B.A. English Semester IV
Paper II: Prose (B)

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William Hazlitt : * "On Going a Journey"
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Thomas Paine : "Common Sense"
Ralph Waldo Emerson : *"Self Reliance"
Toni Morrison : "Home" from the book *The House that Race Built*

Recommended Readings

- *The Pelican Guide to English Literature* by Boris Ford
- *A Critical History of English Literature* by David Daiches
- *A History of English Literature* by Arthur Compton- Rickett
- *English Literature in Context* by Paul Poplawski
- *A History of English Literature* by Michael Alexander
- *A Short History of English Literature* by Pramod K Nayar
- *A Compendious History of English Literature* by R.D. Trivedi
- *A History of English Literature* by Edward Albert
- *A History of Literary Criticism* by Harry Blamires

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UNIT I
Social and Intellectual Background

Prose in Romantic Period

The French Revolution prompted a fierce debate about social and political principles, a debate conducted in impassioned and often eloquent polemical prose. Richard Price's Discourse on the Love of Our Country (1789) was answered by Edmund Burke's conservative Reflections on the Revolution in France (1790) and by Wollstonecraft's A Vindication of the Rights of Men (1790) and A Vindication of the Rights of Woman (1792), the latter of which is an important early statement of feminist issues that gained greater recognition in the next century.

The Romantic emphasis on individualism is reflected in much of the prose of the period, particularly in criticism and the familiar essay. Among the most vigorous writing is that of William Hazlitt, a forthright and subjective critic whose most characteristic work is seen in his collections of lectures *On the English Poets* (1818) and *On the English Comic Writers* (1819) and in *The Spirit of the Age* (1825), a series of valuable portraits of his contemporaries. In *The Essays of Elia* (1823) and *The Last Essays of Elia* (1833), Charles Lamb, an even more personal essayist, projects with apparent artlessness a carefully managed portrait of himself—charming, whimsical, witty, sentimental, and nostalgic. As his fine *Letters* show, however, he could on occasion produce mordant satire. Mary Russell Mitford's *Our Village* (1832) is another example of the charm and humour of the familiar essay in this period. Thomas De Quincey appealed to the new interest in writing about the self, producing a colourful account of his early experiences in *Confessions of an English Opium Eater* (1821, revised and enlarged in 1856). His unusual gift of evoking states of dream and nightmare is best seen in essays such as "The English Mail Coach" and "On the Knocking at the Gate in *Macbeth*"; his essay "On Murder Considered as One of the Fine Arts" (1827; extended in 1839 and 1854) is an important anticipation of the Victorian Aesthetic movement. Walter Savage Landor's detached, lapidary style is seen at its best in some brief lyrics and in a series of erudite *Imaginary Conversations*, which began to appear in 1824.

The critical discourse of the era was dominated by the Whig quarterly *The Edinburgh Review* (begun 1802), edited by Francis Jeffrey, and its Tory rivals *The Quarterly Review* (begun 1809) and the monthly *Blackwood's Magazine* (begun 1817). Though their attacks on contemporary writers could be savagely partisan, they set a notable standard of fearless and independent journalism. Similar independence was shown by Leigh Hunt, whose outspoken journalism, particularly in his *Examiner* (begun 1808), was of wide influence, and by William Cobbett, whose *Rural Rides* (collected in 1830 from his *Political Register*) gives a telling picture, in forceful and clear prose, of the English countryside of his day.

Prose in Victorian Period

The Victorian era was an important time for the development of science and the Victorians had a mission to describe and classify the entire natural world. Much of this writing does not rise to the level of being regarded as literature but one book in particular, Charles Darwin's *On the Origin of Species*, remains famous. The theory of evolution contained within the work challenged many of the ideas the Victorians had about themselves and their place in the world. Although it took a long time to be widely accepted, it would dramatically change subsequent thought and literature. Much of the work of popularizing Darwin's theories was done by his younger contemporary Thomas Henry Huxley, who wrote widely on the subject.

A number of other non-fiction works of the era made their mark on the literature of the period. The philosophical writings of John Stuart Mill covered logic, economics, liberty and utilitarianism. The large and influential histories of Thomas Carlyle: *The French Revolution, A History* and *On Heroes, Hero-Worship, and The Heroic in History* permeated political thought at the time. The writings of Thomas Babington Macaulay on English history helped codify the Whig narrative that dominated the historiography for many years. John Ruskin wrote a number of highly influential works on art and the history of art and championed such contemporary figures as J. M. W. Turner and the Pre-Raphaelites. The religious writer John Henry Newman's Oxford Movement aroused intense debate within the Church of England, exacerbated by Newman's own conversion to Catholicism, which he wrote about in his autobiography *Apologia Pro Vita Sua*.

A number of monumental reference works were published in this era, most notably the *Oxford English Dictionary* which would eventually become the most important historical dictionary of the English language. Also published during the later Victorian era were the *Dictionary of National Biography* and the ninth edition of the *Encyclopædia Britannica*.

A study of all the great prose writers of the Victorian period reveals four general characteristics:

Literature in this age has come very close to daily life, reflecting its practical problems and interests, and is a powerful instrument of human progress. The tendency of literature is strongly ethical; all the great writers are moral teachers. Science in this age exercises an incalculable influence. It emphasizes truth as the sole object of human endeavour; it has established the principle of law throughout the universe; and it has given us an entirely new view of life, as summed up in the word ‘evolution’, that is, the principle of growth or development from simple to complex forms. Though the age is generally characterized as practical and materialistic, it is significant that nearly all the writers whom the nation delights to honour vigorously attack materialism, and exalt a purely ideal conception of life.

Some of the famous prose writers of the Victorian era are: Thomas Macaulay is one of the most typical figures of the nineteenth century. He was a practical man of affairs who explained the historical conditions which partly account for a writer’s work and influence. His style is clear, forceful, and convincing. He makes the meaning clear by striking phrases, vigorous antithesis, anecdotes, and illustrations.

J. H. Newman was considered the best prose writer in expressing his thoughts which naturalness and apparent ease. He is wonderfully simple and direct; in his controversial writings, gently ironical and satiric. On the whole, we are inclined to call this an idealistic age fundamentally, since love, truth, brotherhood — all great ideals—are emphasized as the chief ends of life.

Transcendentalism

Transcendentalism is a philosophical movement that developed in the late 1820s and 1830s in the eastern United States. A core belief is in the inherent goodness of people and nature. and while society and its institutions have corrupted the purity of the individual, people are at their best when truly "self-reliant" and independent.

Transcendentalism emphasizes subjective intuition over objective empiricism. Adherents believe that individuals are capable of generating completely original insights with little attention and deference to past masters. It arose as a reaction, to protest against the general state of intellectualism and spirituality at the time. The doctrine of the Unitarian church as taught at Harvard Divinity School was closely related. Transcendentalism emerged from "English and German Romanticism, the Biblical criticism of Johann Gottfried Herder and Friedrich Schleiermacher, the skepticism of David Hume", and the transcendental philosophy of Immanuel Kant and German Idealism. Miller and Versluis regard Emanuel Swedenborg as a

pervasive influence on transcendentalism. It was also strongly influenced by Hindu texts on philosophy of the mind and spirituality, especially the Upanishads.

Colonialism

Colonialism is the policy of a country seeking to extend or retain its authority over other people or territories, generally with the aim of economic dominance. In the process of colonisation, colonisers may impose their religion, economics, and other cultural practices on indigenous peoples. The foreign invaders/interlopers rule the territory in pursuit of their interests, seeking to benefit from the colonised region's people and resources.

Starting in the 15th century, some European states established their own empires during the European colonial period. The Belgian, British, Danish, Dutch, French, Ottoman, Portuguese, Russian, Spanish and Swedish empires established colonies across large areas. Japan, the United States and China also followed this path, as did the Germans and the Italians in the late 19th century. At first, European colonising countries followed policies of mercantilism, aiming to strengthen the home-country economy, so agreements usually restricted the colonies to trading only with the metropole (mother country). By the mid-19th century, however, the British Empire gave up mercantilism and trade restrictions and adopted the principle of free trade, with few restrictions or tariffs. Christian missionaries were active in practically all of the European-controlled colonies because the metropoles were Christian. Historian Philip Hoffman calculated that by 1800, before the Industrial Revolution, Europeans already controlled at least 35% of the globe, and by 1914, they had gained control of 84% of the globe.

In the aftermath of World War II colonial powers were forced to retreat between 1945–1975, when nearly all colonies gained independence, entering into changed colonial, so-called postcolonial and neocolonialist relations. Postcolonialism and neocolonialism has continued or shifted relations and ideologies of colonialism, attempting to justify its continuation with adjusted narratives like development and new frontiers, as in exploring outer space for colonization.

Modern

Modernism is both a philosophical movement and an art movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries. Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed then by reactions to the horrors of World War I.

Modernism, in general, reflected a departure from traditional forms of art, religion, philosophy, social organization, and daily life which modernist artists felt had become outdated in the new environments of an emerging industrialized world. The poet Ezra Pound's 1934 injunction to "Make it new!" was the touchstone of the movement's approach towards what it saw as the now obsolete culture of the past. Modernism also rejected the certainty of Enlightenment thinking, and many modernists also rejected religious belief.

Modernist innovations, like abstract art, the stream-of-consciousness novel, atonal (or pantonal) and twelve-tone music, and divisionist painting all had precursors in the 19th century. A notable characteristic of modernism is self-consciousness concerning artistic and social traditions, which often led to experimentation with form, along with the use of techniques that drew attention to the processes and materials used in creating works of art. Modernism explicitly rejected the ideology of realism and made use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody.

While some scholars see modernism continuing into the 21st century, others see it evolving into late modernism or high modernism. Postmodernism is a departure from modernism and refutes its basic assumptions.

Feminism

Feminism is a range of social movements, political movements, and ideologies that aim to define, establish, and achieve the political, economic, personal, and social equality of the sexes. Feminism incorporates the position that societies prioritize the male point of view, and that women are treated unfairly within those societies. Efforts to change that include fighting gender stereotypes and seeking to establish educational and professional opportunities for women that are equal to those for men.

Feminist movements have campaigned and continue to campaign for women's rights, including the right to vote, to hold public office, to work, to earn fair wages, equal pay and eliminate the gender pay gap, to own property, to receive education, to enter contracts, to have equal rights within marriage, and to have maternity leave. Feminists have also worked to ensure access to legal abortions and social integration and to protect women and girls from rape, sexual harassment, and domestic violence. Changes in dress and acceptable physical activity have often been part of feminist movements.

Some scholars consider feminist campaigns to be a main force behind major historical societal changes for women's rights, particularly in the West, where they are near-universally credited with achieving women's suffrage, gender-neutral language, reproductive rights for women (including access to contraceptives and abortion), and the right to enter into contracts and own property. Although feminist advocacy is, and has been, mainly focused on women's rights, some feminists, including bell hooks, argue for the inclusion of men's liberation within its aims, because they believe that men are also harmed by traditional gender roles.[10] Feminist theory, which emerged from feminist movements, aims to understand the nature of gender inequality by examining women's social roles and lived experience; it has developed theories in a variety of disciplines in order to respond to issues concerning gender.

Numerous feminist movements and ideologies have developed over the years and represent different viewpoints and aims. Some forms of feminism have been criticized for taking into account only white, middle class, and college-educated perspectives. This criticism led to the creation of ethnically specific or multicultural forms of feminism, including black feminism and intersectional feminism.

Post-Modern

Postmodernism is a broad movement that developed in the mid- to late 20th century across philosophy, the arts, architecture, and criticism, marking a departure from modernism. The term has been more generally applied to describe a historical era said to follow after modernity and the tendencies of this era.

While encompassing a wide variety of approaches and disciplines, postmodernism is generally defined by an attitude of skepticism, irony, or rejection of the grand narratives and ideologies of modernism, often calling into question various assumptions of Enlightenment rationality. Consequently, common targets of postmodern critique include universalist notions of objective reality, morality, truth, human nature, reason, science, language, and social progress. Postmodern thinkers frequently call attention to the contingent or socially-conditioned nature of knowledge claims and value systems, situating them as products of particular political, historical, or cultural discourses and hierarchies. Accordingly, postmodern thought is broadly characterized by tendencies to self-referentiality, epistemological and moral relativism, pluralism, and irreverence.

Postmodern critical approaches gained purchase in the 1980s and 1990s, and have been adopted in a variety of academic and theoretical disciplines, including cultural studies, philosophy of

science, economics, linguistics, architecture, feminist theory, and literary criticism, as well as art movements in fields such as literature, contemporary art, and music. Postmodernism is often associated with schools of thought such as deconstruction, post-structuralism, and institutional critique, as well as philosophers such as Jean-François Lyotard, Jacques Derrida, and Fredric Jameson.
Criticisms of postmodernism are intellectually diverse, and include assertions that postmodernism promotes obscurantism, is meaningless, and that it adds nothing to analytical or empirical knowledge.

Quarterly Review

Quarterly Review (1809-1967), founded by John Murray as a Tory rival to the Whig Edinburgh Review. Sir W. Scott, who had been harshly reviewed in the Edinburgh, became an ardent supporter of the venture but refused the editorship. The journal stood for the defence of the established order, Church, and Crown; its unwavering adherence to the bishops and the Church was satirized by Peacock in Melincourt. Its tone was magisterial from the beginning, and its influence, both literary and political, was for the best part of the century matched only by that of the Edinburgh. The first editor, *Gifford, brought with him several clever writers from the Anti-facobin, including Canning and Frere, but the quality of his chief writers (largely Scott and Southey) could not match that of the Edinburgh, who had Hazlitt, Macaulay, Carlyle, and Jeffrey, among many others. The Quarterly's enemies averred that its political bias strongly affected its literary criticism. However, unlike the Edinburgh, it supported the 'Lake school' and Byron, although it fiercely condemned Keats, Hunt, Hazlitt, Lamb, Shelley, and later Tennyson, Macaulay, Dickens, and C. Brontë. Two of its more famous early articles were those of Scott in praise of J. Austen's Emma; and Croker's review of Keats's 'Endymion'. Gifford was succeeded as editor in 1825 by Lockhart, who was followed by a distinguished line, including members of the Murray family.

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William Hazlitt (1778-1830) - “On Going on a Journey”

The period now under review is very rich in critical and miscellaneous work. Of the writers of literary criticism Hazlitt may be taken as representative.

1. His Life, the son of a Unitarian minister (Hazlitt was born at Maidstone, and, after a brief stay in America, spent most of his youth in Shropshire. His early studies for the Unitarian ministry were soon abandoned). Shortly after he met Coleridge (1798), whose zeal for the ideals of the French Revolution he shared. His next ambition was to become a painter, but this, too, he soon abandoned in favour of a literary career. The year 1812 saw him in London, where he was in turn lecturer, parliamentary reporter, and theatre critic. From 1814 until his death he contributed to *The Edinburgh Review*, while others of his articles appeared in *The Examiner*, *The Times*, and *The London Magazine.* All through his life his unusual political views and headstrong temperament involved him in frequent quarrels.

