains profound.

Summary:

Francis Bacon’s essay “Of Ceremonies and Respects” is part of his collection of essays known as “*Essays or Counsels, Civil and Moral*.” In this essay, Bacon explores the nature and significance of ceremonies and social customs, as well as the importance of showing respect and deference to others. Bacon begins by acknowledging the ubiquity of ceremonies in human society, noting that they play a crucial role in shaping social interactions and maintaining order. He suggests that ceremonies serve as a form of social lubricant, smoothing the rough edges of human relationships and facilitating communication and cooperation among individuals.

However, Bacon also cautions against the excessive reliance on ceremonies, warning that they can easily degenerate into empty rituals devoid of meaning or significance. He argues that ceremonies should serve a practical purpose, helping to reinforce social bonds and promote harmony within society. When ceremonies become mere pomp and display, they lose their effectiveness and may even breed resentment and discord. In addition to ceremonies, Bacon emphasizes the importance of showing respect and deference to others. He suggests that respect is essential for maintaining social order and preventing conflicts and misunderstandings. Bacon advocates for a balance between humility and self-respect, cautioning against both excessive deference and arrogant pride. Bacon also explores the role of respect in different social contexts,

such as the workplace, the family, and the public sphere. He argues that respect should be accorded to individuals based on their social status, achievements, and character, rather than arbitrary factors such as wealth or lineage.

In conclusion, Francis Bacon's essay "Of Ceremonies and Respects" offers valuable insights into the role of ceremonies and social customs in human society. He highlights the importance of ceremonies as a means of fostering social cohesion and cooperation, while also cautioning against their excessive use. Bacon also emphasizes the importance of showing respect and deference to others, arguing that these qualities are essential for maintaining harmonious relationships and promoting social order.

MATTHEW ARNOLD: "THE STUDY OF POETRY"

About the Author:

Matthew Arnold (1822–1888) was a prominent English poet, critic, and cultural commentator of the Victorian era. Born into a distinguished literary family, Arnold initially pursued a career in education, becoming an inspector of schools. However, he is best remembered for his contributions to literature and criticism. Arnold's poetry, characterized by its reflective and elegiac tone, often explores themes of modernity, spirituality, and the decline of faith in an increasingly secular society. As a critic, Arnold championed the notion of "sweetness and light," advocating for the pursuit of culture and intellectual refinement as a means to address societal issues. His critical works, such as "Culture and Anarchy" and "Essays in Criticism," profoundly influenced the intellectual discourse of his time and beyond, shaping the Victorian understanding of literature and its role in society.

Arnold was a leading critic of the nineteenth century. His publications included detailed critiques and comments on cultural and social concerns, religion, and education. He was the first critic to raise problems in the setting of modern industrial civilization. He was a humanist who believed that man in industrial civilization was doomed to a mechanised existence with broken spiritual and moral sensibilities. He criticised the nineteenth-century bourgeoisie's narrow business objectives, as well as their obsession with utilitarianism and reason. He rejected the prevailing scientific attitude and positivism of the day. Arnold's main interest was the issue of living meaningful lives in an industrial society. In his criticism, he seeks to transition from the

exteriority of bourgeois existence to the interiority of the self. In keeping with this, critique, culture, and poetry become modalities of interiority in order to negate the exteriority of bourgeois life. It should be stressed that this essay is not intended for professional men of letters, but rather for the common middle-class reader who is interested in poetry.

Summary:

“The Study of Poetry,” created as a General Introduction to The English Poets and edited by T. H. Ward, is one of the most prominent literary humanist texts. This essay includes some of his most well-known statements about poetry and poets. It is mostly an essay on judgement and appraisal. It emphasises literature’s social and cultural functions, its power to civilise and foster morals, and its role in creating a bulwark against modern civilization’s mechanistic excesses. In the article, Arnold elevates poetry above science, religion, theology, and philosophy. He believes that Charlatanism pervades science, religion, philosophy, and politics. These ideologies purposefully obscure reality, causing confusion between what is good and desired and what is false and harmful. Religion fails to address basic issues confronting humanity because its status has been endangered by science, which mistakenly promotes itself as the new arbiter of knowledge.

Furthermore, as he points out in his essay, religion assigns meanings to facts that have been proven to be erroneous and false. In contrast, poetry derives its meaning on ideas, which are infallible. Philosophy is incapable of supplying moral and spiritual sustenance to man since it is riddled with unanswered questions and issues. Given this, the critic believes that only poetry can provide spiritual and emotional comfort to man. He also believes that poetry is the only legitimate way to comprehend life. To interact with poetry, the reader must examine the poetic object objectively, disregarding historical and personal biases. By rejecting an abstract system and focusing on his touchstone approach, Arnold challenges the reader to embrace his critical taste and judgement. His idea is that rational individuals, free of absolute standards, can agree on the level of a poet’s artistry as well as his “criticism of life.” To his credit, Arnold’s surviving notebooks, which are filled with short citations from the classics, indicate that he actually applied the strategy he advised. In this article, Arnold is concerned with ranking English poets and determining which ones might be considered truly classic. In this endeavour, some of his views

were contentious when originally made. In today's age of shifting canons, these are proving to be quite contentious.

The Importance of Poetry or Poetry as a Spiritual Force. This means that poetry should be held to a higher level and judged by more strict parameters than any other discipline of study. As a result, the contrasts of "excellent and inferior," "sound and unsound," and "true and untrue" have significance in the case of poetry, given its "higher destiny." According to Arnold, poetry must be held to such high standards since it will be the sole source of succour and tranquilly for humans in an increasingly mechanised world. Only poetry can criticise life; yet, the value and believability of such critique are directly proportional to how closely the poem approaches the standards of truth and beauty. Arnold's humanism indicated that he gave poetry the ability to sustain and thrill people in the bleak limits of modern life. This is why he insisted on writing "the best" poetry. He goes on to say that while poetry helps people get through difficult circumstances, they should be exceedingly careful of what they read. Reading is not a passive practice, but rather a collaborative one. Because the act of reading poetry effects the mind and spirit, Arnold advises that the reader be continually aware of what he is reading and determine if it is beneficial to him or not. He thinks that reading poetry should instill a sense of excellence and joy.

If one experiences them when reading a poem, it is a true reflection of the value of the content being read. He goes on to say that only a careful reading of poetry allows us to determine the calibre of poets and classify them as good or terrible. Only once this has been completed can the reader decide whether to accept or reject the artist and his work. The study of poetry, he adds in the article, is an exercise that requires persistent scrutiny: the reader should be able to discern when a poem falls short in terms of language or content and assign it the appropriate rating. Only by doing this will the reader be able to identify and enjoy good poetry. Thus, "negative criticism" in the study of poetry is vital for identifying and enjoying good literature. In fact, he emphasises that simply knowing the artist's efforts in creating the work, or information about its flaws, or knowing the poet's biographical details are meaningless if they do not contribute to increasing the reader's enjoyment when interacting with the poem. This is another disadvantage of the historical fallacy: the student becomes so concerned with historical facts that he loses sight of the text itself.

Nonetheless, Arnold acknowledges that it is easy to become swept away by historical representations of poets and works, as well as personal affinities and preferences, when reading poetry. He refers to these two distractions or fallacies as the historical and personal fallacy, respectively. Historical fallacies occur when the reader is drawn in by the artist's renown or the importance of the poem or poet in the historical evolution of a nation's literature, or a genre or form of poetry. Poems serve as markers in the artistic growth of individuals. Interestingly, this occurs predominantly among ancient poets. Thus, it is plausible and possible that critics and readers place a greater value on works than they merit. In the case of the historical fallacy, these exaggerations are unimportant because they have little impact on the general population. Furthermore, these exaggerations are made by literary men, whose judgements and words may lose their significance and validity if they continue to bestow excessive praise on patently inferior works and performers.

