Poetry

Edmund Epenser

Williams Wordsworth

Lord Byron

John Milton

William Shakespeare

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VICTORIAN POETRY

In Victorian Poetry the most popular poet of the Age is Alfred Tennyson. In Memoriam became hugely popular especially with Queen Victoria after the death of her husband Prince Albert in 1861. The best of his early poems are dramatic monologue which became highly developed in the hands of his contemporary Robert Browning. "Mariana" is a poem by Tennyson, containing notes of despair inspired by Shakespeare’s "Measure for Measure".

The poetry of Robert Browning who was seen as Tennyson's rival but considered superior because the dramatic monologue reached to its greatest height under him. Browning had a very productive career from "Pauline" (published anonymously in 1833), and "Paracelsus" (1855), to "Asolando" published co-incidently on the day of his death in 1889. "The Ring and The Book" was his single greatest success.

CHARACTERISTICS

i. **Medievalism** - (love, chivalry, mysticism, supernatural). The middle ages with their love, chivalry, romance, mysticism, religion and superstition cast a magic spell on the minds of the Pre – Raphaelite poets as much as they did on that of the Romantic poets.

ii. **Art for art's sake** – The Pre – Raphaelite were the advocates of the theory of 'Art for art's sake'. They were artists par excellence and art was their religion.

iii. **Pictorial quality** – The Pre – Raphaelites, being painters themselves sought to draw pictures in words like Keats. Rossetti, the leader of the Pre – Raphaelite movement in literature was most pictorial of all.

iv. **Fleshliness and voluptuousness** – This charge is commonly levelled against Pre – Raphaelite poetry. They described pictures and images too minutely and elaborately. They described human body or physical passion in such a minute way which resulted in explicit portrayal of sexual passion. Eg. 'The house of life' (sonnet sequence by Rossetti).

v. **Music and Melody** - Pre – Raphaelite poetry is very rich in music as Legouis says "Vowels call to vowels and consonants to consonants and these links often seem strong than the link of thought and imagery".

PRE – RAPHAELITE POETRY

The three young painters – D. G. Rossetti, J. E. Millier, W. H. Hunt and Woolner established an artistic association in 1848 and named it "Pre – Raphaelite Brotherhood". They looked for their models in the Italian painter they found the simplicity and humble adherence to truth, which were alien to the sophisticated art of Raphael and his successors. Their purpose was to encourage simplicity and naturalness in painting and to express a sense of
awe, wonder and reverence. Among the notable poets whose poetry was influenced by this movement are – William Morris and Swinburne.

Elizabeth Barrett Browning is one of the earliest female writers on the social responsibilities. Her poetry records a constant search for her poetic ideality. Her "Sonnet from the Portuguese" are presented as translations from Portuguese but in fact record the stages of her love for Robert Browning Virginia Woolf described her as – "The True Daughter of the Age".

If one single poem brings together the major concerns of mid Victorian writing is Dover Beach (1867) by Mathew Arnold. It describes love, faith and desolation and Arnold has shown a world which has neither "certitude, nor peace, nor help for pain". In his "Balder Dead" (1858) the poet reaches the great height. This poem is the major poetic epic of the Victorian Age which is based on Norse Myth of "The Death of a God". Culture and Anarchy (1869) is the collection of essays where the society is distributed into Barbarian, Philistines and Populace.

A long poem "The City of Dreadful Night" (1874), by James Thompson also known by the initials "B. V." and this poem echoes, Milton and Blake, in its savage depiction of human misery.

A distinguished brotherhood known as Pre – Raphaelites, of whom the main, figures were painters like John Mills, William Hallman Trent, and the brothers Dante Gabriel and W. M. Rossetti. Dante Gabriel Rossetti was a painter first but became well known as a poet. W. M. Rossetti edited the groups periodical "The Germ", originally with the significant sub title "Thoughts Towards Nature in Poetry, Literature and Art".

Nature for the pre – Raphaelite is different from the romantics. There is a mysticism in D. G. Rossetti's the "The Blessed Demozel" which uses a white Lily and a white rose for symbolic purposes. His writing also carries an erotic charge which led to accusation of obscenity and was identified as "the fleshy school of poetry".