2. His Works. (Hazlitt's earliest writings consisted of miscellaneous philosophical and political works, which are of interest for the light they throw upon his mind,) but are now little read. (His reputation rests on the lectures and essays on literary and general subjects all published between 1817 and 1825. Of the former we have his lectures on *Characters of Shakespeare' s Plays* (1817), *The English Poets* (1818), *The English Comic Writers* (1819), and *The Dramatic Literature of the Age of Elizabeth* (1820). His best essays were collected in *The Round Table* (1817), *Table Talk; or, Original Essays on Men and Manners* (1821-22), and *The Spirit of the Age; or, Contemporary Portraits* (1825). Between 1828 and 1830 he published an unsuccessful biography of Napoleon) (Modern opinion has endorsed the contemporary recognition of

Hazlitt's eminence as a critic. His writing is remarkable for its fearless expression of an honest and individual opinion); and, while (he lacks the learned critical apparatus of more modern critics, he is unsurpassed in his ability to communicate his own enjoyment, and in his gift for evoking unnoticed beauties. His judgments are based on his emotional reactions) rather than on objectively applied principles. [Consequently, they are sometimes marred by personal bias, as in some of the portraits in *The Spirit of the Age.* But, for the most part, they show his enthusiasm guided by a strong common sense)The catholicity of his taste embraces almost every major English author from Chaucer to his own day, most of them treated with a discrimination and sympathetic insight which are not blunted by his obvious enthusiasm.
In style Hazlitt contrasts strongly with the elaborate orchestration of the complex sentence and the magic-of the delicate word tracery which we have seen in De Quincey.) His brief, abrupt sentences have the vigour and directness which his views demand. His lectures have a manly simplicity, and something of the looseness of organization which is typical of good conversation.)(Essays and lectures alike show a fondness for the apt and skilfully blended quotation, and for the balanced sentence, often embodying a contrast. Always his diction is pure and his expression concise.) The following extract is of interest as showing his courageous exposition of an opinion, diametrically opposed to that generally accepted, on the relative merits of Addison and Steele: It will be said, that all this is to be found, in the same or a greater degree, in the *Spectator*. For myself, I do not think so; or, at least, there is in the last work a much greater proportion of commonplace matter. I have, on this account, always preferred the *Tatler* to the *Spectator*. Whether it is owing to my having been earlier or better acquainted with the one than the other, my pleasure in reading these two admirable works is not at all in proportion to their comparative reputation. The *Tatler* contains only half the number of volumes, and, I will venture to say, nearly an equal quantity of sterling wit and sense. "The first sprightly runnings" are there--it has more of the original spirit, more of the freshness and stamp of nature. The indications of character and strokes of humour are more true and frequent; the reflections that suggest themselves arise more from the occasion, and are less spun out into regular dissertations. They are more like the remarks which occur in sensible conversation, and less like a lecture. Something is left to the understanding of the reader. Steele seems to have gone into his closet chiefly to set down what he observed out of doors. Addison seems to have spent most of his time in his study, and to have spun out and wire-drawn the hints, which he borrowed from Steele, or took from nature, to the utmost. I am far from wishing to depreciate Addison's talents, but I am anxious to do justice to Steele, who was, I think, upon the whole, a less artificial and more original writer. The humorous descriptions of Steele resemble loose sketches, or fragments of a comedy; those of Addison are rather comments, or ingenious paraphrases, on the genuine text.

William Hazlitt: "On Going a Journey"

- The essay was first published in *New Monthly Magazine*, January 1822; *Table Talk* 1822.
- Hazlitt's family moved to Ireland, then the United States, before settling in Shropshire when he was eight. He was schooled in London. He was an essayist, theatre critic, biographer and journalist. He had friends like Coleridge, Wordsworth and Keats.
- His first book *An Essay on the Principles of Human Action*, followed by *Free Thoughts on Public Affairs*—an attack on William Pitt.
- He wrote for *The Times, Morning Chronicles, Examiner, Edinburgh Review, Yellow Dwarf and London Magazine*.
- Hazlitt wrote several books – *Characters of Shakespeare*, *A View of the English Stage*, *English Poets* and *English Comic Writers*.
- Hazlitt style of prose writing showed his bent towards "plain words and popular modes of constructions."

- He defended French Revolution and Napolean Bonaparte.
- Hazlitt appears "witty, passionate and plain speaking" in his essays.
- Robert Setevenson in his essay "Walking Tours" said about William Hazlitt's " On Going on a Journey, that it is "so good that there should be a tax levied on all who have not read it."
- Hazlitt's 'On Going a Journey' is generally recognised as the first "walking essay" which is about journey and travel.
- Hazlitt begins his essay "On Going a Journey" saying:
  "One of the pleasantest things in the world is going a journey; but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company enough for me. I am then never less alone than when alone." "I cannot see the wit of walking and talking at the same time." So either you can walk or talk at one time. Hazlitt is of the idea that when one is on a journey one would like to be in oneself watching nature, reading book, ruminating, or introspecting. It is about intra-personal communication where the need to talk to others or to socialize is not there. The impact of romanticism can be clearly seen on him in his refuge in nature. He was of sad mood. His life was filled with personal and political disappointments. Hazlitt had close friends. But he needed to get away from their company as much as he welcomed it. He found peace in solitude and in journeys. Journeying helped Hazlitt in rediscovering things. He says: "Instead of an awkward silence in common-places, mine is that undisturbed silence of the heart." 'On Going a Journey' is not merely about escape. It is also about how mind moves from idea to idea on such a journey. The essay beautifully shows a connection between landscape and mindscape. "The world … is not much bigger than a nut-shell. It is … county joined to county, kingdom to kingdom, lands to seas… the mind can form no larger idea of space than the eye can take in at a single glance." According to Hazlitt we pick out single thread from "the whole web of our existence." For Hazlitt, a journey is a means of processing thought and self-discovery. The essay focuses on the romantic relationship between the observer and nature. But it also shows the importance of solitariness. Hazlitt's solo walking was not egotistical; it was an attempt to forget the self. He writes that: "These hours are sacred to silence and to musing…I in a manner forget myself." It can be concluded that Walking becomes like a dream, in which all of the mental associations to which Hazlitt refers are there, but forming a narrative of their own.

Main Points/ Summary/ Quotes in the Essay

1) Journey and Solitude

One of the pleasantest things in the world is going a journey; but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company enough for me. I am then never less alone than when alone. *The fields his study, nature was his book.* I cannot see the wit of walking and talking at the same time. When I am in the country I wish to vegetate like the country. I go out of town in order to forget the town and all that is in it. There are those who for this purpose go to watering-places, and carry the metropolis with them I like solitude, when I give myself up to it, for the sake of solitude; nor do I ask for *A friend in my retreat.*

2) Journey and Liberty

The soul of a journey is liberty, perfect liberty, to think, feel, do, just as one pleases. We go a journey chiefly to be free of all impediments and of all inconveniences; to leave ourselves behind much more to get rid of others. It is because I want a little breathing-space to muse on indifferent matters.

3) Journey and Nature

Give me the clear blue sky over my head, and the green turf beneath my feet, a winding road before me, and a three hours' march to dinner—and then to thinking! It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leap, I sing for joy. From the point of yonder rolling cloud I plunge into my past

being, and revel there, as the sun-burnt Indian plunges headlong into the wave that wafts him to his native shore.

4) Journey and Talking to One-Self

Instead of an awkward silence, broken by attempts at wit or dull common-places, mine is that undisturbed silence of the heart which alone is perfect eloquence. No one likes puns, alliterations, antitheses, argument, and analysis better than I do; but I sometimes had rather be without them. 'Leave, oh, leave me to my repose!' I have just now other business in hand, which would seem idle to you, but is with me 'very stuff o' the conscience.' Is not this wild rose sweet without a comment? Does not this daisy leap to my heart set in its coat of emerald? Had I not better then keep it to myself, and let it serve me to brood over…

5) Journey and Thoughts about Other People

But this looks like a breach of manners, a neglect of others, and you are thinking all the time that you ought to rejoin your party.… I like to be either entirely to myself, or entirely at the disposal of others; to talk or be silent, to walk or sit still, to be sociable or solitary. (He refers to Mr. Cobbett, Englishman doing one thing at a time and Sterne who says "how the shadows lengthen as the sun declines").

6) Comparing One-Self with others

This continual comparing of notes interferes with the involuntary impression of things upon the mind, and hurts the sentiment. If you only hint what you feel in a kind of dumb show, it is insipid: if you have to explain it, it is making a toil of a pleasure. You cannot read the book of nature without being perpetually put to the trouble of translating it for the benefit of others.

7) Synthetical Method of Journeying

I am for this synthetical method on a journey in preference to the analytical. I am content to lay in a stock of ideas then, and to examine and anatomise them afterwards. I want to see my vague notions float like the down of the thistle before the breeze, and not to have them entangled in the briars and thorns of controversy.

8) Coleridge who could put his thoughts in words

My old friend Coleridge, however, could do both. He could go on in the most delightful explanatory way over hill and dale a summer's day, and convert a landscape into a didactic poem or a Pindaric ode

9) Limitations of Hazlitt

"Had I words and images at command like these, I would attempt to wake the thoughts that lie slumbering on golden ridges in the evening clouds: but at the sight of nature my fancy, poor as it is, droops and closes up its leaves, like flowers at sunset. I can make nothing out on the spot: I must have time to collect myself. In general, a good thing spoils out-of-door prospects: it should be reserved for Table-talk." Hazlitt is so impressed by nature that he cannot think of words.

10) Case of Charles Lamb

Lamb is for this reason, I take it, the worst company in the world out of doors; because he is the best within.

11) Better to Have a Stranger than a friend on a Journey

a) Pictured scenery and Shandean contemplation, *Procul, O procul este profani!* These hours are sacred to silence and to musing, to be treasured up in the memory, and to feed the source of smiling thoughts hereafter. I would not waste them in idle talk; or if I must have the integrity of fancy broken in upon, **b)** I would rather it were by a stranger than a friend. A stranger takes his hue and character from the time and place; he is a part of the furniture and costume of an inn. I associate nothing with my travelling companion but present objects and passing events. In his ignorance of me and my affairs, I in a manner forget myself. **C)** But a friend reminds one of other things, rips up old grievances, and destroys the abstraction of the scene. He comes in ungraciously between us and our imaginary character. Something is dropped in the course of conversation that gives a hint of your profession and pursuits; or from having some one with you that knows the less sublime portions of your history, it seems that other people do. You are no longer a citizen of the world; but your 'unhoused free condition is put into circumspection and confine.'

12) Significance of an Unknown Place

The incognito of an inn is one of its striking privileges—'lord of one's self, uncumbered with a name.' Oh! it is great to shake off the trammels of the world and of public opinion—to lose our importunate, tormenting, everlasting personal identity in the elements of nature, and become the creature of the moment, …We are no more those hackneyed common-places that we appear in the world; an inn restores us to the level of nature, and quits scores with society!

13) Journey and the Pleasure of Reading

At St. Neot's where I first met with Gribelin's engravings of the Cartoons, on the borders of Wales, where there happened to be hanging some of Westall's drawings. At other times I might mention luxuriating in books, with a peculiar interest in this way. He read *Paul and Virginia* at Inn in Bridgewater. He read two volumes of Madame D'Arblay's *Camilla.* It was on the 10th of April 1798 that I sat down to a volume of the *New Eloise,* at the inn at Llangollen. It was my birthday, and I had for the first time come from a place in the neighbourhood to visit this delightful spot. The road to Llangollen turns off between Chirk and Wrexham; and on passing there was a valley and the river Dee. Seeing the beauty he repeating the lines which I have just quoted from Mr. Coleridge's poems! It opened to my inward sight, a heavenly vision, on which were written, in letters large as Hope could make them, these four words, LIBERTY, GENIUS, LOVE, VIRTUE; which have since faded into the light of common day, or mock my idle gaze: “The beautiful is vanished, and returns not.”

14) The World had changed after the Visit

Still I would return some time or other to this enchanted spot; but I would return to it alone. I was at that time going shortly to visit the poet whom I have above named. Where is he now? Not only I myself have changed; the world, which was then new to me, has become old and incorrigible.

15) Travelling and Imagination

There is hardly anything that shows the short-sightedness or capriciousness of the imagination more than travelling does. With change of place we change our ideas; nay, our opinions and feelings. We can by an effort indeed transport ourselves to old and long-forgotten scenes, and then the picture of the mind revives again; but we forget those that we have just left. It seems that we can think but of one place at a time. The canvas of the fancy is but of a certain extent, and if we paint one set of objects upon it, they immediately efface every other. We cannot enlarge our conceptions, we only shift our point of view.

16) Journeying and the Abstract Landscape

a) The landscape bares its bosom to the enraptured eye, we take our fill of it, and seem as if we could form no other image of beauty or grandeur. We pass on, and think no more of it: the horizon that shuts it from our sight also blots it from our memory like a dream. **b)** In travelling through a wild barren country I can form no idea of a woody and cultivated one. It appears to me that all the world must be barren, like what I see of it. In the country we forget the town, and in town we despise the country. 'Beyond Hyde Park,' says Sir Topling Flutter, 'all is a desert.' **c)** All that part of the map that we do not see before us is blank. The world in our conceit of it is not much bigger than a nutshell. It is not one prospect expanded into another, county joined to county, kingdom to kingdom, land to seas, making an image voluminous and vast; the mind can form no larger idea of space than the eye can take in at a single glance. The rest is a name written in a map, a calculation of arithmetic.

17) Mind and Human Understanding of Geogrpahy

Things near us are seen of the size of life: things at a distance are diminished to the size of the understanding. We measure the universe by ourselves, and even comprehend the texture of our being only piecemeal. In this way, however, we remember an infinity of things and places. The mind is like a mechanical instrument that plays a great variety of tunes, but it must play them in succession. One idea recalls another, but it at the same time excludes all others.

18) Rippling Effect of Memory, One Thing at a Time

In trying to renew old recollections, we cannot as it were unfold the whole web of our existence; we must pick out the single threads. So in coming to a place where we have formerly lived, and with which we have intimate associations, every one must have found that the feeling grows more vivid the nearer we approach the spot, from the mere anticipation of the actual impression: we remember circumstances, feelings, persons, faces, names that we had not thought of for years; but for the time all the rest of the world is forgotten!

19) Mind is its Own Place

I have no objection to go to see ruins, aqueducts, pictures, in company with a friend or a party, but rather the contrary, for the former reason reversed. … Salisbury Plain is barren of criticism, but Stonehenge will bear a discussion antiquarian, picturesque, and philosophical. In setting out on a party of pleasure, the first consideration always is where we shall go to: in taking a solitary ramble, the question is what we shall meet with by the way. 'The mind is its own place'; nor are we anxious to arrive at the end of our journey.

20) But Journey in a Foreign Country should be with a Companion and not lonely

I should not feel confident in venturing on a journey in a foreign country without a companion. I should want at intervals to hear the sound of my own language. There is an involuntary antipathy in the mind of an Englishman to foreign manners and notions that requires the assistance of social sympathy to carry it off. As the distance from home increases, this relief, which was at first a luxury, becomes a passion and an appetite. A person would almost feel stifled to find himself in the deserts of Arabia without friends and countrymen: there must be allowed to be something in the view of Athens or old Rome that claims the utterance of speech; and I own that the Pyramids are too mighty for any single contemplation. In such situations, so opposite to all one's ordinary train of ideas, one seems a species by one's-self, a limb torn off from society, unless one can meet with instant fellowship and support.

21) There are some foreign places where a friend is not required on a journey

On the laughing shores of France. Calais was peopled with novelty and delight. The confused, busy murmur of the place was like oil and wine poured into my ears; nor did the mariners' hymn, which was sung from the top of an old crazy vessel in the harbour, as the sun went down, send an alien sound into my soul. I only breathed the air of general humanity….I was at no loss for language, for that of all the great schools of painting was open to me. The whole is vanished like a shade. Pictures, heroes, glory, freedom, all are fled: nothing remains but the Bourbons and the French people!—

22) Different Experience in a Foreign Land

There is undoubtedly a sensation in travelling into foreign parts that is to be had nowhere else; but it is more pleasing at the time than lasting. It is too remote from our habitual associations to be a common topic of discourse or reference, and, like a dream or another state of existence, does not piece into our daily modes of life. It is an animated but a momentary hallucination. It demands an effort to exchange our actual for our ideal identity; and to feel the pulse of our old transports revive very keenly, we must 'jump' all our present comforts and connections. Our romantic and itinerant character is not to be domesticated. Dr. Johnson remarked how little foreign travel added to the facilities of conversation in those who had been abroad. In fact, the time we have spent there is both delightful, and in one sense instructive; but it appears to be cut out of our substantial, downright existence, and never to join kindly on to it. We are not the same, but another, and perhaps more enviable individual, all the time we are out of our own country. We are lost to ourselves, as well as our friends. So the poet somewhat quaintly sings: *"Out of my country and myself I go.*

23) Hazlitt Concludes

I should on this account like well enough to spend the whole of my life in travelling abroad, if I could anywhere borrow another life to spend afterwards at home!