The historical fallacy has the harmful impact of presenting erroneous examples as ideals that must be emulated and followed. Because these poets and their work are overblown, it appears that removing the artist and his invention from the immediate social context has no negative impact on either the text or the artist himself. Arnold uses the 12th-century romance *Chanson de Roland* to illustrate a historical mistake. He agrees that, while the work has vigour and freshness, it is largely linguistic in nature, chronicling the evolution and development of the romance. It lacks simplicity and magnificence, which are characteristics of excellent poetry. As a result, Arnold claims that reviewer M. Vitet is mistaken when he refers to it as epic. He also cites the French infatuation with court poetry from the 17th century as an example of historical error. Pellison has already denied any claims to greatness made by this poetry, citing a lack of poetic vitality. Nonetheless, a student of French literary history meticulously studies them as examples of great classical poetry. This comprehensive research and philological basis should ideally aid in the enjoyment of the poem; nevertheless, paradoxically, the student becomes so preoccupied with the facts he has accumulated that he is diverted from truly experiencing the best works of poetry. Ironically, philological underpinning increases the likelihood of overestimating the merit of an artistic work.

Historical/Personal Fallacy

Personal fallacy is based on a mistaken personal assessment of a poet or his work, which might stem from personal preferences or circumstances. Personal fallacies are common among current or modern poets. Arnold proposed the touchstone approach as a way of avoiding historical and personal errors. It is difficult to define what defines great poetry; nonetheless, great poetry is easily identifiable. As a result, rather than referring to a critic who would then provide abstract concepts about what constituted 'excellent' poetry, he proposed that the reader keep specific lines and expressions by the best poets of the English language in mind while reading poetry. Then all he had to do was compare the poem he was reading to these references and decide for himself how valuable they were. This strategy would be effective because the reader recognises when he is in the presence of excellent writing since it elicits a strong response from him.

Arnold believed that it did not matter if the words used as a touchstone and the poem being read were of the same sort and genre. According to him, selected lines from poets such as Shakespeare, Milton, Dante, and Homer would be used to assess not only the character but also the degree of artistic quality. Poetic merit is determined by the poem's subject and substance, as well as the way and style with which this matter is communicated. As a result, a high degree of matter and substance may only be transmitted in an acceptable manner and style. As a result, the two must always be in close proximity. Arnold drew on Aristotle's comparison of poetry and history, in which the ancient critic judged poetry to be superior in both truth and seriousness; Arnold proposed that the high degree of matter and substance in a poem existed as a result of its high level of truth and seriousness. Similarly, the method and style of a poem were determined by its style, diction, and movement.

The Touchstone Method

Putative French hegemony European language and literature. During this time, French poetry consisted of the language d'oïl and langue d'oc. The former is northern French poetry, from which modern French emerged. The latter is the language spoken by southern French troubadours. This language influenced Italian literature, which was the first in modern Europe. However, the majority of French poetry that dominated Europe in the 12th and 13th centuries was written in langue d'oïl. Although love poetry originated in England in the 12th century, it

was heavily influenced by love poems written in langue d'oïl. During most of the Middle Ages, the latter dominated Europe; however, it is not widely read now. The entrance of Chaucer in the 14th century rectified the situation. His use of language, rhyme, metre, and stanza structure absolutely dominated French poetry.

His poetry is definitely superior to that of the French poets; he has a broad, simple, and compassionate view of human life and examines the world from a really humanistic perspective. Furthermore, poetry reveals a broad, free, and accurate description of things. In style and manner, his writing outperforms the French; his verse has a fluency of language and a fluidity of flow that the French do not have. Shakespeare, Milton, Spenser, and Keats all perpetuated the tradition of flexibility. It would not be wrong to claim that Chaucer is the 'father of our glorious English poet-ry' and that true poetry begins here. Chaucer is a towering figure in the history of poetry's growth and evolution; he dominates the poetic output from French love poetry to the Elizabethan age. Despite this, Arnold does not recognise Chaucer as a true classicist. Unlike Dante, whom Arnold regards as a classic poet, Chaucer lacks the seriousness that Aristotle describes as a hallmark of good poetry. Thus, the touchstone technique demonstrates that, while Chaucer is a brilliant poet, he is not among the finest classic poets of the English language.

According to Arnold, the critique and analysis of poetry from this era make it difficult to see beyond the historical evaluation of the worth and value of poetry written at the time. The 18th century felt itself to have produced larger works of literary value, as well as more inventions and improvements in poetry than any previous time in history. This self-praise had such an impression that until Arnold's time, the poetry of Dryden, Addison, Pope, and Johnson was considered good verse. Using the touchstone technique, Arnold disputes the validity of the argument that 18th century poets are classics. He contends that the years after the Restoration were marked by a rejection of the Puritan ethic. For Arnold, this "negatively" manifested as a rejection of the period's spiritual life. The new age required writing that was regular, precise, and homogeneous. While writers of the period attempted to attain these goals through their writings, the essence of poetry was unfortunately neglected and stifled. Their verse also marks the beginning of the age of prose and reason. However, it does not bring poetic criticism to life. In fact, Arnold emphasises that their work lacks the seriousness, style, and manner of 'great poetry.'

Thus, while the writers of the era wrote brilliant prose, they were average versifiers and cannot be considered classic.

Arnold considers Grey to be a feeble classic among poets of the day, having copied the conventions and forms of classical poets from the ancient world. His ideas never come from his own consciousness, but are expertly adapted. Arnold demonstrates the hazards of personal error in awarding artistic quality using the example of Burns, a late-18th-century poet. According to Arnold, Burns displays his inner character through his poetry about Scottish life. Arnold contends that this familiarity with the Scottish world works against the poet when the reader is not a Scot. The critic notes that, while Burns' poetry demonstrates the poet's triumph over the harsh Scottish landscape, it does not fare well when analysed using the touchstone technique. For Arnold, Burns is the best example of a personal mistake that leads to an inaccurate appraisal of poetic merit. He finds Burns' poems to be inadequately bacchanalian because they lack the earnestness associated with this style of poetry. He finds bravado reflected in Burns' poetry, which he considers disingenuous and unsound. Arnold admits that his poetry contains "applications of ideas to life" that do not adhere to the criteria of poetic truth and beauty. His writing demonstrates that he has an exceptional grasp of language; nonetheless, it lacks the "high seriousness" that is indicative of perfect honesty. According to Arnold, unlike Dante, Burns preaches in his poetry; his articulations do not come from the depths of his soul and are hence shallow. According to Arnold, Burns' poetry is largely sarcastic; while it may expose truths of method and substance, it lacks the artistic qualities of ancient poets. Arnold closes his thesis by contrasting Chaucer to Burns. While both poets have a broad perspective on human life and the world, Chaucer's writings have translated the sense of freedom into a "fiery, reckless energy." Similarly, Chaucer's pleasant state of being has transformed into an overwhelming sense of sadness for both human and non-human nature. Arnold finds enormous power and vitality in Burns, but not the charm of Chaucer's poetry.