A. C. Swinburne (Algernon Charles) is prolific poet who used a wide range of forms from drama to ballad. He became famous for his drama "Atlanta In Calydon". He wrote a poem a "Forsaken Garden". He also wrote a poem "Ave Atque Vale", an elegy to the 19th century French poet Charles Baudelaire.

Victorian despair in verse reaches its climax in the poetry of G. M. Hopkins. Before 1918 his poetry was known only to a very small circle of friends including the poet Robert – Bridges who eventually published it. He gave theories of "Inscape" and "Instress" and "Spring Rhythm". Sometimes he is classified as a modern 20th century poet and sometimes as a late Victorian poet. A poem which was inspired by the death of five nuns is "Wreck of the Deutshland" (1876).
Elizabeth Barrett (Mrs. Browning) occupies perhaps the highest place in popular favour. She was born at Coxhoe Hall, near Durham on 1806. But her childhood and early youth were spent in Herefordshire. In 1835 the whole family moved to London and she gained a literary reputation by the publication of ‘The Seraphim and Other Poems’ (1838).

In 1844 Miss Barrett published her ‘Poem’ e.g. ‘The Cry of the Children’ which voice the protest of Humanity against Child Labour. Due to her tremendous appeal, she could temporarily overshadow the fame of Tennyson & Browning.

When Wordsworth died in 1850 she was seriously considered for the position of poet laureate which was finally given to Tennyson.

Both the poet Mr. & Mrs. Browning fell in love almost at first sight and against the wishes of her father, Browning carried her off and married her. The romance of their love is reflected in Mrs. Browning’s ‘Sonnet from the Portuguese’ (1850). In 1856 she published ‘Aurora Leigh’ a novel in verse. This novel precisely deals with the same moral and social ideals which Dickens and George Eliot were proclaiming in their novels. Her last 2 volumes were ‘Poems before Congress’ 1860 and ‘Last Poems’ published after her death. She died suddenly in 1861 and was buried in Browning’s famous lines -

“O lyric love, half Angel & half Bird
Frail life and aerial spirit”

Alfred Lord Tennyson (1809-1892)

The modern poet T.S Eliot has said, Tennyson is a great poet for reasons that are perfectly clear. He has three qualities which are seldom found together except in the greatest poets: abundance variety, and complete competence. Although his poems of 1832 included such fine works as "The Lady of Shallot' and "The Lotos eaters", The reviews were so violently abusive that he did not publish again for ten years. In 1833 he was shattered by the
news of Arthur Hallam's sudden death in Vienna. Three years later, he became engaged to Emily Sellwood, but was too poor to marry her until fourteen years had elapsed. The Tennyson of these years was a man solitary and sad, carrying a bit of chaos about him. In 1842 he lost all his money through speculation collapsed, and was for several months under the care of a physician.

But 1842 was also a turning point in Tennyson's life. That year his two volume Poems was published, and his popularity began to rise. The year 1850 was a decisive point in Tennyson's life he was made poet laureate, married Emily sell-wood and published his greatest work. In Memoriam a long elegy on the death of his friend Hallam. For the next forty two years he was without question the leading poet of his time popular with ordinary readers and highly respected in literary circles. He worked steadily at his art, producing a series of closet dramas, many fine short lyrics, and the elaborate narratives of king Arthur's Round Table that make up Idylls of the king. The crowning honor of his life came in 1883, when he was made a peer. Even as an old man he was a striking figure- a great black shaggy man-who looked the part of a poet.

**The Lady of Shalott**

In his boyhood Tennyson was fascinated by the stories of king Arthur's knights, and it was natural for him to turn to them later as subjects for poetry. The twelve metrical tales included in Idylls of the king were composed over a period of twenty six years (1859-85). But long before that time, in 1832 the poet had written this legend of the Lady of Shalott.

**Ulysses**

In this poem Tennyson draws his subject from ancient Greek sources. Ulysses, the famous hero of many adventures in the *Odyssey*. Is pictured years after the time described in that epic. To Tennyson's generation this poem symbolized the constant striving onward and upward of civilized man. It is said that Ulysses was the deciding factor in the government decision to give Tennyson a pension.

**Tears Idle Tears**

Tears, idle tears, I Know not what they mean,  
Tears from the depth of some divine despair  
Rise in the heart, and gather to the eyes,  
In looking on the happy autumn fields  
And thinking of the days that are no more.