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Robert Louis Stevenson: "An Apology for Idlers"

Life of Stevenson

Robert Louis Stevensonwas born at Edinburgh on the 13 November 1850. His father, Thomas, and his grandfather, Robert, were both distinguished light-house engineers; and the maternal grandfather, Balfour, was a Professor of Moral Philosophy, who lived to be ninety years old. There was, therefore, a combination of *Lux et Veritas* in the blood of young Louis Stevenson, which in *Dr. Jekyll and Mr. Hyde* took the form of a luminous portrayal of a great moral idea. In the language of Pope, Stevenson's life was a long disease. Even as a child, his weak lungs caused great anxiety to all the family except himself; but although Death loves a shining mark, it took over forty years of continuous practice for the grim archer to send the black arrow home. It is perhaps fortunate for English literature that his health was no better; for the boy craved an active life, and would doubtless have become an engineer. He made a brave attempt to pursue this calling, but it was soon evident that his constitution made it impossible. After desultory schooling, and an immense amount of general reading, he entered the University of Edinburgh, and then tried the study of law. Although the thought of this profession became more and more repugnant, and finally intolerable, he passed his final examinations satisfactorily. This was in 1875.

He had already begun a series of excursions to the south of France and other places, in search of a climate more favorable to his incipient malady; and every return to Edinburgh proved more and more conclusively that he could not live in Scotch mists. He had made the acquaintance of a number of literary men, and he was consumed with a burning ambition to become a writer. Like Ibsen's *Master-Builder*, there was a troll in his blood, which drew him away to the continent on inland voyages with a canoe and lonely tramps with a donkey; these gave him material for books full of brilliant pictures, shrewd observations, and irrepressible humour. He contributed various articles to magazines, which were immediately recognised by critics like Leslie Stephen as bearing the unmistakable mark of literary genius; but they attracted almost no attention from the general reading public, and their author had only the consciousness of good work for his reward. In 1880 he was married. Stevenson's first successful work was *Treasure Island*, which was published in book form in 1883, and has already become a classic. This did not, however, bring him either a good income or general fame. His great reputation dates from the publication of the *Strange Case of Dr. Jekyll and Mr. Hyde,* which appeared in 1886. That work had an instant and unqualified success, especially in America, and made its author's name known to the whole English-speaking world. *Kidnapped* was published the same year, and another masterpiece, *The Master of Ballantrae*, in 1889.

After various experiments with different climates, including that of Switzerland, Stevenson sailed for America in August 1887. The winter of 1887-88 he spent at Saranac Lake, under the care of Dr. Trudeau, who became one of his best friends. In 1890 he settled at Samoa in the Pacific. Here he entered upon a career of intense literary activity, and yet found time to take an active part in the politics of the island, and to give valuable assistance in internal improvements.

The end came suddenly, exactly as he would have wished it, and precisely as he had unconsciously predicted in the last radiant, triumphant sentences of his great essay, *Aes Triplex*. He had been at work on a novel, *St. Ives*, one of his poorer efforts, and whose composition grew steadily more and more distasteful, until he found that he was actually writing against the grain. He threw this aside impatiently, and with extraordinary energy and enthusiasm began a new story, *Weir of Hermiston*, which would undoubtedly have been his masterpiece, had he lived to complete it. In luminosity of style, in nobleness of conception, in the almost infallible choice of words, this astonishing fragment easily takes first place in Stevenson's productions. At the end of a day spent in almost feverish dictation, the third of December 1894, he suddenly fainted, and died without regaining consciousness. "Death had not been suffered to take so much as an

illusion from his heart. In the hot-fit of life, a-tiptoe on the highest point of being, he passed at a bound on to the other side. The noise of the mallet and chisel was scarcely quenched, the trumpets were hardly done blowing, when, trailing with him clouds of glory, this happy-starred, full-blooded spirit shot into the spiritual land." He was buried at the summit of a mountain, the body being carried on the shoulders of faithful Samoans, who might have sung Browning's noble hymn: "Let us begin and carry up this corpse, Singing together!"

Personality and Character of Stevenson

Stevenson had a motley personality, which is sufficiently evident in his portraits. There was in him the Puritan, the man of the world, and the vagabond. There was something too of the obsolete soldier of fortune, with the cocked and feathered hat, worn audaciously on one side. There was also a touch of the elfin, the uncanny—the mysterious charm that belongs to the borderland between the real and the unreal world—the element so conspicuous and so indefinable in the art of Hawthorne. Writers so different as Defoe, Cooper, Poe, and Sir Thomas Browne, are seen with varying degrees of emphasis in his literary temperament. He was whimsical as an imaginative child; and everyone has noticed that he never grew old. His buoyant optimism was based on a chronic experience of physical pain, for pessimists like Schopenhauer are usually men in comfortable circumstances, and of excellent bodily health. His courage and cheerfulness under depressing circumstances are so splendid to contemplate that some critics believe that in time his *Letters* may be regarded as his greatest literary work, for they are priceless in their unconscious revelation of a beautiful soul.

Great as Stevenson was as a writer, he was still greater as a Man. So many admirable books have been written by men whose character will not bear examination, that it is refreshing to find one Master-Artist whose daily life was so full of the fruits of the spirit. As his romances have brought pleasure to thousands of readers, so the spectacle of his cheerful march through the Valley of the Shadow of Death is a constant source of comfort and inspiration. One feels ashamed of cowardice and petty irritation after witnessing the steady courage of this man. His philosophy of life is totally different from that of Stoicism; for the Stoic says, "Grin and bear it," and usually succeeds in doing neither. Stevenson seems to say, "Laugh and forget it," and he showed us how to do both.

The Personal Essay

The Personal Essay is a peculiar form of literature, entirely different from critical essays like those of Matthew Arnold and from purely reflective essays, like those of Bacon. It is a species of writing somewhat akin to autobiography or firelight conversation; where the writer takes the reader entirely into his confidence, and chats pleasantly with him on topics that may be as widely apart as the immortality of the soul and the proper colour of a necktie. The first and supreme master of this manner of writing was Montaigne, who belongs in the front rank of the world's greatest writers of prose. Montaigne talks endlessly on the most trivial subjects without ever becoming trivial. To those who really love reading and have some sympathy with humanity, Montaigne's *Essays* are a "perpetual refuge and delight," and it is interesting to reflect how far in literary fame this man, who talked about his meals, his horse, and his cat, outshines thousands of scholarly and talented writers, who discussed only the most serious themes in politics and religion. The great English prose writers in the field of the personal essay during the seventeenth century were Sir Thomas Browne, Thomas Fuller, and Abraham Cowley, though Walton's *Compleat Angler* is a kindred work. Browne's *Religio Medici*, and his delightful *Garden of Cyrus*, old Tom Fuller's quaint *Good Thoughts in Bad Times* and Cowley's charming *Essays* are admirable examples of this school of composition. Burton's wonderful *Anatomy of Melancholy* is a colossal personal essay. Some of the papers of Steele and Addison in the *Tatler*, *Guardian*, and the *Spectator* are of course notable; but it was not until the appearance of Charles Lamb that the personal essay reached its climax in English literature. Over the pages of the *Essays of Elia* hovers an immortal charm—the charm of a nature inexhaustible in its humour and

kindly sympathy for humanity. Thackeray was another great master of the literary easy-chair, and is to some readers more attractive in this attitude than as a novelist. In America we have had a few writers who have reached eminence in this form, beginning with Washington Irving, and including Donald G. Mitchell, whose *Reveries of a Bachelor* has been read by thousands of people for over fifty years.

As a personal essayist Stevenson seems already to belong to the first rank. He is both eclectic and individual. He brought to his pen the reminiscences of varied reading, and a wholly original touch of fantasy. He was literally steeped in the gorgeous Gothic diction of the seventeenth century, but he realised that such a prose style as illumines the pages of William Drummond's *Cypress Grove* and Browne's *Urn Burial* was a lost art. He attempted to imitate such writing only in his youthful exercises, for his own genius was forced to express itself in an original way. All of his personal essays have that air of distinction which attracts and holds one's attention as powerfully in a book as it does in social intercourse. Everything that he has to say seems immediately worth saying, and worth hearing, for he was one of those rare men who had an interesting mind. There are some literary artists who have style and nothing else, just as there are some great singers who have nothing but a voice. The true test of a book, like that of an individual, is whether or not it improves upon acquaintance. Stevenson's essays reflect a personality that becomes brighter as we draw nearer. This fact makes his essays not merely entertaining reading, but worthy of serious and prolonged study.

"An Apology for Idlers" was first printed in the *Cornhill Magazine*, for July 1877, Vol. XXXVI, pp. 80-86. It was next published in the volume, *Virginibus Puerisque*, in 1881. Although this book contains some of the most admirable specimens of Stevenson's style, it did not have a large sale, and it was not until 1887 that another edition Appeared. The editor of the *Cornhill Magazine* from 1871 to 1882 was Leslie Stephen (1832-1904), whose kindness and encouragement to the new writer were of the utmost importance at this critical time. That so grave and serious a critic as Leslie Stephen should have taken such delight in a *jeu d'esprit* like *Idlers*, is proof, if any were needed, for the breadth of his literary outlook. Stevenson had been at work on this article a year before its appearance, which shows that his *Apology for Idlers* demanded from him anything but idling. As Graham Balfour says, in his *Life of Stevenson*, I, 122, "Except before his own conscience, there was hardly any time when the author of the *Apology for Idlers* ever really neglected the tasks of his true vocation." In July 1876 he wrote to Mrs. Sitwell, "A paper called 'A Defence of Idlers' (which is really a defence of R.L.S.) is in a good way." A year later, after the publication of the article, he wrote (in August 1877) to Sidney Colvin, "Stephen has written to me apropos of 'Idlers,' that something more in that vein would be agreeable to his views. From Stephen I count that a devil of a lot." It is noteworthy that this charming essay had been refused by *Macmillan's Magazine* before Stephen accepted it for the *Cornhill.* (*Life,* I, 180).

R. L. Stevenson-An Apology for Idlers

An Apology for Idlers is a thought-provoking essay. This essay is a fine example of Stevenson's scheme of values opposed to modern ideas such as working hard, reading books, education in schools and colleges. He says that education of the streets is even better than education in the class rooms.

Stevenson takes favour of the people who are idlers as sometimes their non-interference is beneficial on one hand, on the other they can give time to themselves and look after their health. He says people feel bored because others are busy. If all were idle, they would not feel weary because they should all entertain one another. Idleness does not mean doing nothing but in doing a great deal recognized as work in the conventional sense. Though it is regarded as a curse by those who work hard for success in their profession, yet enough may be said in defence of idleness. A young man who spends some hours in idling, enjoys his life, learns many things independent of books, and keep good health.

Main Points/ Summary/ Quotes in the Essay

1) Nature of Idleness

"Idleness so called, which does not consist in doing nothing, but in doing a great deal not recognised in the dogmatic formularies of the ruling class, has as good a right to state its position as industry itself."

2) People who live a carefree life

'And while such an one is ploughing distressfully up the road, it is not hard to understand his resentment, when he perceives cool persons in the meadows by the wayside, lying with a handkerchief over their ears and a glass at their elbow. Alexander is touched in a very delicate place by the disregard of Diogenes. Where was the glory of having taken Rome for these tumultuous barbarians, who poured into the Senate house, and found the Fathers sitting silent and unmoved by their success?"

3) Even the great deeds of people who do great things becomes common for other people.

"This also result in people not giving importance to people belonging to other than their own profession: "It is a sore thing to have laboured along and scaled the arduous hilltops, and when all is done, find humanity indifferent to your achievement. Hence physicists condemn the unphysical; financiers have only a superficial toleration for those who know little of stocks; literary persons despise the unlettered; and people of all pursuits combine to disparage those who have none."

4) Industry/ Hard-Work/ Profession/ Labour are Word Opposite for Idleness.

"You could not be put in prison for speaking against industry, but you can be sent to Coventry for speaking like a fool."

5) "The greatest difficulty with most subjects is to do them well."

6) In Youth the focus is on books, but books cannot give everything

"People should be a good deal idle in youth. …It must have been a very foolish old gentleman who addressed Johnson at Oxford in these words: "Young man, ply your book diligently now, and acquire a stock of knowledge; for when years come upon you, you will find that poring upon books will be but an irksome task." The old gentleman seems to have been unaware that many other things besides reading grow irksome…Books are good enough in their own way, but they are a mighty bloodless substitute for life. It seems a pity to sit, like the Lady of Shalott, peering into a mirror, with your back turned on all the bustle and glamour of reality. And if a man reads very hard, as the old anecdote reminds us, he will have little time for thoughts."

7) In Education free time is also important to have free thoughts

"If you look back on your own education, I am sure it will not be the full, vivid, instructive hours of truantry that you regret; you would rather cancel some lack-lustre periods between sleep and waking in the class."

8) Education can take place anywhere

"Suffice it to say this: if a lad does not learn in the streets, it is because he has no faculty of learning. Nor is the truant always in the streets, for if he prefers, he may go out by the gardened suburbs into the country. He may pitch on some tuft of lilacs over a burn, and smoke innumerable pipes to the tune of the water on the stones. A bird will sing in the thicket. And there he may fall into a vein of kindly thought, and see things in a new perspective. Why, if this be not education, what is?"

Therefore, education can occur in nature, on streets, under a tree, on a bank of river, anywhere. A book cannot convey the first-hand experience and the practical knowledge.

9) What should be the proper way of inquiry or learning…

"A fact is not called a fact, but a piece of gossip, if it does not fall into one of your scholastic categories. An inquiry must be in some acknowledged direction, with a name to go by; or else you are not inquiring at all, only lounging; and the workhouse is too good for you. It is supposed that all knowledge is at the bottom of a well, or the far end of a telescope."

10) Bookish Information versus Experience

“Sainte-Beuve, as he grew older, came to regard all experience as a single great book…As a matter of fact, an intelligent person, looking out of his eyes and hearkening in his ears, with a smile on his face all the time, will get more true education than many another in a life of heroic vigils. There is certainly some chill and arid knowledge to be found upon the summits of formal and laborious science; but it is all round about you, and for the trouble of looking, that you will acquire the warm and palpitating facts of life. While others are filling their memory with a lumber of words, one-half of which they will forget before the week be out, your truant may learn some really useful art: to play the fiddle, to know a good cigar, or to speak with ease and opportunity to all varieties of men.”

11) Idlers and other people who take pains to learn

Many who have "plied their book diligently," and know all about some one branch or another of accepted lore, come out of the study with an ancient and owl-like demeanour, and prove dry, stockish, and dyspeptic in all the better and brighter parts of life. Many make a large fortune, who remain underbred and pathetically stupid to the last. And meantime there goes the idler, who began life along with them—by your leave, a different picture.

12) Advantages and Qualities of Idlers

a) He has had time to take care of his health and his spirits;

b) He has been a great deal in the open air, which is the most salutary of all things for both body and mind

c) If he has never read the great Book in very recondite places, he has dipped into it and skimmed it over to excellent purpose.

d) Idler’s knowledge of life at large, and Art of Living… and his wisdom makes him better than all.

e) Idler has respect and satisfaction for all other professions and hobbies.

f) The greatest merit that an Idler will have is Common Sense.

13) Idleness and Common Sense

“He who has much looked on at the childish satisfaction of other people in their hobbies, will regard his own with only a very ironical indulgence. He will not be heard among the dogmatists. He will have a great and cool allowance for all sorts of people and opinions. If he finds no out-of-the-way truths, he will identify himself with no very burning falsehood. His way took him along a by-road, not much frequented, but very even and pleasant, which is called Commonplace Lane, and leads to the Belvedere of Commonsense.”