Despite claims to definitive markers of poetic merit, the article does not address any formal elements of 'excellent' poetry. Arnold appears to be implying that if the subject of a poem is sufficiently "serious," it will naturally find expression in a serious form. This is his main issue with Burns' poetry: it isn't serious enough. Arnold also refuses to place the poet and poem in their historical context. This is done on purpose to sustain the notion that art has a positive

impact. Arnold successfully contradicts the assertions of the French critic he references regarding the canonization of specific works as masterpieces, a process that precludes further inquiry into the work's origins, influences, immediate conditions, and potential reasons. His reliance on an ineffable literary sensibility that understands how to assess could be interpreted as obscurantism, since it is an appeal to experience and the ability to make judgements based on a sensibility that resists expression.

OLIVER GOLDSMITH: "BEAU TIBBS, HIS CHARACTER AND FAMILY" FROM *CITIZEN OF THE WORLD* (LETTER 54)

About the Author:

Oliver Goldsmith (c. 1728–1774) was an Irish-born playwright, novelist, and poet, celebrated for his wit, charm, and literary versatility. Despite a tumultuous early life marked by financial struggles and academic setbacks, Goldsmith eventually found success as a writer in London's literary circles. His most famous works include the novel "The Vicar of Wakefield" and the play "She Stoops to Conquer," both of which showcase his keen insight into human nature and his skillful blend of humor and sentimentality. Goldsmith's literary output also encompassed essays, poems, and historical works, contributing to his reputation as one of the leading literary figures of the 18th century. Although plagued by personal and financial troubles throughout his life, Goldsmith's enduring legacy rests on his ability to capture the complexities of human experience with warmth, humor, and enduring charm.

Summary:

This essay "Beau Tibbs, His Character and Family" forms Letter No.55 of *The Citizen of the World*. It continues the account of Beau Tibbs begun in the previous essay. It gives us a glimpse of that gentleman at home. We also make the acquaintance of Mrs. Tibbs, the exact counterpart of her husband in every respect. It was in the park, of an evening, that the China man Altangi had met Beau Tibbs. It was an acquaintance that he found difficult to shake off. So another day he was accosted by Tibbs. He joined him in the stroll, embarrassing him by his peculiar behavior towards all well-dressed folk who passed by. The Beau's usual talk about his aristocratic acquaintances led to an invitation to his home, meet his wife and daughter. Beau

Tibbs held out the promise that Mrs. Tibbs was a charming woman who could sing well and his daughter a pretty girl who was to marry a noble man's son.

Beau Tibbs's home-There was no avoiding the invitation. Tibbs conducted Altangi through several lanes, to a dismal looking house on the outskirts of the city. It was an old building housing several families. Beau Tibbs's home was at the end of a creaking staircase. He defended the situation by pointing out the wonderful scenery that it commanded.

The room contained disused furniture-After long knocking and many enquiries, they were admitted by an old maid speaking with a Scotch accent. Tibbs was embarrassed when she frankly states that Mrs. Tibbs was washing shirts at the neighbour's tub. The room where the China man was entertained contained disused furniture and broken. Nothing daunted, Tibbs pointed to a painting on the wall as work done by him in the manner of Grisoni, the Italian artist.

Tibbs Invited China man to stay for dinner-Mrs. Tibbs, a woman of faded charms and coquettish air. came in, apologizing by saying that she had been detained in the park in the company of the countess. In her talk, she emulated her husband pretending easy familiarity with Lords and ladies. Tibbs invited the China man to stay for dinner discussing what the dishes should be and suggesting several rare delicacies. But Altangi could easily see through the pretence and took his leave on the plea of another engagement

Characters of Tibbs and his wife-The essay reveals quite vividly the characters of Tibbs and his wife. Beau Tibbs is a snob, a bore and a buffoon. Mrs. Tibbs is the exact counterpart in all these respects. She is as ridiculous a figure as her husband. She has picked up all his weaknesses, and exhibits a similar anxiety to be considered a person of gentle breeding. If the Beau's talk is full of aristocratic names, his wife matches him, in this. She co-operates with him in keeping up a show of wealth and breeding

The behavior of Mr. and Mrs. Tibbs fills us with a sense of pity. Their efforts often weaken, to keep up a pretence of high breeding only call for our sympathy. In them Goldsmith has pictured the type of people who derive a strange satisfaction from pretending to be better off than they actually are.

UNIT – II

JONATHAN SWIFT: “THE BATTLE OF THE BOOKS”

About the Author:

Jonathan Swift (1667–1745) was an Anglo-Irish satirist, essayist, political pamphleteer, and poet, best known for his works “Gulliver’s Travels” and “A Modest Proposal.” Born in Dublin, Ireland, Swift initially pursued a career in the clergy, becoming Dean of St. Patrick’s Cathedral in Dublin. However, he soon turned to writing, where his sharp wit and keen intellect made him a leading figure of English literature. Swift’s satire often targeted political corruption, social injustice, and human folly, earning him a reputation as a master of the genre. “Gulliver’s Travels,” his most famous work, remains a timeless classic, exploring themes of human nature and society through the fantastical adventures of its protagonist. Throughout his life, Swift engaged in political controversies and literary feuds, but his literary legacy endures as a testament to his incisive critique and enduring influence on English literature.

Summary:

Jonathan Swift’s “The Battle of the Books” is a satirical masterpiece that explores the conflict between classical learning and modern scholarship. Written in the early 18th century, this allegorical tale provides a witty and thought-provoking commentary on the ongoing debate regarding the relative merits of ancient and contemporary literature. Through vivid imagery, sharp wit, and clever allegory, Swift presents a compelling argument for the value of both traditions while highlighting the absurdities inherent in their rivalry.

To understand the significance of “The Battle of the Books,” it is essential to consider the intellectual climate of Swift’s time. The early 18th century saw a clash between proponents of classical education, rooted in the works of ancient Greek and Roman writers, and advocates of modern scholarship, which emphasized empirical observation and scientific inquiry. This conflict reflected broader cultural tensions between tradition and innovation, authority and reason, that were shaping European society during the Enlightenment era.

The narrative of “The Battle of the Books” unfolds within the library of St. James’s Palace, where a fierce debate ensues between books representing the classical tradition, led by the venerable ancient authors such as Homer and Virgil, and those championing modern learning, represented by contemporary writers like John Dryden and Richard Bentley. The personified

books engage in a heated argument over which form of literature is superior, with each side citing examples from their respective canons to support their claims.

The Clash of Traditions: Swift uses the allegorical battle to satirize the absurdity of pitting ancient and modern literature against each other. Through exaggerated caricatures and witty dialogue, he exposes the folly of blindly adhering to one tradition at the expense of the other. Instead, he suggests that both classical and modern works have their place in intellectual discourse and should be appreciated for their unique contributions.

In Swift's allegory, the Bee symbolizes the classical tradition, embodying qualities of industriousness, order, and hierarchical structure. Bees are known for their diligent work ethic and their adherence to established patterns and systems, reflecting the conservative nature of classical scholarship. The Bee's allegiance lies with the ancient authors, such as Homer and Virgil, whose works are revered as timeless classics within the Western literary canon. Through the Bee, Swift highlights the enduring influence of classical literature and the importance of preserving traditional wisdom in the face of modern innovation.

Conversely, the Spider represents the modern tradition, characterized by adaptability, creativity, and a penchant for novelty. Spiders are known for their ability to spin intricate webs, reflecting the inventive spirit of contemporary writers who seek to explore new ideas and break away from established conventions. The Spider's allegiance lies with the modern authors, such as John Dryden and Richard Bentley, whose works challenge traditional norms and push the boundaries of literary expression. Through the Spider, Swift critiques the hubris of modern scholars who dismiss the value of classical literature in favor of their own innovations.