This poem is one of the short songs that are set in Tennyson's long narrative poem, The Princess. Tennyson's poem is about the past that lives on within us, sometimes almost submerged in forgetfulness, sometimes welling up in vivid memories charged with emotion.

**FROM IN MEMORIAM**

[8]Poetry [Part- B]
The three greatest elegies in English literature are Milton's "Ly-cidas, on Edward King, a college friend drowned before the completion of his studies. Shelley's Adonais, on John Keats Tennyson's In Memoriam on Arthur Hallam. The similarity in the situations that called forth these elegies is apparent. Each poem mourns a young man of great talent cut off before he is able to fulfill the promise of his youth. How-ever, In Memoriam differs from the others in two respects. The personal tie between Tennyson and Hallam was the strongest friendship of the three. Besides being warm college friends, they had traveled together and Hallam was engaged to Tennyson's sister.

**Crossing the Bar**

Sunset and evening star,  
And one clear call for me!  
And may there be no moaning of the bar  
When I put out to sea,

But such a tide as moving seems asleep  
Too full for sound and foam  
When that which drew from out the boundless deep  
Turns again home.

Tennyson wrote this poem at the age of eighty one after a serious illness. The sunset and evening star' of the first stanza suggest the sunset and twilight in which Ulysses prepares to set out on his voyage to the unknown. Crossing the Bar is about the voyage to death. The silence of the sea in the first two stanzas is in contrast to the sea's monotonous thunder in Break, Break, Break and its surging restlessness in Ulysses. And the call for no sadness of Tears, Idle Tears, when the ship sinks with all us love beneath the verge.

**ROBERT BROWNING (1812-1889)**

In his own time, as modern critic says of Browning, "his poetry and presence had become the very symbols of heartiness, courage, and faith" Today he is sometimes criticized for being a shallow optimist, a poet who refused to face up to the presence of evil and misery in the world. If optimism is accepted as a major characteristic of Browning poetry, then the world optimism must be given a deeper meaning than usual. As often as not, Brownian's poems end with collapse of the will, defeat of good by evil forces, or the sweeping away of
everything, good and bad, by death. Fascinated by abnormal states of mind, even by madness browning did not always look on the bright side of things.

As a living influence on poetry, Browning is more important today for his contribution to the language. And craft of poetry than for his message. He was endlessly resourceful in the invention of new stanza patterns and in creating novel material combinations. He brought poetic language back into touch with the toughness, vigor, and har concreteness of speech, and showed anew the poetic use of harsh, rough sounds and rhythms. His development of the dramatic life without giving up the immediacy and concreteness of dramatic form. And finally he brought back into English poetry something of the compression of thought, the pleasure in contradiction and sudden shifts that john Donne had introduced two centuries earlier.

For the next sixteen years the Browning lived in Italy, mostly in Florence, writing reading studying pictures, entertaining visiting Englishmen and Americans, and championing the cause of Italian independence. They were almost ideally happy. Browning accepted without bitterness the fact his wife's Aurora Leigh went through edition after edition while his own Men and Women was coldly received excepted by a few scattered young men mostly in the universities. This sunny period in Browning's life ended with the death of his wife in June 1861 soon after which he returned to London. There he set to work producing Dramatis Personae and his dinner jacket. Browning Societies were organized throughout England to praise the poet and to explain his more obscure works. Despite occasional literary squabbles browning later life was full of satisfaction-fame money, friendship and the sense of an achieved career. He even had the pleasure of seeing a final collected edition of his work in sixteen volumes before he died at the age of seventy tows.

**My Last Duchess**

This poem is perhaps the most popular of Browning dramatic monologues. The scene is in the castle of the Duke of Ferrara, and arrogant Italian nobleman of the Renaissance period. The duke is showing a painting of his first wife to an envoy who has been sent to arrange details of a second marriage.

One poet of the Age who was finally recognized and placed beside Tennyson after 30 years of continuous work- perhaps even the greatest in England Literature since Shakespeare.

**Works**
1). Dramatic Lyric (1842).
2). Dramatic Romances and Lyric (1845).
3).Men & Women (1855).
4). Dramatist Personae (1864).

*Suggests how strong the dramatic element is in all his works. His poem may be divided into 3 classes:-*
i) Pure dramas like ‘Strafford’ and ‘A Blot in the Scutcheon’.
ii) Dramatic Narratives like ‘Pippa Passes’ which are dramatic in form but not meant to be acted.
iii) A Dramatic lyrics like ‘The Last Ride Together’ which expresses some personal emotion.