14) While there might be commotion in the world, an idler will be able to find his peace

“Thence he shall command an agreeable, if no very noble prospect; and while others behold the East and West, the Devil and the Sunrise, he will be contentedly aware of a sort of morning hour upon all sublunary things, with an army of shadows running speedily and in many different directions into the great daylight of Eternity. The shadows and the generations, the shrill doctors and the plangent wars, go by into ultimate silence and emptiness; but underneath all this, a man may see, out of the Belvedere windows, much green and peaceful landscape; many firelit parlours; good people laughing, drinking, and making love as they did before the Flood or the French Revolution; and the old shepherd telling his tale under the hawthorn.”

15) People lose their sense of life and think only their work as lively

“Extreme *busyness*, whether at school or college, kirk or market, is a symptom of deficient vitality; and a faculty for idleness implies a catholic appetite and a strong sense of personal identity. There is a sort of dead-alive, hackneyed people about, who are scarcely conscious of living except in the exercise of some conventional occupation. Bring these fellows into the country, or set them aboard ship, and you will see how they pine for their desk or their study. They have no curiosity; they cannot give themselves over to random provocations; they do not take pleasure in the exercise of their faculties for its own sake; and unless Necessity lays about them with a stick, they will even stand still.”

Thus, people who are too occupied with their study or work cannot do anything that is not in their pattern or way of working. They cannot enjoy. They cannot be idle.

16) People who are only busy in their work have no love for other things in life

“It is no good speaking to such folk: they *cannot* be idle, their nature is not generous enough; and they pass those hours in a sort of coma, which are not dedicated to furious moiling in the gold-mill. When they do not require to go to the office, when they are not hungry and have no mind to drink, the whole breathing world is a blank to them. If they have to wait an hour or so for a train, they fall into a stupid trance with their eyes open.

17) Nature of people who are goal-oriented, professional, or doing job

To see them, you would suppose there was nothing to look at and no one to speak with; you would imagine they were paralysed or alienated; and yet very possibly they are hard workers in their own way, and have good eyesight for a flaw in a deed or a turn of the market. They have been to school and college, but all the time they had their eye on the medal; they have gone about in the world and mixed with clever people, but all the time they were thinking of their own affairs. As if a man's soul were not too small to begin with, they have dwarfed and narrowed theirs by a life of all work and no play; until here they are at forty, with a listless attention, a mind vacant of all material of amusement, and not one thought to rub against another, while they wait for the train.”

18) These occupied people have a wrong idea about the success of life.

“Before he was breeched, he might have clambered on the boxes; when he was twenty, he would have stared at the girls; but now the pipe is smoked out, the snuffbox empty, and my gentleman sits bolt upright upon a bench, with lamentable eyes. This does not appeal to me as being Success in Life.”

19) Other people also suffer because of people who are busy

“But it is not only the person himself who suffers from his busy habits, but his wife and children, his friends and relations, and down to the very people he sits with in a railway carriage or an omnibus.”

20) Busy in job or business means neglecting other things which are important

“Perpetual devotion to what a man calls his business, is only to be sustained by perpetual neglect of many other things. And it is not by any means certain that a man's business is the most important thing he has to do.”

21) Stage Example: All the people are important in the performance of a drama

“To an impartial estimate it will seem clear that many of the wisest, most virtuous, and most beneficent parts that are to be played upon the Theatre of Life are filled by gratuitous performers, and pass, among the world at large, as phases of idleness. For in that Theatre not only the walking gentlemen, singing chambermaids, and diligent fiddlers in the orchestra, but those who look on and clap their hands from the benches, do really play a part and fulfil important offices towards the general result.”

22) While other people are important, why should Idlers be not important??

“You are no doubt very dependent on the care of your lawyer and stockbroker, of the guards and signalmen who convey you rapidly from place to place, and the policemen who walk the streets for your protection; but is there not a thought of gratitude in your heart for certain other benefactors who set you smiling when they fall in your way, or season your dinner with good company?”

“I know there are people in the world who cannot feel grateful unless the favour has been done them at the cost of pain and difficulty.”

Therefore, it is not necessary that there should be pain and difficulty. Sometimes when people do things so idly even that should be welcomed.

23) Importance of Pleasure than Duties

“Pleasures are more beneficial than duties because, like the quality of mercy, they are not strained, and they are twice blest. There must always be two to a kiss, and there may be a score in a jest; but wherever there is

an element of sacrifice, the favour is conferred with pain, and, among generous people, received with confusion."

24) The greatest duty is the duty of being happy

"There is no duty we so much underrate as the duty of being happy. By being happy, we sow anonymous benefits upon the world, which remain unknown even to ourselves, or when they are disclosed, surprise nobody so much as the benefactor."

25) Example of a boy who made happy

"The other day, a ragged, barefoot boy ran down the street after a marble, with so jolly an air that he set every one he passed into a good humour; one of these persons, who had been delivered from more than usually black thoughts, stopped the little fellow and gave him some money with this remark: "You see what sometimes comes of looking pleased." If he had looked pleased before, he had now to look both pleased and mystified. For my part, I justify this encouragement of smiling rather than tearful children; I do not wish to pay for tears anywhere but upon the stage; but I am prepared to deal largely in the opposite commodity."

26) Happiness of living being around the world is more important than money

"A happy man or woman is a better thing to find than a five-pound note. He or she is a radiating focus of good-will; and their entrance into a room is as though another candle had been lighted. We need not care whether they could prove the forty-seventh proposition; they do a better thing than that, they practically demonstrate the great Theorum of the liveableness of Life.

27) **Theorem of "Liveableness of Life"**

28) The case of a Labour

"If a person cannot be happy without remaining idle, idle he should remain. It is a revolutionary precept; but thanks to hunger and the workhouse, one not easily to be abused; and within practical limits, it is one of the most incontestable truths in the whole Body of Morality. Look at one of your industrious fellows for a moment, I beseech you. He sows hurry and reaps indigestion; he puts a vast deal of activity out to interest, and receives a large measure of nervous derangement in return. Either he absents himself entirely from all fellowship, and lives a recluse in a garret, with carpet slippers and a leaden inkpot; or he comes among people swiftly and bitterly, in a contraction of his whole nervous system, to discharge some temper before he returns to work. I do not care how much or how well he works, this fellow is an evil feature in other people's lives. They would be happier if he were dead. They could easier do without his services in the Circumlocution Office, than they can tolerate his fractious spirits. He poisons life at the well-head. It is better to be beggared out of hand by a scapegrace nephew, than daily hag-ridden by a peevish uncle."

29) Pressure of work make people bitter

"That a man should publish three or thirty articles a year, that he should finish or not finish his great allegorical picture, are questions of little interest to the world. The ranks of life are full; and although a thousand fall, there are always some to go into the breach."

30)The services of no single individual are indispensable.

Even the efforts of people who do nothing to contribute in the terms of society, community or nation should not be disregarded. "The ends for which they give away their priceless youth, for all they know, may be chimerical or hurtful; the glory and riches they expect may never come, or may find them indifferent; and they and the world they inhabit are so inconsiderable that the mind freezes at the thought."

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Robert Lynd: "The Pleasures of Ignorance"

Born in Belfast, Robert Lynd moved to London when he was 22 and soon became a popular and prolific essayist, critic, columnist, and poet. His essays are characterized by humour, precise observations,

and a lively, engaging style. Writing under the pseudonym of Y.Y., Lynd contributed a weekly literary essay to the New Statesman magazine from 1913 to 1945.

In "The Pleasures of Ignorance," Lynd offers examples from nature to demonstrate his thesis that out of ignorance "we get the constant pleasure of discovery." Robert Lynd begins his essay with a description in countryside. He is surprised by the ignorance of a townsman. Beginning with "criticism of ignorance in individuals", the focus of the essay shifts to the "Pleasures of ignorance." Lynd writes, "It is not that we have not seen the birds. It is simply that we have not noticed them."
Lynd talks about the joy of discovering the unknown. For him the existence of ignorance is infinite. As he says: "One of the greatest joys known to man is to take such a flight into ignorance in search of knowledge. The great pleasure of ignorance is, after all, the pleasure of asking questions."
The essay claims that undiscovered knowledge keeps us vigorous and alive. Lynd writes, "The great pleasure of ignorance is, after all, the pleasure of asking questions." Ignorance is a defining concept throughout our lives, it consistently grows parallel to our knowledge. We are always in a battle with ignorance. We want to end ignorance. But it cannot be done. Lynd enumerates his lifetime's finds: a couple of brooches, a carriage key, sixpence, some pennies, 'a safety-pin, a pencil, some other trifle.'
Lynd also takes the role of memory into consideration. The facts that a person is able to remember depends on the memory. Then he says about the act of revising one's previous knowledge: "At the same time there is, perhaps, a special pleasure in re-learning the names of many of the flowers every spring. It is like re-reading a book that one has almost forgotten." Lynd ends his essay by stating that "pleasure of asking question" is far more than the "pleasure of answering." Only that man can learn in life who has the spirit of curiosity and learning. As he says: "Socrates was famed for wisdom not because he was omniscient but because he realised at the age of seventy that he still knew nothing."

The Pleasures of Ignorance
Main Points/ Summary/ Quotes in the Essay

1) Everyone is Ignorant
"It is impossible to take a walk in the country with an average townsman—especially, perhaps, in April or May—without being amazed at the vast continent of his ignorance. It is impossible to take a walk in the country oneself without being amazed at the vast continent of one's own ignorance."

2) Examples of Ignorance
"Thousands of men and women live and die without knowing the difference between a beech and an elm, between the song of a thrush and the song of a blackbird. Probably in a modern city the man who can distinguish between a thrush's and a blackbird's song is the exception. It is not that we have not seen the birds. It is simply that we have not noticed them. We have been surrounded by birds all our lives, yet so feeble is our observation that many of us could not tell whether or not the chaffinch sings, or the colour of the cuckoo… Whether Chapman drew on his fancy or his knowledge of nature in the lines:

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

3) Ignorance has advantage: Pleasure of discovery.
"Every fact of nature comes to us each spring, if only we are sufficiently ignorant, with the dew still on it."

4) Pleasure of a Naturalist
"It would be absurd to pretend that the naturalist does not also find pleasure in observing the life of the birds, but his is a steady pleasure, almost a sober and plodding occupation, compared to the morning enthusiasm of the man who sees a cuckoo for the first time, and, behold, the world is made new. And, as to that, the happiness even of the naturalist depends in some measure upon his ignorance, which still leaves

him new worlds of this kind to conquer. He may have reached the very Z of knowledge in the books, but he still feels half ignorant until he has confirmed each bright particular with his eyes."

5) Even the Scientist will be ignorant of some things

"Assuredly the men of science have no reason as yet to weep over their lost ignorance. If they seem to know everything, it is only because you and I know almost nothing. There will always be a fortune of ignorance waiting for them under every fact they turn up. They will never know what song the Sirens sang to Ulysses any more than Sir Thomas Browne did."

6) Realization of Lynd how less we know about cuckoo

"If I have called in the cuckoo to illustrate the ordinary man's ignorance, it is not because I can speak with authority on that bird. It is simply because, passing the spring in a parish that seemed to have been invaded by all the cuckoos of Africa, I realised how exceedingly little I, or anybody else I met, knew about them. But your and my ignorance is not confined to cuckoos."

7) Ignorance is surprising: Example of Moon and Spring Flowers

"I once heard a clever lady asking whether the new moon always appears on the same day of the week. She added that perhaps it is better not to know, because, if one does not know when or in what part of the sky to expect it, its appearance is always a pleasant surprise. I fancy, however, the new moon always comes as a surprise even to those who are familiar with her time-tables. And it is the same with the coming in of spring and the waves of the flowers. We are not the less delighted to find an early primrose because we are sufficiently learned in the services of the year to look for it in March or April rather than in October. We know, again, that the blossom precedes and not succeeds the fruit of the apple-tree, but this does not lessen our amazement at the beautiful holiday of a May orchard."

8) Ignorance also helps in Re-learning

"At the same time there is, perhaps, a special pleasure in re-learning the names of many of the flowers every spring. It is like re-reading a book that one has almost forgotten.'

9) There is something new in reading the forgotten things

"Montaigne tells us that he had so bad a memory that he could always read an old book as though he had never read it before. I have myself a capricious and leaking memory. I can read *Hamlet* itself and *The Pickwick Papers* as though they were the work of new authors and had come wet from the press, so much of them fades between one reading and another. There are occasions on which a memory of this kind is an affliction, especially if one has a passion for accuracy."

10) Good and Bad Memory

"But this is only when life has an object beyond entertainment. In respect of mere luxury, it may be doubted whether there is not as much to be said for a bad memory as for a good one. With a bad memory one can go on reading Plutarch and *The Arabian Nights* all one's life.

11) Ignoring Time

"And, if we can forget books, it is as easy to forget the months and what they showed us, when once they are gone."

12) With time we will forget many things

"Once more I shall see the world as a garden through the eyes of a stranger, my breath taken away with surprise by the painted fields. I shall find myself wondering whether it is science or ignorance which affirms that the swift never settles even on a nest, but disappears at night into the heights of the air. I shall learn with fresh astonishment that it is the male, and not the female, cuckoo that sings. I may have to learn again not to call the campion a wild geranium, and to rediscover whether the ash comes early or late in the etiquette of the trees. A contemporary English novelist was once asked by a foreigner what was the most important crop in England. He answered without a moment's hesitation: "Rye."

13) Ignorance of Illiterate persons

“Ignorance so complete as this seems to me to be touched with magnificence; but the ignorance even of illiterate persons is enormous. The average man who uses a telephone could not explain how a telephone works. He takes for granted the telephone, the railway train, the linotype, the aeroplane, as our grandfathers took for granted the miracles of the gospels. He neither questions nor understands them.”

14) All of us make a tiny world of knowledge around us, ignoring other things

“It is as though each of us investigated and made his own only a tiny circle of facts. Knowledge outside the day's work is regarded by most men as a gewgaw. Still we are constantly in reaction against our ignorance. We rouse ourselves at intervals and speculate.”

15) Ignorance is the source of knowledge

“One of the greatest joys known to man is to take such a flight into ignorance in search of knowledge. The great pleasure of ignorance is, after all, the pleasure of asking questions.”

16) People who cannot ask a question –“Why??” … become rigid.

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

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Unit III

A. G. Gardiner: “The Rule of the Road”

Alfred George Gardiner (2 June 1865 – 3 March 1946) was a British journalist, editor and author. He was also Chairman of the National Anti-Sweating League, an advocacy group which campaigned for a minimum wage in industry. From 1915 he contributed to *The Star* under the pseudonym *Alpha of the Plough*. Gardiner was born in Chelmsford. As a boy he worked at the *Chelmsford Chronicle* and the *Bournemouth Directory*. He joined the *Northern Daily Telegraph* in 1887 which had been founded the year before by Thomas Purvis Ritzema. In 1899, he was appointed editor of the *Blackburn Weekly Telegraph.*

In 1902 Ritzema was named general manager of the *Daily News*. Needing an editor, he turned to his young protégé to fill the role. The choice soon proved a great success; under Gardiner's direction, it became one of the leading liberal journals its day, as he improved its coverage of both the news and literary matters while crusading against social injustices. Yet while circulation rose from 80,000 when he joined the paper to 151,000 in 1907 and 400,000 with the introduction of a Manchester edition in 1909, the paper continued to run at a loss. Though close to the owner of the *Daily News*, George Cadbury, Gardiner resigned in 1919 over a disagreement with him over Gardiner's opposition to David Lloyd George.

From 1915 he contributed to *The Star* under the pseudonym Alpha of the Plough. At the time *The Star* had several anonymous essayists whose pseudonyms were the names of stars. Invited to choose the name of a star as a pseudonym he chose the name of the brightest (alpha) star in the constellation "the Plough." His essays are uniformly elegant, graceful and humorous. His uniqueness lay in his ability to teach the basic truths of life in an easy and amusing manner. The collections *Pillars of Society*, *Pebbles on the Shore*, *Many Furrows* and *Leaves in the Wind* are some of his best-known writings.