The conflict between the Bee and the Spider serves as the central metaphorical battleground in Swift's allegory, representing the broader clash between ancient and modern learning. The Bee and the Spider engage in a heated debate over the superiority of their respective traditions, each citing examples from their literary canons to support their claims. Swift employs wit and satire to highlight the absurdity of their quarrel, suggesting that both traditions have their merits and should be valued for their unique contributions to human knowledge.

Through the characters of the Bee and the Spider, Swift explores timeless themes of tradition versus innovation, order versus chaos, and continuity versus change. While the Bee represents the stability and wisdom of the past, the Spider embodies the dynamism and creativity of the present. By depicting their clash in the context of a larger battle of ideas, Swift underscores the complexity of intellectual discourse and the need for a balanced approach that incorporates elements of both traditions. Ultimately, Swift's allegory challenges readers to reflect on their own allegiances and biases, urging them to seek a deeper understanding of the rich tapestry of human knowledge.

In "The Battle of the Books," Jonathan Swift uses allegory to explore the clash between ancient and modern learning, personifying this conflict through the characters of the Bee and the Spider. Through their interactions, Swift highlights the enduring relevance of classical literature and the importance of embracing innovation while acknowledging the wisdom of the past. As readers navigate their own intellectual journeys, Swift's allegory serves as a timeless reminder of the ongoing tension between tradition and progress, urging us to seek a balanced perspective that honors the diverse strands of human thought.

Jonathan Swift's "The Battle of the Books" remains a timeless masterpiece of satire and social commentary, offering profound insights into the nature of intellectual discourse and cultural conflict. By engaging with timeless themes such as tradition versus innovation, pride versus humility, and reason versus authority, Swift challenges readers to reconsider their assumptions and biases, fostering a deeper appreciation for the complexity and diversity of human knowledge. As we navigate our own contemporary debates and disagreements, Swift's witty and incisive critique continues to resonate, reminding us of the enduring relevance of his literary legacy.

CHARLES LAMB: "A DISSERTATION UPON ROAST PIG"

About the Author:

Charles Lamb (1775–1834) was an English essayist, poet, and literary critic, best known for his essays under the pseudonym "Elia". Born in London, Lamb worked as a clerk for the East India Company while nurturing his passion for literature. Alongside his sister Mary, Lamb became part of the vibrant literary scene of early 19th-century London, counting among his

friends and acquaintances such luminaries as Samuel Taylor Coleridge and William Wordsworth. Lamb's essays, collected in "Essays of Elia," are characterized by their wit, humor, and intimate reflections on life, literature, and the human condition. Despite facing personal tragedies, including his sister's mental illness, Lamb's literary output remained prolific, and his contributions to English literature are celebrated for their warmth, humanity, and enduring charm.

Summary:

"A Dissertation upon Roast Pig" is an essay by Charles Lamb, first published in 1822. The essay humorously explores the origins of roast pig as a culinary delicacy and reflects on the human capacity for discovery and invention.

The essay begins with a whimsical anecdote about an ancient Chinese swineherd named Ho-ti and his son Bo-bo, who accidentally discover the delights of roasted pork after their house burns down. Bo-bo, in his innocence, tastes the cooked pig and finds it to be delicious. This sets off a series of events where Ho-ti and Bo-bo accidentally discover that cooking a pig over an open fire renders it tender and flavorful.

Lamb uses this amusing tale to delve into the history and cultural significance of roast pig, tracing its origins back to ancient civilizations. He explores the evolution of culinary practices and the human penchant for experimentation and discovery. Through the story of Ho-ti and Bo-bo, Lamb celebrates the joys of gastronomy and the simple pleasures of good food.

However, Lamb also employs satire and irony to critique the excesses of gourmet culture and the pretentiousness of food critics. He humorously suggests that the art of cooking and eating has become overly sophisticated and removed from its humble origins. Lamb's essay serves as a lighthearted commentary on the human condition and our relationship with food.

In conclusion, "A Dissertation upon Roast Pig" is a witty and entertaining essay that reflects on the origins of roast pig as a culinary delight. Through a whimsical tale of accidental discovery, Charles Lamb explores the evolution of culinary practices and celebrates the simple pleasures of good food. His humorous anecdotes and satirical asides make the essay a delightful read, offering readers a whimsical glimpse into the history of gastronomy.

JOHN RUSKIN: “OF QUEENS’ AND GARDEN” FROM *SESAME AND LILIES*”
(LECTURE II – LILIES)

About the Author:

John Ruskin (1819–1900) was a leading English art critic, social thinker, and philanthropist of the Victorian era. Born in London, Ruskin was educated at Oxford University and later became a prominent voice in the cultural and intellectual landscape of his time. His influential writings on art and architecture, including “Modern Painters” and “The Stones of Venice,” emphasized the moral and spiritual dimensions of aesthetic experience, advocating for a return to the principles of medieval craftsmanship and the appreciation of natural beauty. Ruskin’s social criticism also addressed issues of economic inequality and environmental degradation, making him a key figure in the development of Victorian social thought. Despite facing controversies and personal struggles, Ruskin’s legacy endures as a profound influence on the fields of art criticism, cultural theory, and social reform.

The focus of this speech is how women can wield kingly power through education. Women who receive an education gain power and prestige. There is no distinction between men and women; they are complementary to one another. The purpose of education is to become acquainted with the smartest and greatest people through books.

Summary:

Women and Literature

Shakespeare is believed to have no heroes, just heroines. Othello, Hamlet, Julius Ceaser, Merchant, and Orlando are all inferior to Desdemona, Cordellia, Isabella, Portia, and Rosalind. Tragedy happens when the heroes make a catastrophic mistake. Shakespeare’s female characters are clever and intelligent. Among Shakespeare’s women, Ophelia is weak, while Lady Macbeth, Regan, and Goneril are malevolent. Thus, Shakespeare believes women are more capable than males. He also quotes female figures from Walter Scott, Dante, and Chaucer. Women in this literature are real, not fictitious.

The Role of Women at Home

The assumption that males are always wiser, thinkers, and rulers is incorrect. Women aren’t dolls. They fulfil the role of a lover, encouraging and guiding guys. The lover has a sense of obligation to her man. Their marriage represents the transition from temporary servitude to

eternal affair. Man works from his house. He has been through a lot of hardships and has become tough. Women are the mistresses of their homes, and they are responsible for maintaining peace and a positive atmosphere. A good woman is a house unto herself.

Education for Women

Women must be educated on physical training. They should achieve good health and beauty. Wordsworth's poem "Education of Nature" finest exemplifies this. A woman's nice attitude is evident in her face. She should never suffer. She should possess three characteristics: physical beauty, a natural instinct for justice, and a natural tact for love. She must read history. Theology is a harmful science for women. It makes her superstitious. Her knowledge must be wide in nature. She does not need to specialise in a single profession. She must avoid reading love novels and poetry since they contain fallacies. Girls should be left in the library. They must be taught music since it has therapeutic properties. Girls, like boys, are courageous. They should avoid developing complications such as superiority or inferiority complexes.