Three Main Periods -
i) The Early (1833-1841).
ii) The Middle (1841-1868).
iii) The Late (1868-1889).

i) 1st Period- ‘Pauline’ ‘Paracelsus’, ‘Sordello’, ‘Strafford’ (Drama)

ii) 2nd Period- ‘Bells & Pomegranates’ (series) ‘Colombe’s Birthday’ [drama], ‘In a Balcony’ [drama], ‘The Ring & The Book’ [collection of poems].

The last period - The Ring & the Book is Browning’s masterpiece. It is an immense poem twice as long as ‘Paradise Lost’ and longer by some two thousand lines of the ‘Iliad’. It is a horrible story of Count Guido’s murder of his beautiful wife.

Browning presents a contrast to Tennyson. Whereas Tennyson’s genius is mainly lyrical, Browning’s is predominantly dramatic, and his greatest poems are written in the form of the dramatic monologue. Being chiefly interested in the study of the human soul, he discusses in poem after poem, in the form of monologue or dialogue, the problems of life and conscience. And in all of them Browning himself is the central character, and he uses the hero as his own mouthpiece. His first poem ‘Pauline’ (1833) which is a monologue addressed to Pauline, on “the incidents in the development of a soul”, is autobiographical—a fragment of personal confession under a thin dramatic disguise. His ‘Paracelsus’ (1835) which is in form a drama with four characters, is also a story of ‘incidents in the development of a soul’, of a Renaissance physician in whom true science and charlatanism were combined. Paracelsus has the ambition of attaining truth and transforming the life of man. For this purpose he discards emotion and love, and fails on account of this mistake. Browning in this poem also uses the hero as a mouthpiece of his own ideas and aspiration. Paracelsus was followed by ‘Sordello’ (1840) which is again “the study of a soul”. It narrates in heroic verse the life of a little-known Italian poet. On account of its involved expression its obscurity has become proverbial. In ‘Pippa Passes’ (1841) Browning produced a drama partly lyrical and consisting of isolated scenes. Here he imagined the effect of the songs of a little working girl, strolling about during a holiday, on the destiny of the very different persons who hear them in turn.

It was with the publication of a series of collections of disconnected studies, chiefly monologues, that Browning’s reputation as a great poet was firmly established. These volumes were – ‘Dramatic Lyrics’ (1842), ‘Dramatic Romances and Lyrics’ (1845), ‘Men and Women’ (1855), ‘Dramatis Personae’ (1864), ‘Dramatic Idylls’ (1879-80). The
dramatic lyrics in these collections included poetry of a new kind in England. In them Browning brings the most varied personages to make their confessions to us. Some of them are historical, while others are the product of Browning’s imagination, but all of them while unraveling the tangled web of their emotions and thoughts give expression to the optimistic philosophy of the poet. Some of the important dramatic lyrics are ‘Bishop Blougram’s Apology’, ‘Two in a Gondola’, ‘Porphyria’s Lover’, ‘Fra Lippo Lippi’, ‘The Last Ride Together’, ‘Childe Roland to a Dark Tower Came’, ‘A Grammarian’s Funeral’, ‘Rabbi Ben Ezra’, ‘Prospice’ and ‘My Last Duchess’. All of them have won for Browning the applause of readers who value “thought” in poetry. In 1868-69 Browning brought out four successive volumes of ‘The Ring and the Book’, which is his masterpiece. Here different persons concerned in a peculiarly brutal set of murders, and many witnesses give their own versions of the same events, varying them according to their different interests and prejudices. The lawyers also have their say, and at the end the Pope sums up the case. The ten long successive monologues contain the finest psychological studies of characters ever attempted by a poet.

During the last twenty years of his life Browning wrote a number of poems. Though they do not have much poetic merit, yet they all give expression to his resolute courage and faith. In fact Browning is mainly remembered for the astonishing vigor and hope that characterize all his work. He is the poet of love, of life, and of the will to live, here and beyond the grave, as he says in the song of David in his poem ‘Saul’:

How good is man’s life, the mere living! how fit to employ
All the heart and the soul and the senses forever in joy.