A reviewer of *Pebbles on the Shore* said Gardiner wrote with "fluency, deftness, lightness, grace, and usually a very real sparkle".The end of the essay "The Vanity of Old Age" is typically neat: "For Nature is a cunning nurse. She gives us lollipops all the way, and when the lollipop of hope and the lollipop of

achievement are done, she gently inserts in our toothless gums the lollipop of remembrance. And with that pleasant vanity we are soothed to sleep."

His essays are uniformly elegant, graceful and humorous. His uniqueness lay in his ability to teach the basic truths of life in an easy and amusing manner. Gardiner defines the "rule of the road" in the following way: "It means that in order that the liberties of all may be preserved, the liberties of everybody must be curtailed." In other words, each person must have some limits on his or her freedom in order to enjoy the freedom that comes from social order. People drive fast to reach their places. They worry little for those around them and show a disregard for others. There are frequent incidents of "road rage" and general disregard for rules. Many people's major goal seems to be to pursue their greatest degree of freedom in driving. But they forget that their actions mean a lack of freedom on others. If their actions cause an accident, the system of driving will be broken, and no one will get anywhere. Gardiner writes that: "Individual liberty would have become social anarchy." People must submit to rules and to some limits so that we can all access the freedom that can only come from a condition of social order. As Gardider says that "Individual liberty is not a personal affair only, but a social contract." Gardiner argues that society is weakened when people act in these ways. In the concluding lines he compares the following of rules with international order: "the rights of small people and quite people are as important to preserve as the rights of small nationalities. According to Gardiner the road rules also show how the society is. If the rules are not followed it means there is no social order. Therefore, to maintain a social order it is necessary to follow rules.

The Rule of the Road
Main Points/ Summary/ Quotes in the Essay

1) Individual liberty would become social anarchy without Rules.

Mr. Arthur Ransome told that there was a an old lady who was walking on the middle of the street and by doing so she not only put herself at risk but also created confusion in traffic. It was pointed out to her that the pavement was the place for foot-passengers, but she replied: "I'm going to walk where I like. We've got liberty now." It did not occur to the dear old lady that if liberty entitled the foot-passenger to walk down the middle of the road it also entitled the cab-driver to drive on the pavement, and that the end of such liberty would be universal chaos. Everybody would be getting in everybody else's way and nobody would get anywhere. Individual liberty would have become social anarchy."

2) Liberty of all can be preserved by curtailing liberty of all.

"There is a danger of the world getting liberty-drunk in these days like the old lady with the basket, and it is just as well to remind ourselves of what the rule of the road means. It means that in order that the liberties of all may be preserved the liberties of everybody must be curtailed."

3) The Role of Policeman is to control and maintain order

"When the policeman, say, at Piccadilly Circus steps into the middle of the road and puts up his hand, he is the symbol not of tyranny, but of liberty. You may not think so. You may, being in a hurry and seeing your motor-car pulled up by this insolence of office, feel that your liberty has been outraged. How dare this fellow interfere with your free use of the public highway? Then, if you are a reasonable person, you will reflect that if he did not, incidentally, interfere with you he would interfere with no one, and the result would be that Piccadilly Circus would be a maelstrom that you would never cross at all. You have submitted to a curtailment of private liberty in order that you may enjoy a social order which makes your liberty a reality."

4) Liberty is a social-contract and not a personal affair

"Liberty is not a personal affair only, but a social contract. It is an accommodation of interests. In matters which do not touch anybody else's liberty, of course, I may be as free as I like."

5) Individual liberty and social responsibility

“In all these and a thousand other details you and I please ourselves and ask no one's leave. We have a whole kingdom in which we rule alone, can do what we choose, be wise or ridiculous, harsh or easy, conventional or odd. But directly we step out of that kingdom our personal liberty of action becomes qualified by other people's liberty…There are a lot of people in the world, and I have to accommodate my liberty to their liberties.”

6) Respect for freedom of other people

“We are much more conscious of the imperfections of others in this respect than of our own. A reasonable consideration for the rights or feelings of others is the foundation of social contract.”

7) Disturbing others freedom or peace

“Now, if you are reading a book for pleasure it doesn't matter what is going on around you. I think I could enjoy "Tristram Shandy" or "Treasure Island" in the midst of an earthquake…. at the next station in came a couple of men, one of whom talked to his friend for the rest of the journey in a loud and pompous voice… As I wrestled with clauses and sections, his voice rose like a gale, and his family history, the deeds of his sons in the war, and his criticisms of the generals and the politicians submerged my poor attempts to hang on to my job. I shut up the Blue-book, looked out of the window, and listened wearily while the voice thundered on with themes like these: "Now what French ought to have done..." "The mistake the Germans made..." "If only Asquith had..." You know the sort of stuff. I had heard it all before, oh, so often. It was like a barrel-organ groaning out some banal song of long ago.”

Gardiner refers to the habit of men talking loudly and boasting their political knowledge in public.

8) It is important to have a social sense

Telling someone to look for freedom of others will be seen as rudeness.

“If I had asked him to be good enough to talk in a lower tone I daresay he would have thought I was a very rude fellow. It did not occur to him that anybody could have anything better to do than to listen to him, and I have no doubt he left the carriage convinced that everybody in it had, thanks to him, had a very illuminating journey, and would carry away a pleasing impression of his encyclopaedic range. He was obviously a well-intentioned person. The thing that was wrong with him was that he had not the social sense. He was not "a clubbable man."

9) Because of their less training, women have less knowledge of social conduct.

“A reasonable consideration for the rights or feelings of others is the foundation of social conduct. It is commonly alleged against women that in this respect they are less civilised than men, and I am bound to confess that in my experience it is the woman—the well-dressed woman—who thrusts herself in front of you at the ticket office. The man would not attempt it, partly because he knows the thing would not be tolerated from him, but also because he has been better drilled in the small give-and-take of social relationships. He has lived more in the broad current of the world, where you have to learn to accommodate yourself to the general standard of conduct, and his school life, his club life, and his games have in this respect given him a training that women are only now beginning to enjoy.”

10) Rights of small people and small nationalities

“I believe that the rights of small people and quiet people are as important to preserve as the rights of small nationalities.

11) Blowing horn is an aggressive spirit

“When I hear the aggressive, bullying horn which some motorists deliberately use, I confess that I feel something boiling up in me which is very like what I felt when Germany came trampling like a bully over Belgium. By what right, my dear sir, do you go along our highways uttering that hideous curse on all who impede your path? Cannot you announce your coming like a gentleman? Cannot you take your turn? Are you someone in particular or are you simply a hot gospeller of the prophet Nietzsche? I find myself wondering

what sort of a person it is who can sit behind that hog-like outrage without realising that he is the spirit of Prussia incarnate, and a very ugly spectacle in a civilised world."

12) Playing a gramophone in loud noise disturbs the peace of neighbourhood

"And there is the more harmless person who has bought a very blatant gramophone, and on Sunday afternoon sets the thing going, opens the windows and fills the street with "Keep the Home Fires Burning" or some similar banality. What are the right limits of social behaviour in a matter of this sort? Let us take the trombone as an illustration again."

13) Even when you want to trouble do it as less as possible

"Hazlitt said that a man who wanted to learn that fearsome instrument was entitled to learn it in his own house, even though he was a nuisance to his neighbours, but it was his business to make the nuisance as slight as possible. He must practise in the attic, and shut the window. He had no right to sit in his front room, open the window, and blow his noise into his neighbours' ears with the maximum of violence. And so with the gramophone. If you like the gramophone you are entitled to have it, but you are interfering with the liberties of your neighbours if you don't do what you can to limit the noise to your own household. Your neighbours may not like "Keep the Home Fires Burning." They may prefer to have their Sunday afternoon undisturbed, and it is as great an impertinence for you to wilfully trespass on their peace as it would be to go, unasked, into their gardens and trample on their flower beds."

14) Clash of liberties may also occur and makes compromise difficult

"There are cases, of course, where the clash of liberties seems to defy compromise. My dear old friend X., who lives in a West End square and who is an amazing mixture of good nature and irascibility, flies into a passion when he hears a street piano, and rushes out to order it away. But near by lives a distinguished lady of romantic picaresque tastes, who dotes on street pianos, and attracts them as wasps are attracted to a jar of jam. Whose liberty in this case should surrender to the other? For the life of me I cannot say. It is as reasonable to like street pianos as to dislike them—and vice versa. I would give much to hear Sancho Panza's solution of such a nice riddle."

15) No one can be complete anarchist or complete socialist but a mixture of both.

Sometimes you would like to follow the society, sometimes you would like to break from it.

"I suppose the fact is that we can be neither complete anarchists nor complete Socialists in this complex world—or rather we must be a judicious mixture of both.

16) Both, the individual liberty and social liberty are important.

"We have both liberties to preserve—our individual liberty and our social liberty. We must watch the bureaucrat on the one side and warn off the anarchist on the other. I am neither a Marxist, nor a Tolstoyan, but a compromise. I shall not permit any authority to say that my child must go to this school or that, shall specialise in science or arts, shall play rugger or soccer. These things are personal. But if I proceed to say that my child shall have no education at all, that he shall be brought up as a primeval savage, or at Mr. Fagin's academy for pickpockets, then Society will politely but firmly tell me that it has no use for primeval savages and a very stern objection to pickpockets, and that my child must have a certain minimum of education whether I like it or not. I cannot have the liberty to be a nuisance to my neighbours or make my child a burden and a danger to the commonwealth."

17) An inner sense of decision-making to decide for our individual self and the larger society

"It is in the small matters of conduct, in the observance of the rule of the road, that we pass judgment upon ourselves, and declare that we are civilised or uncivilised. The great moments of heroism and sacrifice are rare. It is the little habits of commonplace intercourse that make up the great sum of life and sweeten or make bitter the journey. I hope my friend in the railway carriage will reflect on this. Then he will not cease, I am sure, to explain to his neighbour where French went wrong and where the Germans went ditto; but he will do it in a way that will permit me to read my Blue-book undisturbed."

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E.V. Lucas- "On Finding Things"

Edward Verrall Lucas, (11/12 June 1868 – 26 June 1938) was an English humorist, essayist, playwright, biographer, publisher, poet, novelist, short story writer and editor. Born to a Quaker family in Eltham, Kent. Lucas began work at the age of sixteen, apprenticed to a bookseller. After that he turned to journalism, and worked on a local paper in Brighton and then on a London evening paper. He was commissioned to write a biography of Bernard Barton, the Quaker poet. This led to further commissions, including the editing of the works of Charles Lamb. Lucas joined the staff of the humorous magazine *Punch* in 1904, and remained there for the rest of his life. He was a prolific writer, most celebrated for his short essays, but he also produced verses, novels and plays. From 1908 to 1924 Lucas combined his work as a writer with that of publisher's reader for Methuen and Co. In 1924 he was appointed chairman of the company.

Lucas's Quaker background led to a commission from the Society of Friends for a biography of Bernard Barton, the Quaker poet and friend of Charles Lamb. The success of the book was followed by further commissions from leading publishers; the most important of these commissions was a new edition of Lamb's works, which eventually amounted to seven volumes, with an associated biography, all published between 1903 and 1905. His biographer Katharine Chubbuck writes, "These works established him as a critic, and his *Life of Charles Lamb* (1905) is considered seminal." In 1904, while in the middle of his work on Lamb, he joined the staff of *Punch*, remaining there for more than thirty years. Lucas introduced his *Punch* colleague A A Milne to the illustrator E H Shepard with whom Milne collaborated on two collections of verse and the two Winnie-the-Pooh books. His works include *Listener's Lure* (1905), *One Day and Another* (1909), *Old Lamps for New* (1911), *Loiterer's Harvest* (1913), *Cloud and Silver* (1916), *A Rover I Would Be* (1928), indicate sufficiently the lightness, gaiety, and variety of their contents." He wrote travel books, parodies, and books about painters.

Frank Swinnerton, an English biographer and critic wrote of him:
"Lucas had a great appetite for the curious, the human, and the ridiculous. If he were offered a story, an incident or an absurdity , his mind instantly shaped it with wit and form. He read a character with wisdom, and gravely turned it to fun. He versified a fancy, or concentrated in an anecdote or instance all that a vaguer mind might stagger for an hour to express. But his was the mind of a critic and a commentator; and the hideous sustained labour of the ambitious novelist was impossible to him."

Before the First World War Lucas was for a while interested in the theatre; his play *The Visit of the King* was produced at the Palace Theatre in 1912, but was not well received. A more enduring interest was cricket. Lucas was a member of J. M. Barrie's team the "Allahakbarries", along with Henry Herbert La Thangue and Arthur Conan Doyle. Rupert Hart-Davis collected and published a collection of Lucas's essays, *Cricket All His Life*, which John Arlott called "the best written of all books on cricket". His study of *Highways and Byways in Sussex* continues to influence postmodern explorations of the local; while his 1932 memoirs *Reading, Writing and Remembering* retained their interest longer than most of his other essays.

In his later years Lucas cut his domestic ties and lived alone, spending his evenings in restaurants and clubs, and developing a wide collection of pornography. He was a member of the Athenæum, Beefsteak, Buck's and the Garrick. When he was stricken with his final illness he steadfastly refused to allow his friends into his sickroom. Lucas died in a nursing home in Marylebone, London, at the age of 70.

"On Finding Things"
Major Points/ Summary/ Quotes

1) Few things that Lucas has found (Key, Brooch and Sixpence)
"After the passage of several years since I had picked up anything, last week I found successively a carriage key (in Royal Hospital Road), a brooch (in Church Street, Kensington), and sixpence in a third-class compartment. It was as I stooped to pick up the sixpence, which had suddenly gleamed at me under the seat of the now empty carriage, that I said to myself that finding things is one of the purest of earthly joys. And how rare!"

2) Sometimes you find things in one instance than the entire lifetime
"I have, in a lifetime that now and then appals me by its length, found almost nothing. These three things this week; a brown-paper packet when I was about seven, containing eight pennies and one halfpenny; on the grass in the New Forest, when I was about twenty, a half-dollar piece; and at Brighton, not long after, a gold brooch of just sufficient value to make it decent to take it to the police station, from which, a year later, no one having claimed it, it was returned to me: these constitute nearly half a century's haul. I might add—now and then, perhaps, a safety-pin, pencil, some other trifle, which, however well supplied with such articles one may be, cannot be acquired from a clear sky without a thrill. Even Mr. Rockefeller, I take it, would not have been unmoved had he, instead of myself, stumbled on that treasure between Stony Cross and Boldrewood.

3) The thrill of finding things, especially a coin.
"To be given such things is not a comparable experience. With a gift—intention, consciousness, preparation, come in; to say nothing of obligation later. The event is also complicated by the second person, since the gift must be given. But, suddenly dropping one's eyes, to be aware of a coin—that is sheer rapture. Other things can be exciting too, but a coin is best, because a coin is rarely identifiable by a previous owner; and I am naturally confining myself to those things the ownership of which could not possibly be traced."

4) But finding things whose ownership can be traced is an impure joy
"To find things which have to be surrendered is as impure a joy as the world contains, and no theme for this pen."

5) Special quality of finding something
"The special quality of the act of finding something, with its consequent exhilaration, is half unexpectedness and half separateness. There being no warning, and the article coming to you by chance, no one is to be thanked, no one to be owed anything. In short, you have achieved the greatest human triumph—you have got something for nothing."

6) One should find things spontaneously and not intentionally.
"That is the true idea: the "nothing" must be absolute; one must never have looked, never have had any finding intention, or even hope. To look for things is to change the whole theory—to rob it of its divine suddenness; to become anxious, even avaricious; to partake of the nature of the rag-picker, the *chiffonier*, or those strange men that one notices walking, with bent heads, along the shore after a storm."