Women in Society and Politics

Later, he discusses the position of women in society and politics. Man's public duties are extensions of his domestic duties, just as a woman's duties can be extended to the public. A man defends the country, whereas a woman guards the family economy. A woman is a queen; she is the queen of her lover, her husband, and her children. She is known as the "prince of peace". Ruskin is unsurprised by the loss of life in battle, but the exploitation of women's power surprises him.

Conclusion

The world is a large garden. There is war all over the garden. If ladies wander in the garden, there may be a change in war. Women should enter the garden. They must assist men in getting shelter.

JOSEPH ADDISON: “SIR ROGER DE COVERLEY’S SUNDAY”
FROM *THE SPECTATOR*

About the Author:

Joseph Addison (1672–1719) was an English essayist, poet, playwright, and politician, best known for his collaboration with Richard Steele on the influential periodical “The Spectator.” Born in Wiltshire, England, Addison was educated at Oxford University, where he demonstrated exceptional literary talent. His early career in politics and diplomacy was followed by his literary achievements, including his poetic contributions to “The Spectator” and his plays such as “Cato,” which became a significant success in the 18th century. Addison’s essays in “The Spectator” were celebrated for their wit, moral insight, and social commentary, shaping the literary and cultural landscape of the Augustan Age. Despite struggles with illness and personal challenges, Addison’s legacy as a key figure of English literature and as a contributor to the development of the periodical essay form remains enduring and influential.

Summary:

Sabbath Day

The Spectator claims that Sundays are always appreciated in a nation. It is a day to become more civilised and self-purifying. People would become barbaric if they did not come to God and unite in their prayers on this day. Individuals dress to impress and mingle on this day of gathering.

Sir Roger’s Church

Sir Roger has adorned his church’s interior with quotes of his choosing. By providing each member of his community a hassock and a shared prayer book, he encourages them to attend church on a regular basis. Additionally, he hired a master to lead choir in singing. Sir Roger takes great care to maintain ecclesiastical discipline. He forbade anyone from sleeping in the church. The oddities of Sir Roger are fairly evident. Prominently throughout their talks at church. Even after the song had ended, he would occasionally prolong a stanza. Occasionally, he would respond to the same prayer with three or four amens.

Sir Roger-a strict disciplinarian

Nobody is ever permitted to interrupt Sir Roger’s preaching. Contrary to popular belief, the tenants hold him in great regard despite his peculiar attitude. After the preaching, nobody

exits the church until Sir Roger gets involved. During the speech, Jesus inquired about their relatives who had not been mentioned.

Sir Roger's Philanthropic Deeds

The Spectator has also been informed of Sir Roger's ardour for frequent churchgoers. Additionally, he has increased the clerk's pay by five pounds annually. He bestows several rewards on those who are devout. The Chaplain and Sir Roger have a mutual understanding.

Fight between Estate and Church

The chaplain and the squire in Sir Roger's next village do not get along. The spectator believes that the ongoing conflict between the church and the estate is bad for the general populace. They naturally hesitate to trust the church in such circumstances if the wealthy individual is anti-religious.

Conclusion

Thus Mr. Addison points out a neat sketch on the day of Sabbath of Sir Roger.

WILLIAM HAZLIT: "INDIAN JUGGLERS" FROM *TABLE TALK*

About the Author:

William Hazlitt (1778–1830) was a British essayist, literary critic, and social commentator renowned for his eloquent prose and radical views. Born in Maidstone, England, Hazlitt pursued a career as a painter before turning to writing, where he quickly gained recognition for his sharp wit and incisive criticism. His essays covered a wide range of subjects, including literature, politics, and philosophy, and he became known for his passionate defense of individual liberty and democratic ideals. Hazlitt's works, such as "The Spirit of the Age" and "Table Talk," are celebrated for their lucid style and profound insights into human nature. Despite facing financial struggles and personal setbacks, Hazlitt's legacy as a pioneering figure of English Romanticism and a fearless advocate for intellectual freedom endures, influencing generations of writers and thinkers.

In the bustling streets of India, amidst the vibrant colors and cacophony of sounds, one can often encounter a mesmerizing sight: Indian jugglers captivating audiences with their incredible feats of skill and agility. Juggling, an ancient art form that has been practiced for

centuries, holds a special place in Indian culture, blending tradition, entertainment, and spirituality into a captivating spectacle.

The history of juggling in India can be traced back to ancient times, with references to jugglers found in ancient texts and scriptures. In traditional Indian society, jugglers were revered not only for their entertainment value but also for their spiritual significance. They were believed to possess mystical powers and were often associated with gods and goddesses in Hindu mythology. Juggling was not merely a form of entertainment but also a sacred practice, performed during religious festivals and ceremonies to invoke blessings and ward off evil spirits.

Over the centuries, juggling in India evolved into a highly refined and diverse art form, with different regions developing their own unique styles and techniques. From the skilled street performers of Mumbai to the graceful artists of Kerala's temple festivals, Indian jugglers exhibit a remarkable range of talents and traditions. Some specialize in traditional forms of juggling, such as balancing acts and object manipulation, while others incorporate elements of dance, music, and theater into their performances.

What sets Indian jugglers apart is not just their technical prowess but also their ability to infuse their performances with emotion, storytelling, and cultural symbolism. Through intricate hand movements, graceful gestures, and expressive facial expressions, jugglers convey narratives and themes that resonate with audiences on a deeper level. Whether they are reenacting scenes from ancient epics or depicting everyday life in rural India, Indian jugglers have a unique talent for connecting with spectators and eliciting a wide range of emotions.

Moreover, juggling in India serves not only as a form of entertainment but also as a means of livelihood for countless performers and their families. Many jugglers come from marginalized communities and rely on their skills to earn a meager income in a country where poverty and unemployment are widespread. Despite facing numerous challenges, including social stigma and economic hardship, Indian jugglers continue to persevere, driven by their passion for their art and their commitment to preserving their cultural heritage.

In recent years, Indian jugglers have gained international recognition for their talent and creativity, performing on stages around the world and winning prestigious awards and accolades. Their ability to blend tradition with innovation, coupled with their infectious energy and

charisma, has captivated audiences of all ages and backgrounds. Through their performances, Indian jugglers serve as cultural ambassadors, sharing the rich tapestry of Indian culture with the global community and fostering greater appreciation and understanding of their art form.

In conclusion, Indian jugglers are not just entertainers but also custodians of a rich cultural tradition that spans millennia. With their remarkable skill, creativity, and dedication, they continue to enchant audiences both at home and abroad, keeping alive the ancient art of juggling and ensuring that it remains an integral part of India's cultural landscape for generations to come. As we marvel at their performances, let us also remember the centuries of tradition, spirituality, and craftsmanship that lie behind each seemingly effortless juggle, reminding us of the enduring power of human creativity and expression.

ALFRED GEORGE GARDINER: "ON BEING TIDY" FROM *WINDFALLS*

About the Author:

Alfred George Gardiner (1865–1946) was an English journalist, essayist, and editor, best known for his contributions to "The Daily News" and "The Observer." Born in Chelmsford, Essex, Gardiner began his career in journalism at an early age, eventually rising to prominence as a columnist renowned for his witty and perceptive observations on contemporary society. His essays, often published under the pen name "Alpha of the Plough," covered a wide range of topics, including politics, culture, and everyday life, earning him a loyal readership and critical acclaim. Gardiner's accessible writing style and keen insights into human nature made him a beloved figure in British journalism, and his influence extended beyond his lifetime, leaving a lasting impact on the field of essay writing.