The chief fault of Browning’s poetry is obscurity. This is mainly due to the fact that his thought is often so obscure or subtle that language cannot express it perfectly. Being interested in the study of the individual soul, never exactly alike in any two men, he seeks to express the hidden motives and principles which govern individual action. Thus in order to understand his poems, the reader has always to be mentally alert; otherwise he fails to understand his fine shades of psychological study. To a certain extent, Browning himself is to be blamed for his obscurity, because he is careless as an artist. But in spite of his obscurity, Browning is the most stimulating poet, in the English language. His influence on the reader, who is prepared to sit up, and think and remain alert when he reads his poetry, is positive and tremendous. His strength, his joy of life, his robust faith and his invincible optimism enter into the life of a serious reader of his poetry, and make him a different man. That is why, after thirty years of continuous work, his merit was finally recognized, and he was placed beside Tennyson and even considered greater. In the opinion of some critics he is the greatest poet in English literature since Shakespeare.
MATTHEW ARNOLD (1822-88)

Another great poet of the early Victorian period is Matthew Arnold, though he is not so great as Tennyson and Browning. Unlike Tennyson and Browning, who came under the influence of Romantic poets, Arnold, though a great admirer of Wordsworth, reacted against the ornate and fluent Romanticism of Shelley and Keats. He strove to set up a neo-classical ideal as against the Romantic. He gave emphasis on ‘correctness’ in poetry, which meant a scheme of literature which picks and chooses according to standards, precedents and systems, as against one which gives preference to an abundant stream of original music and representation. Besides being a poet, Arnold was a great critic of poetry, perhaps the greatest critics during the Victorian period, and he belongs to that rare category of the critic who is a poet also.

As a critic Arnold wants poetry to be plain, and severe. Though poetry is an art which must give aesthetic pleasure, according to Arnold, it is also a criticism of life. He looks for ‘high seriousness’ in poetry, which means the combination of the finest art with the fullest and deepest insight, such as is found in the poetry of Homer, Dante and Shakespeare. Arnold’s own poetry was greatly affected by his critical theories, and we find that whereas Tennyson’s poetry is ornate and Browning’s grotesque, Arnold’s poetry on the whole is plain and prosaic. In setting forth his spiritual troubles Arnold seeks first of all to achieve a true and adequate statement, devoid of all non-essential decorations. The reader gets the impression that the writing is neither inspired nor spontaneous. It is the result of intellectual effort and hard labour. But there are occasions in the course of his otherwise prosaic poems, when Arnold suddenly rises from the ground of analysis and diagnosis into sensuous emotion and intuitions, and then language, imagery, and rhythm fuse into something which has an incomparable charm and beauty.

A great Victorian poet, critic and educationalist. He was born in Lalehanon – Thames, England, in 1822, and educated at Rugby and Oxford. He attended Winchester College (1836 – 1837), then transferred to Rugby (1837 – 1840), where his father Thomas Arnold, the noted historian and educational reformer, was headmaster. From 1840 to 1844, he attended Balliol College, Oxford, where he took a disappointing second class degree. Although he was son of an Anglican clergyman, Arnold was not a devoted religious practitioner. Nevertheless, by his own admission, he was influenced by a number of religious thinkers. He began writing poetry as a youngster, publishing his first volume in 1849. He seems to have lost his facility as a poet by the 1850s; nevertheless, his work rank with that of Alfred Tennyson and Robert Browning as the best of the Victorian period.

Arnold wrote a number of significant prose treaties on education, culture, literature, and religion and was recognized in his own days as one of the principal spokesperson for the
importance of morality in both literature and life. Writings such as, 'Essays in Criticism', 'Culture and Anarchy', 'Literature and Dogma', and 'On the Study of Poetry' are recognized as seminal works in shaping attitudes about the role of literature and the significance of culture in determining the value of a community or nation. He taught classics for two years. Later he was appointed as a Inspector of School- a position he held for 35 yrs. In 1857, he became the Professor of poetry in Oxford.

He acknowledged his master as the great French critic Saint – Beuve. To Arnold, Saint Beuve was "the first of the living critic". Arnold wrote an ode on "Westminster Abbey" evoked by the death of his friend Dean Stanley. A Southern Night, is a poem in which Arnold laments the death of his brother. Rugby Chapel is an elegiac poem in memory of his father.

Wordsworth and Goethe were the two modern poets whom Arnold most admired. Arnold believed that there should always be "Seriousness in literature" and poetry should be in "Grand Style". He is a great writer of elegies which are full of lament and mourning.