7) Sometimes people who are in the conscious habit of finding things are fooled.
"Finding things is at once so rare and pure a joy that to trifle with it is peculiarly heartless. Yet are there people so wantonly in need of sport as to do so. Every one knows of the purse laid on the path or pavement beside a fence, which, as the excited passer-by stoops to pick it up, is twitched through the palings by its adherent string. There is also the coin attached to a thread which can be dropped in the street and instantly pulled up again, setting every eye at a pavement scrutiny."

8) Cleverness in claiming the fallen money

“Could there be lower tricks? I fear so, because some years ago, in the great days of a rendezvous of Bohemians in the Strand known as the Marble Halls, a wicked wag (I have been told) once nailed a bad but plausible sovereign to the floor and waited events. In the case of the purse and string the butts are few and far between and there is usually only a small audience to rejoice in their discomfiture, but the *dénouement* of the cruel comedy of which acquisitiveness and cunning were the warp and woof at the Marble Halls was only too bitterly public. I am told, such is human resourcefulness in guile, that very few of those who saw the coin and marked it down as their own went for it right away, because had they done so the action might have been noticed and the booty claimed. Instead, the discoverer would look swiftly and stealthily round, and then gradually and with every affectation of nonchalance … he would get nearer and nearer until he was able at last to place one foot on it.”

9) Plausible sovereign

Sovereign means right over something. So if some coin or money is lying on the road then the person who catches sight of it tries to get hold of it proving himself to be the possible owner.

10) Falling into the trap of Nailed sovereign

Nailed sovereign means the thing which has been tied by the owner. People often fall prey by trying to catch such things whereas they are just put to make fun, to fool people.

“This accomplished, he would relax into something like real naturalness, and, practically certain of his prey, take things easily for a moment or so. Often, I am told, the poor dupe would, at this point, whistle the latest tune. Even now, however, he dared not abandon subterfuge, or his prize, were he seen to pick it up, might have to be surrendered or shared; so the next move was to drop his handkerchief, the idea being to pick up both it and the sovereign together. Such explosions of laughter as followed upon his failure to do so can (I am informed) rarely have been heard. —Such was the conspiracy of the nailed sovereign, which, now and then, the victim, shaking the chagrin from him, would without shame himself join, and become a delighted spectator of his successor's humiliation. Can you conceive of a more impish hoax? But I should like to have witnessed it.”

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Virginia Woolf - “Judith Shakespeare”

Adeline Virginia Woolf (25 January 1882 – 28 March 1941) was an English writer, considered one of the most important modernist 20th-century authors and also a pioneer in the use of stream of consciousness as a narrative device.

Woolf was born into an affluent household in South Kensington, London, the seventh child in a blended family of eight. Her mother, Julia Prinsep Jackson, celebrated as a Pre-Raphaelite artist's model, had three children from her first marriage, while Woolf's father, Leslie Stephen, a notable man of letters, had one previous daughter. The Stephens produced another four children, including the modernist painter Vanessa Bell. While the boys in the family received college educations, the girls were home-schooled in English classics and Victorian literature. An important influence in Virginia Woolf's early life was the summer home the family used in St Ives, Cornwall, where she first saw the Godrevy Lighthouse, which was to become central in her novel *To the Lighthouse* (1927).

Over her relatively short life, Virginia Woolf wrote a body of autobiographical work and more than five hundred essays and reviews, some of which, like *A Room of One's Own* (1929) were of book length. Not all were published in her lifetime. Shortly after her death, Leonard Woolf produced an edited edition of unpublished essays titled *The Moment and other Essays*, published by the Hogarth Press in 1947. Many of these were originally lectures that she gave, and several more volumes of essays followed, such as *The Captain's death bed: and other essays* (1950).

A Room of One's Own- Amongst Woolf's non-fiction works, one of the best known is *A Room of One's Own* (1929), a book-length essay. Considered a key work of feminist literary criticism, it was written following two lectures she delivered on "Women and Fiction" at Cambridge University the previous year. In it, she examines the historical disempowerment women have faced in many spheres, including social, educational and financial. One of her most famous dicta is contained within the book "A woman must have money and a room of her own if she is to write fiction". Much of her argument is developed through the "unsolved problems" of women and fiction writing to arrive at her conclusion, although she claimed that was only "an opinion upon one minor point". In doing so, she states a good deal about the nature of women and fiction, employing a quasi-fictional style as she examines where women writers failed because of lack of resources and opportunities, examining along the way the experiences of the Brontës, George Eliot and George Sand, as well as the fictional character of Shakespeare's sister, equipped with the same genius but not position. She contrasted these women who accepted a deferential status, to Jane Austen who wrote entirely as a woman

The essay “Judith Shakespeare,” occurs in chapter III of *A Room of One’s Own* in which Virginia Woolf talks about an imagined sister of Shakespeare. Shakespeare had no sister but Woolf just locate a female in Shakespearean times and tries to tell her fate.

“Judith Shakespeare”
Major Points/ Summary/ Quotes

1) Woolf confronts the point that it would have been difficult for any woman to write plays like Shakespeare

“Be that as it may, I could not help thinking, as I looked at the works of Shakespeare on the shelf, that the bishop was right at least in this; it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in his age.”

2) Imaginary Shakespeare’s sister

“Let me imagine, since facts are so hard to come by, what would have happened had Shakespeare had a wonderfully gifted sister, called Judith, let us say.”

3) The gendered and masculine way Shakespeare was brought up

“Shakespeare himself went, very probably,--his mother was an heiress--to the grammar school, where he may have learnt Latin--Ovid, Virgil and Horace--and the elements of grammar and logic. He was, it is well known, a wild boy who poached rabbits, perhaps shot a deer, and had, rather sooner than he should have done, to marry a woman in the neighbourhood, who bore him a child rather quicker than was right. That escapade sent him to seek his fortune in London. He had, it seemed, a taste for the theatre; he began by holding horses at the stage door. Very soon he got work in the theatre, became a successful actor, and lived at the hub of the universe, meeting everybody, knowing everybody, practising his art on the boards, exercising his wits in the streets, and even getting access to the palace of the queen.”

4) Difference in socialization and education of Shakespeare and his sister

“Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as adventurous, as imaginative, as agog to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers.

5) There was love but no social or familial support for woman to enter a profession

“They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter--indeed, more likely than not she was the apple of her father's eye. Perhaps she scribbled some pages up in an apple loft on the sly but was careful to hide them or set fire to them.”

6) Marriage was essential condition for woman

“Soon, however, before she was out of her teens, she was to be betrothed to the son of a neighbouring wool-stapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold her.”

7) Woman’s marriage and father’s *izzat* (honour or pride)

Her father “begged her instead not to hurt him, not to shame him in this matter of her marriage. He would give her a chain of beads or a fine petticoat, he said; and there were tears in his eyes. How could she disobey him? How could she break his heart? The force of her own gift alone drove her to it.”

8) To avoid marriage Judith Shakespeare ran away

“She made up a small parcel of her belongings, let herself down by a rope one summer's night and took the road to London.”

9) Judith Shakespeare was as talented as William Shakespeare

“She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother's, for the tune of words. Like him, she had a taste for the theatre. She stood at the stage door; she wanted to act, she said.”

10) Women were not allowed in theatre and other professions, it was a man’s world

“Men laughed in her face.”

11) There were men who took advantage of women

“The manager--a fat, looselipped man--guffawed. He bellowed something about poodles dancing and women acting--no woman, he said, could possibly be an actress. He hinted--you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways.”

12) Women is used and impregnated, her dreams shattered and she defamed and kills herself

“At last--for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows--at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so--who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body?--killed herself one winter's night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle.”

13) How is the genius of man retained by killing the genius of a woman.

“That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius. But for my part, I agree with the deceased bishop, if such he was--it is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius.”

14) Shakespeare could only have been born in a royal class and not working class.

“For genius like Shakespeare's is not born among labouring, uneducated, servile people. It was not born in England among the Saxons and the Britons. It is not born to-day among the working classes.”

15) Genius like Shakespeare could never have been in a woman because they are also working class

“How, then, could it have been born among women whose work began, according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom?”

16) Yet genius was born in working class

“Yet genius of a sort must have existed among women as it must have existed among the working classes. Now and again an Emily Brontë or a Robert Burns blazes out and proves its presence. But certainly it never got itself on to paper. When, however, one reads of a witch being ducked, of a woman possessed by devils, of a wise woman selling herbs, or even of a very remarkable man who had a mother, then I think we are on the track of a lost novelist, a suppressed poet, of some mute and inglorious Jane Austen, some Emily Brontë who dashed her brains out on the moor or mopped and mowed about the highways crazed with the torture that her gift had put her to. Indeed, I would venture to guess that Anon, who wrote so many poems without singing them, was often a woman. It was a woman Edward Fitzgerald, I think, suggested who made the ballads and the folk-songs, crooning them to her children, beguiling her spinning with them, or the length of the winter's night.”

17) Notion of Chastity and Women that has harmed women since centuries

“This may be true or it may be false--who can say?--but what is true in it, so it seemed to me, reviewing the story of Shakespeare's sister as I had made it, is that any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. For it needs little skill in psychology to be sure that a highly gifted girl who had tried to use her gift for poetry would have been so thwarted and hindered by other people, so tortured and pulled asunder by her own contrary instincts, that she must have lost her health and sanity to a certainty. No girl could have walked to London and stood at a stage door and forced her way into the presence of actor-managers without doing herself a violence and suffering an anguish which may have been irrational--for chastity may be a fetish invented by certain societies for unknown reasons--but were none the less inevitable. Chastity had then, it has even now, a religious importance in a woman's life, and has so wrapped itself round with nerves and instincts that to cut it free and bring it to the light of day demands courage of the rarest. To have lived a free life in London in the six teenth century would have meant for a woman who was poet and playwright a nervous stress and dilemma which might well have killed her. Had she survived, whatever she had written would have been twisted and deformed, issuing from a strained and morbid imagination. And undoubtedly, I thought, looking at the shelf where there are no plays by women, her work would have gone unsigned.”

18) Woman were known because of their chastity and because of which most of them remained unnoticed

“That refuge she would have sought certainly. It was the relic of the sense of chastity that dictated anonymity to women even so late as the nineteenth century. Currer Bell, George Eliot, George Sand, all the victims of inner strife as their writings prove, sought ineffectively to veil themselves by using the name of a man. Thus they did homage to the convention, which if not implanted by the other sex was liberally encouraged by them (the chief glory of a woman is not to be talked of, said Pericles, himself a much-talked-of man) that publicity in women is detestable. Anonymity runs in their blood. The desire to be veiled still possesses them. They are not even now as concerned about the health of their fame as men are, and, speaking generally, will pass a tombstone or a signpost without feeling an irresistible desire to cut their names on it, as Alf, Bert or Chas. must do in obedience to their instinct, which murmurs if it sees a fine woman go by, or even a dog”

19) A woman writer was thus cursed by society

“That woman, then, who was born with a gift of poetry in the sixteenth century, was an unhappy woman, a woman at strife against herself. All the conditions of her life, all her own instincts, were hostile to the state of mind which is needed to set free whatever is in the brain.”

20) Mind needs to be free for writing, woman were not allowed to be free

"What was Shakespeare's state of mind, for instance, when he wrote LEAR and ANTONY AND CLEOPATRA? It was certainly the state of mind most favourable to poetry that there has ever existed. But Shakespeare himself said nothing about it."

21) Even in nineteenth century women were not encouraged to be an artist

"Thus, I concluded, shutting Mr Oscar Browning's life and pushing away the rest, it is fairly evident that even in the nineteenth century a woman was not encouraged to be an artist. On the contrary, she was snubbed, slapped, lectured and exhorted. Her mind must have been strained and her vitality lowered by the need of opposing this, of disproving that.

22) Masculine Complex

"For here again we come within range of that very interesting and obscure masculine complex which has had so much influence upon the woman's movement; that deep-seated desire, not so much that SHE shall be inferior as that HE shall be superior, which plants him wherever one looks, not only in front of the arts, but barring the way to politics too, even when the risk to himself seems infinitesimal and the suppliant humble and devoted. … The spectacle is certainly a strange one, I thought. The history of men's opposition to women's emancipation is more interesting perhaps than the story of that emancipation itself."

23) Looking back to mothers, grandmothers, great-grandmothers

"… Among your grandmothers and great-grandmothers there were many that wept their eyes out. Florence Nightingale shrieked aloud in her agony. Moreover, it is all very well for you, who have got yourselves to college and enjoy sitting-rooms--or is it only bed-sitting-rooms?—of your own to say that genius should disregard such opinions; that genius should be above caring what is said of it. Unfortunately, it is precisely the men or women of genius who mind most what is said of them. Remember Keats. Remember the words he had cut on his tombstone. Think of Tennyson; think but I need hardly multiply instances of the undeniable, if very fortunate, fact that it is the nature of the artist to mind excessively what is said about him. Literature is strewn with the wreckage of men who have minded beyond reason the opinions of others.

24) Ideal state of mind needed for a writers

"And this susceptibility of theirs is doubly unfortunate, I thought, returning again to my original enquiry into what state of mind is most propitious for creative work, because the mind of an artist, in order to achieve the prodigious effort of freeing whole and entire the work that is in him, must be incandescent, like Shakespeare's mind, I conjectured, looking at the book which lay open at ANTONY AND CLEOPATRA. There must be no obstacle in it, no foreign matter unconsumed.

25) Freedom of Being and freedom of writing

"For though we say that we know nothing about Shakespeare's state of mind, even as we say that, we are saying something about Shakespeare's state of mind. The reason perhaps why we know so little of Shakespeare--compared with Donne or Ben Jonson or Milton--is that his grudges and spites and antipathies are hidden from us. We are not held up by some 'revelation' which reminds us of the writer. All desire to protest, to preach, to proclaim an injury, to pay off a score, to make the world the witness of some hardship or grievance was fired out of him and consumed. Therefore his poetry flows from him free and unimpeded. If ever a human being got his work expressed completely, it was Shakespeare. If ever a mind was incandescent, unimpeded, I thought, turning again to the bookcase, it was Shakespeare's mind."

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Unit-IV

Thomas Paine - "Common Sense"

PAINE, Thomas (1737-1809), son of a Quaker staymaker of Thetford, who followed various pursuits before being dismissed as an exciseman in 1774 for agitating for an increase in excisemen's pay. At the suggestion of his friend Benjamin Franklin he sailed for America, where he published in 1776 his pamphlet Common Sense and in 1776-83 a series of pamphlets, The Crisis, encouraging American independence and resistance to England; he also wrote against slavery and in favour of the emancipation of women. In 1787 he returned to England (via France), and published in 1791 the first part of *The Rights of Man* in reply to Burke's Reflections on the Revolution in France. The second part appeared in 1792, when, alerted by Blake of an impending arrest, Paine left for France, where he was warmly received and elected a member of the Convention. However, he opposed the execution of Louis XVI, was imprisoned for nearly a year, and narrowly escaped the guillotine. The Age of Reason (1793), an attack on Christianity and the Bible from a Deist point of view, greatly increased the violent hatred with which he was regarded in England, where his effigy and books were repeatedly burned; he was attacked in print by R. Watson, bishop of Llandaff, and many others. He returned to America in 1802, where his views on religion and his opposition to Washington had made him unpopular, and his last years were saddened by ill health and neglect. He was buried at his farm in New Rochelle; ten years later Cobbett, who had once vehemently opposed Paine, exhumed his bones and brought them back to England, planning some kind of memorial as reparation, but they were eventually mislaid. Paine's early biographers did their best to denigrate him, but his writings became a textbook for the radical party in England and were extremely influential; his connection with the American struggle and the French Revolution gave him a unique position as an upholder of the politics of the Enlightenment. His prose is plainer, more colloquial, and less rhetorical than that of *Burke, whose 'high-toned exclamation' he despised. He gave away most of the considerable earnings from his pen, in part to the Society of Constitutional Information, founded in 1780.