Summary:

Alfred George Gardiner's essay "On Being Tidy" is a light-hearted yet insightful reflection on the virtues of tidiness and the importance of maintaining orderliness in one's life. Gardiner begins by humorously acknowledging the tendency of some individuals to view tidiness as an obsession or a neurosis. He contrasts this perception with his own belief that tidiness is not only a practical necessity but also a mark of civilization and culture.

Gardiner argues that tidiness is more than just a matter of cleanliness; it is a reflection of one's character and values. He suggests that a tidy environment fosters a sense of calm and tranquility,

while disorderliness can lead to feelings of chaos and disarray. Gardiner uses vivid imagery and witty anecdotes to illustrate the benefits of tidiness, highlighting its impact on mental well-being and overall quality of life.

Furthermore, Gardiner explores the relationship between tidiness and personal discipline, noting that maintaining orderliness requires a certain level of self-control and diligence. He suggests that individuals who cultivate tidy habits are more likely to succeed in other areas of their lives, as they demonstrate the ability to prioritize and organize their tasks effectively. However, Gardiner also acknowledges the potential pitfalls of excessive tidiness, warning against the dangers of becoming overly fixated on cleanliness to the point of obsession. He emphasizes the importance of striking a balance between tidiness and spontaneity, noting that a perfectly tidy environment can sometimes feel sterile and lifeless.

In conclusion, Alfred George Gardiner's essay "On Being Tidy" offers a thoughtful exploration of the virtues of tidiness and the importance of maintaining orderliness in one's life. Through humor, wit, and insight, Gardiner encourages readers to embrace tidiness as a positive attribute that contributes to personal well-being and overall happiness. His reflections serve as a gentle reminder of the value of cultivating tidy habits and maintaining a harmonious balance between order and spontaneity in our daily lives.

UNIT IV

E.M. FORSTER: "WHAT I BELIEVE" FROM *TWO CHEERS OF DEMOCRACY*

About the Author:

E.M. Forster (1879–1970) was an English novelist, essayist, and social critic, renowned for his insightful explorations of class, sexuality, and human relationships in early 20th-century Britain. Born in London, Forster attended Cambridge University, where he forged lifelong friendships with members of the Bloomsbury Group, including Virginia Woolf and Lytton Strachey. His novels, including "A Room with a View," "Howards End," and "A Passage to India," exhibit a keen sensitivity to the complexities of human emotion and the clash between societal expectations and individual desires. Forster's writing often delved into themes of personal liberation, cultural imperialism, and the quest for connection across social divides, earning him a reputation as one of the foremost literary figures of his time. Despite facing challenges in expressing his own sexuality openly, Forster's works remain celebrated for their enduring relevance and profound exploration of the human condition.

E. M. Forster was an individualist and liberal thinker. He is an artist who has difficulty adjusting to the changing reality. He does not follow any organised religion, social or political creed. He is a Democrat. He isn't a hero worshipper. He does not believe in Great Men or the Gospels. Respect for the person, love, tolerance, and sympathy were the cherished ideals of democratic values. He notices that the world is going from bad to worse. Violence, cruelty, and racial religious persecution dominate the world. This essay is an honest declaration of the Personal Faith. It directs his life. In other terms, he follows his conscience. He is a true secular democrat. He does not identify as a member of any church or sect. The essay sheds light on his personality.

Summary

E. M. Forster begins 'What I Believe' on a tone of clear confession. He doesn't believe in Belief. Most creeds are aggressive. The world is riddled with religious or racial persecution. He confesses that Faith is a mental crutch. He is not like everyone else.

He believes in interpersonal relationships. The world is full of violence and brutality. We must love and trust others. Personal relationships are built on the principle of reliability. It is not

a question of contract. It's an issue of the heart. Reliability cannot exist in the absence of natural warmth. Most males have this warmth. Politicians seek to maintain the faith.

Personal relationships are hated today. We're pushed to get rid of them. We are told to devote ourselves to a movement or cause. He halts the discussion of the causes.

Democracy is not a cherished republic. It is less hateful than other types of government. Individuals are vital. Civilization is made up of many different types of people. People are not divided into bosses and bossed. He admires everyday folks. They have a chance in democracy. They are innovative in their personal life. They are limited to their household responsibilities. Only democracy enables them to express themselves.

Democracy allows for criticism and various forms of expression. Scandals can be brought under control through public criticism. He believes in the freedom of the press. (The press is not free of deceit and obscenity.) Parliament is mocked as a talking shop. He values parliament because it critiques and debates. Its chatter receives widespread exposure.

The police and army signify force. They represent the government. All societies rely on force. All great creative actions and excellent human relationships occur at intervals. We should not become accustomed to force. Force or violence is the ultimate reality on our planet.

No system of government, including Christianity, will produce world peace. There will be no change of heart. It is an incorrect assumption that we cannot improve. What is admirable about humans is their will to create. Their confidence in human values and loyalty, combined with their creativity, informs them when violence is about to strike. We don't have to revere heroes to get through the challenges. Hero worship is a hazardous vice. It is a tiny benefit of democracy. It cannot generate a Great Man. Democracy can create many types of little guys with varying characteristics. A hero is a necessary component of dictatorship.

As an Individualist, he fears that the tyrant hero will be unable to assist the people in overcoming their issues. Every human being is born and dies separately. Everybody was born and will die naked.

VIRGINIA WOOLF: THE DUCHESS OF NEWCASTLE

About the Author:

Born: 25 January 1882

Died: 28 March 1941

Occupation: Novelist, essayist, publisher, critic.

Notable works: *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1928), *A Room of One's Own* (1929), *The Waves* (1931)

She was considered one of the most important modernist of 20th-century authors and a pioneer in the use of stream of consciousness as a narrative device.

About The Prose

- This Prose Tells about The Duchess of new castle Margaret Lucas Cavendish.
- She was a philosopher, poet, playwright and essayist.
- It tells about her achievements in literature.

Summary:

- Margaret Lucas was born at St John's Abbey, Essex and was the youngest child of Thomas and Elizabeth Lucas.
- Margaret Lucas Cavendish was a philosopher, poet, playwright and essayist.
- Although her parents were wealthy, they were completely untitled. She was privately tutored and in 1642 was sent to live with her sister in Oxford, where the royal court was residing.
- Margaret became a maid of honour to Queen Henrietta Maria, and in 1644, accompanied her mistress into exile in Paris. Their move to Paris proved to be the pivotal point in Margaret's life. For it was here that she met her future husband, William Cavendish, Marquess [and later, Duke] of Newcastle upon Tyne. The two were married by the end of 1645. After moving to Rotterdam and then Antwerp, husband and wife returned to England at the Restoration and set about the process of restoring the Cavendish estates.

- Margaret was viewed by her contemporaries as being rather eccentric. She was extravagant and flirtatious, accused of using speech full of oaths and obscenity, and was noted for her unusual sense of fashion.
- This reputation for eccentricity survives today, when Margaret is widely referred to as 'Mad Madge'.
- Margaret's most notable achievement was undoubtedly literary.
- She was a prolific author, publishing poems, plays, literary critiques, volumes of 'observations' even works on natural philosophy. During 17th century she published poetry dealt with religion and Philosophy.
- She Published the biography of her husband and the autobiography of herself.
- Cavendish seen as a model for later woman writers. She was a staunch royalist and aristocrat. She wrote dozen of books at least 5 of them about on natural philosophy.
- One of the most prolific woman philosopher of early modern period.
- She rejected dualism and incorporeal existence of any kind.
- She argued Hobbes about materialism and things in nature are self moving.