Arnold’s classical education influenced his outlook on culture. From Greek and Roman sources he borrowed not only the simple style that he praises so highly in “On Translating Homer” but also the attitudes of stoicism, optimism, and activism that he celebrates in this essay and in his famous “Preface” to the 1853 volumes of his poems. These characteristics make for great literature because they promote human happiness and perfection. Although he openly professes to value the Greek rather than the Roman outlook on life, he exhibited a lifelong fascination with the work of the Roman philosopher and poet Titus Lucretius Carus.

WORKS:

1. The Strayed Reveller and other poems. 1849
2. Empedocles at Etna and other poems 1852
3. On Translating Homer 1861
4. Thyris 1867
5. Dover Beach 1867
6. On the Study of Celtic Literature 1867
7. Culture and Anarchy 1869
8. Essays in Criticism (a) First Series 1866
(b) Second Series 1888
9. Sohrab & Rustum (epic episode)

The first volume of poems appeared in 1849 under the title the 'Strayed Reveller and other Poems' but was withdrawn from circulation as it could not draw ....................

Complete Study in Paid Version
PRACTICE PAPER

Q-1 The Victorian Age is called
a) an age of serious sentimentality  b) an era of restless activity
c) an era of struggle  d) an era of peace

Q-2 On the Origin of Species published in 1859 was authored by-
   a) Lord Alfred Tennyson  b) Charles Dickens
c) Charles Darwin  d) William Morris

Q-3 Oxford Movement was the most noteworthy advance in –
   a) intellectual identity of man.  b) religious and ethical thought
c) exclusively religious thought  d) material and industrial thought

Q-4 Oxford Movement was headed by –
   a) Cardinal Newman  b) Matthew Arnold
c) A.C. Swinburne  d) William Thackeray

Q-5 The most popular form of literature in Victorian Age was-
   a) the novel  b) the drama  c) the poetry  d) the essay and periodicals

Q-6 Identify the appropriate pair of writers, who has been the active supporters of Utilitarianism in politics turned their attention to the cause of free trade.
   a) Thomas Carlyle and John Ruskin  b) Charles Dickens and Thomas Hardy
c) Richard Cobden and John Bright  c) Thomas Huxley and Edward Fitzgerald

Q-7 A great book History of Civilization in England was left unfurnished because of his premature death in 1962. Who was that writer?
   a) J.M. Robertson  b) James Anthony Froude
c) Thomas Badbington Macaulay  d) Henry Thomas Buckle

Q-8 Who amongst the following writers is connected with the intellectualism of the Utilitarian by immediate descent, and by direct moral discipleship?
   a) James Mill  b) John Stuart Mill
c) Henry Hallam  d) Henry Thomas Buckle

Q-9 John Stuart Mill wrote which of the following books in 1848?
   a) Literature Anglicize  b) Lays of ancient Rome
c) Survey of English Literature  d) Principles of Political Economy

Q-10 “He was a writer whose mind had been fashioned in the rationalist school of Gibbon and Buckle.”
   Choose him from the following list of writers.
   a) William Edward Hart pole Lecky  b) Edward Augustus Freeman
c) Samuel Rawson Gardiner  d) Frederick William Maitland

Q-11 The Pre- Raphaelite Movement was initiated by –
   a) A.C. Swinburne  b) Dante Gabriel Rossetti
c) A.H. Clough  d) Thomas Hardy

Q-12 Who inaugurated the Oxford Movement in 1833 by a sermon on “National Apostasy”
   a) John Henry Newman  b) John Keble
c) Isaac Williams  d) Frederick Oakley

Q-13 Which great work of Thomas Carlyle was published serially in Fraser’s Magazine?
a) French Revolution  
b) Past and Present  
c) History of Frederick the Great  
d) Sartor Resartus

Q-14 **The Seven Lamps of Architecture** is a fundamental work by-  
a) Mrs. Gaskell  
b) George Eliot  
c) Charlotte Bronte  
d) John Ruskin

Q-15 Which of the following poems has well been called “the first Pre-Raphaelite Poem”?  
a) Christina Rossetti’s A Birthday  
b) William Morris’s Golden Wings  
c) Coleridge’s Christabel  
d) D.G. Rossetti’s the Blessed Damozel

**ANSWERS**

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