Structure of the Essay: Paine has divided his essay into parts
1) First Part is about the origin of Government and the Constitution of Enlgand
2) Second Part is about Monarchy and Rejection of Hereditary Succession
3) Third Part is about the condition of America when it was colonized by Britain
4) Forth Part is about the Ability of America to be independent
5) Lastly- Conclusion
In addition to the essay there is also an Introduction and Appendix

Common Sense
Major Points/ Summary/ Quotes
Part One
Of the Origin and Design of Government in General.
With Remarks on the English Constitution

1) Violent abuse of power
“A long habit of not thinking a thing wrong, gives it superficial of being right, and raises at first formidable outcry in defence of custom…Time makes more converts than reason.”
Paine says that “the cause of America is in great measure the cause of all mankind. Many circumstances hath, and will arise, which are local, but universal.”
2) Society promotes, government restricts.

“SOME writers have so confounded society with government, as to leave little or no distinction between them; whereas they are not only different, but have different origins. Society is produced by our wants, and government by wickedness; the former promotes our happiness POSITIVELY by uniting our affections, the latter NEGATIVELY by restraining our vices. The one encourages intercourse, the other creates distinctions. The first is a patron, the last a punisher.

3) Society is a blessing, government a necessary evil

“Society in every state is a blessing, but government even in its best state is but a necessary evil; in its worst state an intolerable one; for when we suffer, or are exposed to the same miseries BY A GOVERNMENT, which we might expect in a country WITHOUT GOVERNMENT, our calamity is heightened by reflecting that we furnish the means by which we suffer.”

4) Government is built on the innocence of people

“Government, like dress, is the badge of lost innocence; the palaces of kings are built on the ruins of the bowers of paradise. For were the impulses of conscience clear, uniform, and irresistibly obeyed, man would need no other lawgiver; but that not being the case, he finds it necessary to surrender up a part of his property to furnish means for the protection of the rest; and this he is induced to do by the same prudence which in every other case advises him out of two evils to choose the least.”

5) Why government was formed

The government is for the security of the people. “Wherefore, security being the true design and end of government”

6) When society was first formed

“This necessity, like a gravitating power, would soon form our newly arrived emigrants into society, the reciprocal blessing of which, would supersede, and render the obligations of law and government unnecessary while they remained perfectly just to each other”

but as nothing but heaven is impregnable to vice, it will unavoidably happen, that in proportion as they surmount the first difficulties of emigration, which bound them together in a common cause, they will begin to relax in their duty and attachment to each other; and this remissness, will point out the necessity, of establishing some form of government to supply the defect of moral virtue.

7) Paine’s Idea of Government

Paine’s idea of government is that simpler the government is the less likely it is to be disordered.

“I draw my idea of the form of government from a principle in nature, which no art can overturn, viz. that the more simple any thing is, the less liable it is to be disordered, and the easier repaired when disordered; and with this maxim in view”

8) Absolute governments are worst, but they are the simplest

“Absolute governments (though the disgrace of human nature) have this advantage with them, that they are simple; if the people suffer, they know the head from which their suffering springs, know likewise the remedy, and are not bewildered by a variety of causes and cures.”

9) The flaws in the Constitution

Paine’s idea why Constitution of England is not good because the English constitution the base remains of two ancient tyrannies, compounded with some new republican materials.

FIRST. The remains of monarchical tyranny in the person of the king.

SECONDLY. The remains of aristocratical tyranny in the persons of the peers.

THIRDLY. The new republican materials, in the persons of the commons, on whose virtue depends the freedom of England.

The two first, by being hereditary, are independent of the people; wherefore in a CONSTITUTIONAL SENSE they contribute nothing towards the freedom of the state.

To say that the constitution of England is a UNION of three powers reciprocally CHECKING each other, is farcical, either the words have no meaning, or they are flat contradictions.

To say that the commons is a check upon the king, presupposes two things.

FIRST. That the king is not to be trusted without being looked after, or in other words, that a thirst for absolute power is the natural disease of monarchy.

SECONDLY. That the commons, by being appointed for that purpose, are either wiser or more worthy of confidence than the crown.

But as the same constitution which gives the commons a power to check the king by withholding the supplies, gives afterwards the king a power to check the commons, by empowering him to reject their other bills; it again supposes that the king is wiser than those whom it has already supposed to be wiser than him. A mere absurdity!

10) A King does not have the knowledge about ground reality but he makes rule

"There is something exceedingly ridiculous in the composition of monarchy; it first excludes a man from the means of information, yet empowers him to act in cases where the highest judgment is required. The state of a king shuts him from the world, yet the business of a king requires him to know it thoroughly; wherefore the different parts, by unnaturally opposing and destroying each other, prove the whole character to be absurd and useless."

11) The prejudice about the power of the king

"How came the king by a power which the people are afraid to trust, and always obliged to check? Such a power could not be the gift of a wise people, neither can any power, which needs checking, be from God; yet the provision, which the constitution makes, supposes such a power to exist."

12) The faith in King comes because of national pride

"The prejudice of Englishmen, in favour of their own government by king, lords and commons, arises as much or more from national pride than reason."

13) The king is not as oppressive in England as Turkey because of the power of people

"Wherefore, laying aside all national pride and prejudice in favour of modes and forms, the plain truth is, that It is wholly owing to the constitution of the people, and not to the constitution of the government that the crown is not as oppressive in England as in Turkey."

14) There are constitutional errors in the English form of government.

Part Two
Of Monarchy and Hereditary Succession

15) Oppression is often the Consequence, but seldom or never the Means of riches

16) Antiquity favors the same remark; for the quiet and rural lives of the first patriarchs hath a happy something.

17) Government by kings was first introduced into the world by the Heathens, from whom the children of Israel copied the custom. (He refers to the government by Kings introduced).

18) The problem with monarchy was 1) hereditary succession 2) Imposition on later generation

"To the evil of monarchy we have added that of hereditary succession; and as the first is a degradation and lessening of ourselves, so the second, claimed as a matter of right, is an insult and an imposition on posterity.

19) Hereditary Succession

Hereditary succession is an injustice to the future generation because it puts them under the unnatural compact so that in the next succession they might be put under a rogue or a fool. The people might submit to a foolish monarch 1) from fear 2) from superstition 3) the people with power to share the plunder

20) Problems of hereditary succession may also be seen in the context of gender, caste, race wealth, and property.

21) The curse of Monarchy

"…England, since the conquest, hath known some few good monarchs, but groaned beneath a much larger number of bad ones"

22) How did the idea of giving power to king came into existence

Paine proposes three answers: 1) either by lot 2) by election 3) by usurpation.
The first and second case excludes the possibility of hereditary succession and third is considered wrong.
So how come Kingship was passed on from one generation to another.

23) Duty or Role of the King is not clear

"If we inquire into the business of a king, we shall find that in some countries they have none; and after sauntering away their lives without pleasure to themselves or advantage to the nation, withdraw from the scene, and leave their successors to tread the same idle round. In absolute monarchies the whole weight of business, civil and military, lies on the king; the children of Israel in their request for a king, urged this plea "that he may judge us, and go out before us and fight our battles." But in countries where he is neither a judge nor a general, as in England, a man would be puzzled to know what is his business."

24) There is an inverse relationship between republic and monarchy

"The nearer any government approaches to a republic the less business there is for a king. It is somewhat difficult to find a proper name for the government of England. …For it is the republican and not the monarchical part of the constitution of England which Englishmen glory in, viz. the liberty of choosing an house of commons from out of their own body—and it is easy to see that when republican virtue fails, slavery ensues. Why is the constitution of England sickly, but because monarchy hath poisoned the republic, the crown hath engrossed the commons?"

Part Three
Thoughts of the Present State of American Affairs

25) The largeness of American case

a) "The struggle between England and America"
b) "The sun never shined on a cause of greater worth. 'Tis not the affair of a city, a country, a province, or a kingdom, but of a continent—of at least one eighth part of the habitable globe."
c) "dream, hath passed away and left us as we were, it is but right, that we should examine the contrary side of the argument, and inquire into some of the many material injuries which these colonies sustain, and always will sustain"
d) It is the wrong assertion "that as America hath flourished under her former connexion with Great Britain, that the same connexion is necessary towards her future happiness, and will always have the same effect."

26) Britain had its own interest in colonizing America

"Alas, we have been long led away by ancient prejudices, and made large sacrifices to superstition. We have boasted the protection of great 34nterpr, without considering, that her motive was interest not attachment; that she did not protect us from our enemies on our account, but from her enemies on her own account, from those who had no quarrel with us on any other account, and who will always be our enemies on the same account.

27) The policy of divide and rule used by Britain

"But Britain is the parent country, say some. ….Europe, and not England, is the parent country of America. This new world hath been the asylum for the persecuted lovers of civil and religious liberty from EVERY PART of Europe. Hither have they fled, not from the tender embraces of the mother, but from the cruelty of the monster; and it is so far true of England, that the same tyranny which drove the first emigrants from home,

pursues their descendants still." Therefore, it is not the English, but European ethos to which America has connection.

28) People belong to all other countries and not only to England

"all Europeans meeting in America, or any other quarter of the globe, are countrymen; for England, Holland, Germany, or Sweden, …. Wherefore I reprobate the phrase of parent or mother country applied to England only, as being false, selfish, narrow and ungenerous."

29) America is powerful than England

"what have we to do with setting the world at defiance? Our plan is commerce, and that, well attended to, will secure us the peace and friendship of all Europe; because, it is the interest of all Europe to have America a free port. Her trade will always be a protection, and her barrenness of gold and silver secure her from invaders.

30) Reasons why America should break its ties with England

a) Danger of War: "Because, any submission to, or 35nterprisi on Great Britain, tends directly to involve this continent in European wars and quarrels; and sets us at variance with nations, who would otherwise seek our friendship, and against whom, we have neither anger nor complaint."

b) Trade: "As Europe is our market for trade, we ought to form no partial connection with any part of it. It is the true interest of America to steer clear of European contentions, which she never can do, while by her 35nterprisi on Britain, she is made the make-weight in the scale on British politics.

c) Commercial reasons: " Europe is too thickly planted with kingdoms to be long at peace, and whenever a war breaks out between England and any foreign power, the trade of America goes to ruin, because of her connection with Britain."

31) Everything that is right or natural pleads for separation

32) England's hold on America must loosen

"The authority of Great Britain over this continent, is a form of government, which sooner or later must have an end…. As parents, we can have no joy, knowing that this government is not sufficiently lasting."

33) Paine's idea –Rejection of Doctrine of Reconiciliation

How can they accept Britain "bring the doctrine of reconciliation to the touchstone of nature, and then tell me, whether you can hereafter love, honour, and faithfully serve the power that hath carried fire and sword into your land? If you cannot do all these, then are you only deceiving yourselves, and by your delay bringing ruin upon posterity. Your future connection with Britain, whom you can neither love nor honour, will be forced and unnatural, and being formed only on the plan of present convenience, will in a little time fall into a relapse more wretched than the first."

34) Reasons why Britain can now not govern America: 1) Size 2) Distance

a) Paine speaks of America's sovereignty- "this continent cannot remain subject to any external power.

b) Reconciliation is a fallacious dream- "Nature hath deserted the connection and art cannot supply it"

c) Ironic case of Island ruling Continent

"As to government matters, it is not in the power of Britain to do this continent justice: The business of it will soon be too weighty, and intricate, to be managed with any tolerable degree of convenience, by a power, so distant from us, and so very ignorant of us; for if they cannot conquer us, they cannot govern us…

Small islands not capable of protecting themselves, are the proper objects for kingdoms to take under their care; but there is something very absurd, in supposing a continent to be perpetually governed by an island. In no instance hath nature made the satellite larger than its primary planet, and as England and America, with respect to each other, reverses the common order of nature, it is evident they belong to different systems: England to Europe, America to itself."

d) That America is separated by an ocean from England so how can it administer from such a distance.

e) Paine himself disliked England for its brutality, as he gives example of April 1775 Massacre at Lexington.

35) England cannot think of the welfare of America

36) America can be ruined because of several reasons under Britain

FIRST. The powers of governing still remaining in the hands of the king, he will have a negative over the whole legislation of this continent. And as he hath shewn himself such an inveterate enemy to liberty, and discovered such a thirst for arbitrary power; is he, or is he not…But the king you will say has a negative in England; the people there can make no laws without his consent….The king's negative HERE is ten times more dangerous and fatal than it can be in England, for THERE he will scarcely refuse his consent to a bill for putting England into as strong a state of defence as possible, and in America he would never suffer such a bill to be passed….America is only a secondary object in the system of British politics, England consults the good of this country, no farther than it answers her OWN purpose."

SECONDLY. That as even the best terms, which we can expect to obtain, can amount to no more than a temporary expedient, or a kind of government by guardianship, which can last no longer than till the colonies come of age"

37) Continental form of government

"But the most powerful of all arguments, is, that nothing but independence, i.e. a continental form of government, can keep the peace of the continent and preserve it inviolate from civil wars."

38) Response of Colonies for Britain will remain cold

"Thousands are already ruined by British barbarity; (thousands more will probably suffer the same fate.) Those men have other feelings than us who have nothing suffered. All they NOW possess is liberty, what they before enjoyed is sacrificed to its service, and having nothing more to lose, they disdain submission. Besides, the general temper of the colonies, towards a British government, will be like that of a youth, who is nearly out of his time; they will care very little about her."

"Where there are no distinctions there can be no superiority, perfect equality affords no temptation. The republics of Europe are all (and we may say always) in peace. Holland and Swisserland are without wars, foreign or domestic: Monarchical governments, it is true, are never long at rest; the crown itself is a temptation to 36nterprising ruffians at HOME"

39) Kind of Government Paine thinks for America- Continental Government

a) Let the assemblies be annual, with a President only. The representation more equal. Their business wholly domestic, and subject to the authority of a Continental Congress.

b) Let each colony be divided into six, eight, or ten, convenient districts, each district to send a proper number of delegates to Congress, so that each colony send at least thirty. The whole number in Congress will be least 390. Each Congress to sit and to choose a president

c) Election of President: Let the whole Congress choose (by ballot) a president from out of the delegates of that province.

d) Let a CONTINENTAL CONFERENCE be held: A committee of twenty-six members of Congress, viz. two for each colony. Two members for each House of Assembly, or Provincial Convention; and five representatives of the people at large, to be chosen in the capital city or town of each province. In this conference, thus assembled, will be united, the two grand principles of business, KNOWLEDGE and POWER.

40) For Americans Law is the King

"But where says some is the King of America? I'll tell you Friend, he reigns above, and doth not make havoc of mankind like the Royal Brute of Britain. … that in America THE LAW IS KING. For as in absolute governments the King is law, so in free countries the law OUGHT to be King; and there ought to be no other."

41) A government of our own is our natural right

"Should the government of America return again into the hands of Britain…, ye are opening a door to eternal tyranny, by keeping vacant the seat of government. There are thousands, and tens of thousands, who would think it glorious to expel from the continent, that barbarous and hellish power, which hath stirred up the Indians

and Negroes to destroy us, the cruelty hath a double guilt, it is dealing brutally by us, and treacherously by them."

"To talk of friendship with those in whom our reason forbids us to have faith, and our affections wounded through a thousand pores instruct us to detest, is madness and folly. Every day wears out the little remains of kindred between us and them, and can there be any reason to hope, that as the relationship expires, the affection will increase, or that we shall agree better, when we have ten times more and greater concerns to quarrel over than ever?"

42) America and Britain cannot be reconciled

Ye that tell us of harmony and reconciliation, can ye restore to us the time that is past? Can ye give to prostitution its former innocence? Neither can ye reconcile Britain and America. The last cord now is broken, the people of England are presenting addresses against us. There are injuries which nature cannot forgive; she would cease to be nature if she did. As well can the lover forgive the ravisher of his mistress, as the continent forgive the murders of Britain….The robber, and the murderer, would often escape unpunished, did not the injuries which our tempers sustain, provoke us into justice.