Conclusion

- The Duchess Walked Abroad. Her Simplicity was so open.
- Her intelligence was so active.
- She was an extraordinary woman and a key figure among women intellectuals.
- Cavendish was sometimes an object of crude misogynistic jest while she lived. 250 Years later, Virginia Woolf used as an essay In the London Times, later reprinted in The Common Reader to Ridicule Cavendish's literary production and marriage.

GEORGE ORWELL: BOOKSHOP MEMORIES

About the Author:

George Orwell (1903–1950), born Eric Arthur Blair, was an English novelist, essayist, journalist, and critic, renowned for his penetrating insights into political oppression, social injustice, and the nature of totalitarianism. Born in India and educated in England, Orwell served as a colonial police officer in Burma before immersing himself in the literary and political scene of interwar London. His experiences, including fighting in the Spanish Civil War and working as

a journalist, profoundly shaped his political beliefs and literary output. Orwell's works, including "Animal Farm" and "Nineteen Eighty-Four," are enduring classics that explore themes of authoritarianism, propaganda, and the erosion of individual freedom. His lucid prose and moral clarity continue to resonate with readers worldwide, cementing his status as one of the most influential writers of the 20th century.

Summary:

In his essay "Bookshop Memories," George Orwell offers a poignant reflection on his experiences working in bookshops during his early years. Originally published in 1936, this piece provides readers with a candid and introspective glimpse into the realities of the bookselling trade, as well as Orwell's own observations and insights.

Orwell begins his narrative by evoking the atmosphere of the book trade, describing it as a world of its own with its unique sights, smells, and characters. He recounts the drudgery of the bookseller's life, from the long hours spent cataloging and shelving books to the monotony of dealing with customers. Orwell's prose is vivid and evocative, painting a vivid picture of the dusty, cluttered interiors of the bookshops he frequented.

One of the central themes of "Bookshop Memories" is Orwell's disillusionment with the commercialization of literature. He laments the decline of the independent bookseller in the face of larger, more impersonal chains, noting how the pursuit of profit often takes precedence over the love of books. Orwell's critique of capitalism and consumerism shines through in his portrayal of the book trade as a business driven by financial motives rather than a genuine passion for literature.

Moreover, Orwell reflects on the idiosyncrasies of bookshop customers, from the eccentric collectors to the penny-pinching browsers. He describes the interactions with customers as a source of both amusement and frustration, highlighting the absurdity of some of their requests and inquiries. Through these anecdotes, Orwell sheds light on the quirks and foibles of human nature, offering a wry commentary on the human condition.

Beyond its portrayal of the bookselling trade, "Bookshop Memories" also serves as a meditation on memory and nostalgia. Orwell reflects on his own experiences working in bookshops, recalling the sense of camaraderie among fellow booksellers and the thrill of

discovering hidden literary gems. However, he also acknowledges the darker aspects of his past, including his struggles with poverty and his disillusionment with the literary establishment.

Throughout the essay, Orwell's prose is marked by its clarity, simplicity, and honesty. He eschews flowery language and pretentious rhetoric in favor of a straightforward and direct style. This plain-spoken approach lends authenticity to Orwell's narrative, allowing readers to connect with his experiences on a visceral level.

In conclusion, George Orwell's "Bookshop Memories" is a poignant and introspective essay that offers a compelling glimpse into the world of bookselling. Through vivid prose and candid reflections, Orwell paints a vivid portrait of the sights, sounds, and characters of the book trade, while also offering incisive commentary on the commercialization of literature and the quirks of human nature. As a piece of literary nonfiction, "Bookshop Memories" stands as a testament to Orwell's keen powers of observation and his unwavering commitment to truth and integrity in writing.

UNIT V

VISCOUNT GREY: THE PLEASURE OF READING

About the Author:

Viscount Edward Grey (1862–1933) was a British statesman and diplomat, best known for his role as Foreign Secretary during the critical years leading up to World War I. Born into a noble family, Grey served in various governmental positions before assuming the office of Foreign Secretary in 1905, a position he held until 1916. During his tenure, Grey pursued a policy of diplomatic engagement and balance of power in Europe, seeking to prevent conflict on the continent. However, his efforts ultimately proved unsuccessful, and his decision to honor Britain’s alliances led to the country’s entry into World War I in 1914. Despite criticism for his handling of the pre-war diplomacy, Grey remained a respected figure in British politics and continued to serve in various capacities after the war, including as Leader of the House of Lords. His diplomatic efforts and contributions to international relations during a tumultuous period in European history cemented his legacy as a significant figure in British diplomacy.

Summary:

“Viscount Grey on the Pleasure of Reading” is an essay by Viscount Edward Grey, a British statesman and diplomat, in which he reflects on the joys and benefits of reading. In the essay, Grey shares his personal experiences and insights into the transformative power of literature.

Grey begins by acknowledging the profound impact that reading has had on his own life, describing it as a source of solace, inspiration, and enlightenment. He emphasizes the importance of cultivating a love for reading from a young age, noting that it opens up new worlds of knowledge and imagination.

Grey explores the diverse range of pleasures that reading offers, from the excitement of discovering new ideas to the emotional resonance of connecting with characters and stories. He highlights the role of literature in broadening one’s perspective and deepening one’s understanding of the world.

Furthermore, Grey reflects on the therapeutic value of reading, noting its ability to provide comfort and solace during times of hardship or uncertainty. He suggests that literature

has the power to uplift the soul and nourish the spirit, offering a sense of renewal and rejuvenation to the reader.

Throughout the essay, Grey emphasizes the importance of reading widely and critically, encouraging readers to explore a diverse range of genres, authors, and perspectives. He suggests that the act of reading should be approached with an open mind and a spirit of curiosity, allowing readers to engage deeply with the ideas and themes presented in literature.

In conclusion, “Viscount Grey on the Pleasure of Reading” is a heartfelt tribute to the transformative power of literature. Viscount Grey celebrates the joys and benefits of reading, emphasizing its ability to enrich our lives, expand our horizons, and nourish our souls. His reflections serve as a testament to the enduring value of literature as a source of inspiration, enlightenment, and pleasure.

GERALD DURRELL: VANISHING ANIMALS

About the Author:

Gerald Durrell (1925–1995) was a British naturalist, conservationist, zookeeper, and author, renowned for his passionate advocacy for wildlife conservation and his captivating autobiographical works. Born in India and raised on the island of Corfu, Durrell’s formative years immersed him in the wonders of the natural world, sparking a lifelong fascination with animals. In 1959, he founded the Jersey Zoo (now Durrell Wildlife Park) as a pioneering center for the conservation of endangered species, emphasizing the importance of breeding programs and habitat preservation. Durrell’s numerous books, including “My Family and Other Animals” and “The Bafut Beagles,” enchant readers with his humorous anecdotes and vivid descriptions of his adventures in animal collecting and conservation around the globe. His tireless efforts to protect endangered species and raise awareness about the importance of biodiversity earned him international acclaim and established his legacy as a leading figure in the field of wildlife conservation.

Summary:

A herd of deer in China was unknown to modern zoology until 1865. They got to Europe by pure coincidence from their home country. If some of these species hadn’t come to Europe, they would have become extinct. They are now known as Pere David deer. Their existence was

initially found by Father David, a French missionary. He was a naturalist who spent his free time collecting specimens of flora and animals to bring to the Paris museum. In 1865, he came to Peking for work. He heard rumours of a peculiar herd of deer in Imperial Park. For generations, this park has been kept for the enjoyment of hunting by Chinese Emperors. It was totally enclosed by a high fortified wall and heavily guarded by Tartars along its forty-five-mile boundary. It was a restricted park, and hunting is illegal. Anyone discovered injuring or murdering animals in this park will be punished, and such attempts may result in severe punishment, including death. Father David desired some examples from this herd. He was aware that any formal request for a samples would be respectfully declined. He contacted some guards, collected two deer skins, and shipped them to France. As expected, the deer turned out to be a completely new species, thus it was given the name Pere David deer - Father David's deer - in honour of its discoverer. When European zoos learned about this new species of deer, they wanted to exhibit real specimens. Following a lengthy period of discussions, the Chinese authorities reluctantly agreed to send a few of the creatures to Europe. Nobody knew that this move would eventually preserve these unique species from extinction. Thus, in 1865, the world learned about Pere David deer for the first time.

In 1895, there were massive floods surrounding Beijing. The HunHo River was in spate, overflowing its banks and wreaking havoc on the land. The floods ruined crops and reduced the populace to near famine. The water also caused fractures in the Imperial Hunting Park's fortifications, allowing all of the park's deer to escape into the surrounding countryside, where they were rapidly pursued, slaughtered, and eaten by hungry peasants. So, the deer died in China. The only ones who left them off were the few live specimens in Europe's zoos.

Around the close of the nineteenth century, a small herd of Pere David deer arrived in England. The Duke of Bedford purchased them from several zoos and kept them at his estate in Woburn, Bedfordshire. He had compiled an impressive collection of uncommon creatures. The eighteen deer found the site comfortable and began to breed. The herd, which began with eighteen animals, has grown to over a hundred and fifty, making it the world's sole herd of Pere David deer. Durrell cites the white-tiled gnu as one of the wildness' extinct animals. They are not completely extinct, but they can no longer be found in their natural habitat.

The white-tailed gnu is an unusual creature to observe. It has the look of a well-built pony, with a squat blunt face, wide-spaced nostrils, a heavy mane of white hair on its broad neck, and a long white sweeping plume tail. They are quite playful. They would prance, twist, buck, gallop, rear, and pirouette, throwing their tiny legs out in astonishing and entirely unanatomical ways. Their unique feature is that they would abruptly halt motionless in the middle of a furious dance and stare at you. These antelopes contributed to their own demise in a unique manner. They are incredibly fascinating creatures; when they encountered the early settlers' ox-drawn waggons, they would dance and gallop around them in circles before stopping abruptly to gaze. Thus, entrepreneurial "sportsmen" used them for rifle practice. As a result, they were slain, and their numbers gradually plummeted. Despite all of these detrimental behaviours, these unusual creatures did not die extinct. Today, these rare animals number less than a thousand. They are designated as endangered species. The author includes the Pere David deer in this category.

There is a long list of creatures that have gone completely. The dodo has become extinct. It was a large, heavy waddling pigeon the size of a goose that had become extinct due to man's advent into its paradise.

JOHN STUART MILL: ON THE EQUALITY OF SEXES

About the Author:

John Stuart Mill was an English philosopher, politician and economist most famous for his contributions to the theory of utilitarianism. The author of numerous influential political treatises, Mill's writings on liberty, freedom of speech, democracy and economics have helped to form the foundation of modern liberal thought. His 1859 work, *On Liberty*, is particularly noteworthy for helping to address the nature and limits of the power of the state over the individual. Mill has become one of the most influential figures in nineteenth-century philosophy, and his writings are still widely studied and analyzed by scholars. Mill died in 1873 at the age of 66.

Summary:

After more than a century of protest and shifting societal attitudes, we frequently lose sight of the radical character of Mill's appeal for women's equality. However, it is still amazing how women were subservient to men during the time Mill was writing. After more than a century

of protest and shifting societal attitudes, we frequently lose sight of the radical character of Mill's appeal for women's equality. However, it is still amazing how women were subservient to men during the time Mill was writing. The following are a few other signs of this subordination:

1. Prior to the Married Women's Property Acts of 1870 and 1882, British women had fewer grounds for divorce than men;
2. Husbands controlled their wives' personal property (with the occasional exception of land);
3. Children belonged to the husband;
4. Raiding was not permitted in a married relationship; and
5. Wives lacked essential characteristics of legal personhood because the husband was viewed as the family's representative, negating the need for women's suffrage. This illustrates how unsettling and/or absurd the concept of an equal marriage could have seemed to Victorians.

In his book, *The Subjection of Women*, he compares the legal status of women to the status of slaves and argues for equality in marriage and the law. As a member of the parliament, he was the first person to call for women to be given the right to vote, and stood for political and social reforms like proportional representation, labour unions and farm cooperatives (Capaldi, 1964).

Mill states that the legal subjugation of women, which has evolved into a norm governing the social relations between men and women today, is wrong on its own and a barrier to the advancement of humanity. According to him, the relationship is one of active dominance, where women submit to the wishes of men. He advocates for the establishment of the idea of full equality, denying any side any advantage, authority, or incapacity (Capaldi, 1964). Based on a startling illustration of a social relationship based on force that has persisted despite generations of institutions built on equal justice, he compares the subjection of women to slavery (Mill, 2006). Because the slave-like connection distorts both sexes' behaviours and perceptions, Mill contends that it is difficult to determine the powers and capabilities of both sexes (Michael, 2010). Not only does the enslavement of women violate the principle of liberty, but it is also out of date. According to Mill, the elimination of legal chattel slavery in all Christian European nations proves that women's inequality is a thing of the past, out of step with the times, and must end (Mill, 1940). Mill (1965) criticised the low pay that women in the public sector received. He

maintained that the reason for their low pay was societal discrimination, which has turned nearly all women into men's extensions and forced males to take the majority of what is rightfully theirs. According to Mill, the abundance of women working in unskilled jobs is another factor contributing to the low pay paid to women. A woman's only real sources of income are as a wife and mother, according to both law and custom. Her spouse owned and managed her wages even though she was employed as a married lady. According to him, the law of marriage robs women of many of their typical adult rights, such as the ability to control their income, make contracts, and protect their physical autonomy by refusing unwelcome sex. According to Mill (2006), changes to the marriage law itself will be necessary to provide circumstances that support marriages of equals as opposed to master-slave unions. Equal access to education and career opportunities will be required for women. Furthermore, it will be necessary for both sexes to develop the capacity to maintain truly equal and reciprocal relationships inside marriage.

According to Mill (2006), the desire for domination was manifested in the public discrimination against women. The concept of coexisting with an equal was still intolerable to the majority of men. In fact, men's apprehension about sharing a home with an equal was a major motivator for their opposition to giving women chances in the public sphere (Shiprupsk, 1998). Regarding women's exclusion from public life, Mill presented a two-pronged argument.

- First, it was predicated on the notion that it was oppressive to them, and
- Second, it was detrimental to society as a whole.

Mill suggests opening up public offices to women in addition to men as a means of resolving the issue. He cited the obvious political prowess of Blanche of Castile, Queen Victoria of England, and other female monarchs to support this position. He continued by suggesting that women's propensity for politics stemmed from their innate ability to discern character traits more quickly, their propensity to ignore abstractions and imaginary things in favour of paying attention to specific people, and their overall knack for the practical (Rawls, 1971). According to Jaeger (1983), women are suitable for practice and a life of public activity because of all these attributes.