43) America should welcome freedom

"O ye that love mankind! Ye that dare oppose, not only the tyranny, but the tyrant, stand forth! Every spot of the old world is overrun with oppression. Freedom hath been hunted round the globe. Asia, and Africa, have long expelled her. Europe regards her like a stranger, and England hath given her warning to depart. O! receive the fugitive, and prepare in time an asylum for mankind."

Part Four
Of The Present Ability Of America,
With Some Miscellaneous Reflexions

44) Strengths of America: It can survive independetly

a) It is not in numbers, but in unity, that our great strength lies; yet our present numbers are sufficient to repel the force of all the world.

b) The Continent hath, at this time, the largest body of armed and disciplined men of any power under Heaven.

c) It has "that pitch of strength, in which, no single colony is able to support itself, and the whole, when united"

45) Prospects of America to develop as a country

a) Large number of resources

"No country on the globe is so happily situated, so internally capable of raising a fleet as America. Tar, timber, iron, and cordage are her natural produce. We need go abroad for nothing."

b) Sea-Coast of America

c) "Ship-building is America's greatest pride, and in which, she will in time excel the whole world. The great empires of the east are mostly inland, and consequently excluded from the possibility of rivalling her."

d) Naval forces

Building navy, and giving premium to merchants, to build and employ in their service, ships mounted with twenty, thirty, forty, or fifty guns, (the premiums to be in proportion to the loss of bulk to the merchants) fifty or sixty of those ships, with a few guard ships on constant duty, would keep up a sufficient navy"

e) American Weaponry

Our iron is superior to that of other countries. Our small arms equal to any in the world. Cannons we can cast at pleasure. Saltpetre and gunpowder we are every day producing. Our knowledge is hourly improving. Resolution is our inherent character, and courage hath never yet forsaken us.

f) Another reason why the present time is preferable to all others, is, that the fewer our numbers are, the more

land there is yet unoccupied, which instead of being lavished by the king on his worthless dependents, may be hereafter applied, not only to the discharge of the present debt, but to the constant support of government. No nation under heaven hath such an advantage as this.

46) The present time is apt to agitate for America's independence

"The infant state of the Colonies, as it is called, so far from being against, is an argument in favor of independence. …Commerce diminishes the spirit, both of patriotism and military defence. And history sufficiently informs us, that the bravest achievements were always accomplished in the non age of a nation."

47) Youth is the seed time of good habits, as well in nations as in individuals.

"It might be difficult, if not impossible, to form the Continent into one government half a century hence. The vast variety of interests, occasioned by an increase of trade and population, would create confusion. Colony would be against colony. …. The intimacy which is contracted in infancy, and the friendship which is formed in misfortune, are, of all others, the most lasting and unalterable. Our present union is marked with both these characters: we are young, and we have been distressed; but our concord hath withstood our troubles, and fixes a memorable area for posterity to glory in."

48) Religious freedom in free America

As to religion, … For myself, I fully and conscientiously believe, that it is the will of the Almighty, that there should be diversity of religious opinions among us: It affords a larger field for our Christian kindness."

49) "Immediate necessity makes many things convenient, which if continued would grow into oppressions. Expedience and right are different things.

50) Conclusions about the case of America

FIRST—It is the custom of nations, when any two are at war, for some other powers, not engaged in the quarrel, to step in as mediators, and bring about the preliminaries of a peace: but while America calls herself the Subject of Great Britain, no power, however well disposed she may be, can offer her mediation. Wherefore, in our present state we may quarrel on for ever.

SECONDLY—It is unreasonable to suppose, that France or Spain will give us any kind of assistance, if we mean only, to make use of that assistance for the purpose of repairing the breach, and strengthening the connection between Britain and America; because, those powers would be sufferers by the consequences.

THIRDLY—While we profess ourselves the subjects of Britain, we must, in the eye of foreign nations, be considered as rebels. The precedent is somewhat dangerous to THEIR PEACE, for men to be in arms under the name of subjects; we, on the spot, can solve the paradox: but to unite resistance and subjection, requires an idea much too refined for the common understanding.

FOURTHLY—…that not being able, any longer, to live happily or safely under the cruel disposition of the British court, we had been driven to the necessity of breaking off all connections with her; at the same time, assuring all such courts of our peacable disposition towards them, and of our desire of entering into trade with them: Such a memorial would produce more good effects to this Continent, than if a ship were freighted with petitions to Britain.

Fifthly, Under our present denomination of British subjects, we can neither be received nor heard abroad: The custom of all courts is against us, and will be so, until, by an independance, we take rank with other nations.

51) Paine's Hope for America

"These proceedings may at first appear strange and difficult; but, like all other steps which we have already passed over, will in a little time become familiar and agreeable; and, until an independance is declared, the Continent will feel itself like a man who continues putting off some unpleasant business from day to day, yet knows it must be done, hates to set about it, wishes it over, and is continually haunted with the thoughts of its necessity.'

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Ralph Waldo Emerson-"Self Reliance"

Ralph Waldo Emerson (1803-82) was among the most important of the men of letters that America produced during this epoch. He was a notable disciple of Carlyle) He was born at Boston, of a distinguished clerical family, and educated at Harvard College. (The death of his father had left the family in straitened circumstances, and Emerson took to school-teaching. From this he turned to the Church, and became a Unitarian minister. Religious doubts, however, drove him from the ministry, and feeble health sent him on a long sea-voyage (1832.) Returning to America, he became a (travelling lecturer, expounding his views on religion and philosophy. (These opinions were further developed in several volumes of essays, whose clearness and attractiveness brought him much applause. Henceforth his life was uneventfully prosperous. (In 1847 he visited Europe, pending a week with Carlyle, and delivering lectures in England and Scotland. He died in his quiet home at Concord.) Emerson's works comprise eleven volumes of lectures and essays, which cover a wide choice of subjects, but deal chiefly with the conduct of life. In religion, like Carlyle, he was of no particular sect; but, again like Carlyle, he had high ideals, enthusiasm, and an honest desire for truth and justice. His style is remarkably uniform; it is sweet and limpid, and enlightened with apt illustrations. He is fond of using a series of short sentences in the manner of Macaulay.) It is the ideal expository style, with the addition of sufficient literary grace to give it permanent value. 2. John Addington Symonds (1840-93) was among the foremost of the literary critics who flourished after the middle of the century. He was the son of a Bristol physician, and was educated at Harrow and Oxford. A tendency to consumption checked whatever desire he had to study the law, and much of his life was spent abroad. A large proportion of his work was contributed to periodicals, and was collected and issued in volume form. (The best collections are his two series of *Studies of the Greek Poets* (1873-76). His longest work is *The Renaissance in Italy* (1875-86), in which he contests Ruskin's views on art. In style he is often ornate and even florid, and in treatment he can be diffuse to tediousness; but as a critic he is shrewd and well informed.) 3. Walter Horatio Pater (1839-94) was, both as a stylist and as a literary critic, superior to Symonds. Born in London, he was educated at Canterbury and Oxford, becoming finally a Fellow of Brasenose. He devoted himself to art and literature, producing some remarkable volumes on these subjects. His first essays appeared in book-form as *Studies in the History of the Renaissance* (1873), and were concerned chiefly with art; *Marius the Epicurean* (1885) is a remarkable philosophical novel, and is the best example of his distinguished style; *Imaginary Portraits* (1887) deals with artists; and *Appreciations* (1889) is on literary themes, and is prefaced by an important essay on style. Pater was the spokesman of the school of aesthetic criticism. His attention was always focused on form rather than on subject matter, and he saw criticism as the critic's attempt to put himself into sympathetic relationship with the artist in such a way as to derive the, maximum of personal pleasure from the work of art. As clan be seen **from his appreciation of Wordsworth,** his unending quest for beauty and aesthetic **pleasure** could, on occasion, distort his judgment. Pater's individual style is among the most notable of the latter part of the century. It is the creation of immense application and forethought; every word is conned, every sentence proved, and every rhythm appraised, until we have the perfection of finished workmanship. It is never cheap, but firm and equable, with the strength and massiveness of bronze. Its very perfections are a burden, especially in his novel; it tends to become frigid and lifeless, and the subtle dallyings with refinements of meaning things down to mere euphuism. In the novel the action is chilled, and the characters frozen until they resemble rather a group of statuary than a collection of human beings.

Three major divisions in the essay

1) First Part- Importance of Self-Reliance

2) Second Part- Self-Reliance and the Individual
3) Third Part- Self-Reliance and the Society

Themes in the Essay
1) Individual Authority
2) Nonconformity
3) Solitude and Community
4) Spirituality and Transcendentalism

Self-Reliance
Major Points/ Summary/ Quotes

Epigraphs

1) Ne te quaesiveris extra
   (In Latin language, meaning: “Do not seek outside yourself”)
2) Man is his own star; and the soul that can
   Render an honest and perfect man,
   Commands all light, all influence, all fate;
   Our acts our angels are, or good or ill,
   Our fatal shadows that walk by us still
   (Lines taken from: Epilogue to Beaumont and Fletcher’s Honest Man’s Fortune)
3) Cast the bantlings on the rocks,
   Suckle him with the she-wolf’s teat;
   Wintered with the hawk and fox,
   Power and speed be hands be

Published first in 1841 in Essays and then in the 1847 revised edition of Essays, "Self-Reliance" took shape over a long period of time. Throughout his life, Emerson kept detailed journals of his thoughts and actions, and he returned to them as a source for many of his essays. Such is the case with "Self-Reliance," which includes materials from journal entries dating as far back as 1832. In addition to his journals, Emerson drew on various lectures he delivered between 1836 and 1839.

The first edition of the essay bore three epigraphs: a Latin line, meaning "Do not seek outside yourself"; a six-line stanza from Beaumont and Fletcher's Honest Man's Fortune; and a four-line stanza that Emerson himself wrote. Emerson dropped his stanza from the revised edition of the essay, but modern editors have since restored it. All three epigraphs stress the necessity of relying on oneself for knowledge and guidance.

1) Private/ personal thought is not private but stands true for all mankind.
“To believe your own thought, to believe that what is true for you in your private heart is true for all men—that is genius”
2) What is personal will also become public or universal.
“The inmost in due time becomes the outmost”
3) Great men have listened to their hearts and not what the world said.
Moses, Plato, and Milton did not ascribe to “naught books and traditions, and spoke not what men thought but what they thought.”
4) We do not speak our thoughts, but when someone else speak we think that we have thought the same.

We do not speak our thoughts but when some else speak we understand that we thought the same
Most of the times we are not confident about our own self and therefore we do not speak out of fear.
"In every work of a genius we recognize our own rejected thoughts: they come back to us with a certain alienated majesty…What we have thought and fell all the time, we shall be forced to take with shame our own opinion from other"

5) We should accept the uniqueness of ourselves and not imitate.

"that envy is ignorance; that imitation is suicide….The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact, makes much impression on him, and another none."
Why people fail to express themselves because they doubt and do not trust themselves.

6) Self-expression is a remedy.

Self-expression has therapeutic effect, it acts like medicine, it heals. When a person is able to self-express he or she feels relieved. "A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise, shall give him no peace." And when we are not able to express we get frustrated, disappointed and feel crushed.

7) Self-reliance and self-expression are related

You cannot express yourself until you rely on your self.

8) Self-reliance is a way of transcending

"Trust thyself: every heart vibrates to that iron string….Great men have always done so, and conceded themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy was seated at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny"

9) What is transcending? How it is related to self-reliance?

Transcending means having a greater connection, a larger one, an infinite one. This connection can be seen through the lens of God, Nature, Time, Universe or any other aspect. Indian philosophical thought believes in the concept of Atma and Parmatma, Brahma and Parbrahma. When Atma or the soul is able to recognize and realize its connection with Parbrahma this is called transcending because material world is not important then. There is a larger connection. Emerson in another essay "Oversoul" points about this connection tha all the beings and all the things in this world are connected with the oversoul and we are connected to everything and everyone through this connection. Therefore, when a person begins to feel this connection then that person realizes the inner strength in the body, in the world is from this.

Because a person feels that connection with divine, God, universe or nature, the person is able to take his or her stand not only for himself or herself but deciding for entire human world in narrow sense, but entire living and non-living world in larger sense.

This decision-making power is transcendental and is based on 'self-reliance.'

10) Society and the Individual: Conformity

Society is formed by compromising the rights of the individuals so that society and its rules become important. We are thus trained to be the part of that society and follow its norms and rules. **This is called conformity**. But what happens then we begin to take our decision thinking and keeping in mind what society wants from us or expects from us though we might feel that is wrong or not justified. Then we begin to stifle our inner voice. This inner voice is called alter-ego, sense of righteousness, *antar-atma ki awaz*. It is very clear when we are alone but when we enter the world we stop listening to this voice.

“These are the voices which we hear in solitude, but they grow faint and inaudible as we enter into the world. Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company, in which the members agree, for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.”

11) If you want to have a decision-making power, self-reliance then you have to be non-conformist

Nonconformist means it does not matter what society wants or expects from you, what is important whether you are able to decide from your own heart, soul and self. If you feel something is wrong you stand against that wrong even when society is against you. “Whoso would be a man must be a nonconformist.”

12) Sense of Self, Sense of Being, Happiness and the Being

What is the most important thing in the world is the realization of your own being. That you exist. You are the most important thing. Nothing in the world can be more important than your own happiness. If you are happy you will be able to do anything because of that strength but if you are sad and shattered nothing in the world can build your spirit. Therefore integrity of one’s own mind is most sacred.

“He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world.”

13) Sanctity of mind from within, from outside

When the mind is composed within, the universe outside remains stable.

14) The world outside is as temporary as time

“A man is to carry himself in the presence of all opposition, as if every thing were titular and ephemeral but he. I am ashamed to think how easily we capitulate to badges and names, to large societies and dead institutions. Every decent and well-spoken individual affects and sways me more than is right. I ought to go upright and vital, and speak the rude truth in all ways…Rough and graceless would be such greeting, but truth is handsomer than the affectation of love.”

Therefore, even when the society opposes one needs to remain firm on his stand.

15) One should be able to shun everyone in the call of the mind.

“Your goodness must have some edge to it else it is none. The doctrine of hatred must be preaches as the counteraction of the doctrine of love when that pules and whine. I shun father14 and mother and wife and brother, when my genius calls me.”

14) Life is to be lived, it is not a show, a parade or a spectacle.

“Virtues are, in the popular estimate, rather the exception than the rule. There is the man and his virtues. Men do what is called a good action, as some piece of courage or charity, much as they would pay a fine in expiation of daily non-appearance on parade. I do not wish to expiate, but to live. My life is for itself and not for a spectacle.”

You should not think that you have to become an ideal for others. That your name should be taken as an example of perfection, chastity or purity. Your life has to be lived not as a burden but as a lively experience.

15) Do what you think is right, and not what the people think is right.

“What I must do is all that concerns me, not what the people think. This rule, equally arduous in actual and in intellectual life, may serve for the whole distinction between greatness and meanness. It is the harder, because you will always and those who think they know what is your duty better than you know it. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude.”

16) What stops us from relying on ourselves?

a) Conformity

b) What others might think of us

c) Our own consistency

17) When one is nonconformist, the world punishes you for this.

"For nonconformity the world whips you with its displeasure. And therefore a man must know how to estimate a sour face…but the sour faces of the multitude, like their sweet faces, have no deep cause, but are put on and off as the wind blows and a newspaper directs."

Therefore, people who are sweet because you follow them will forget after a time what you did for them. So even if you do not follow them they will forget with time. It should not matter what the people feel or want but what you want.

18) Consistency is a hurdle in self-reliance

Consistency means the image that the world has formed of you. So if the world has formed a good image, you do not want to break that image. We do not want to misrepresent our own impression of the past. Out of this fear we stop from speaking or doing what our mind says.

"The other terror that scares us from self-trust is our consistency; a reverence for our past act or word, because the eyes of others have no other data for computing our orbit than our past acts, and we are loath to disappoint them."

19) One should avoid foolish consistency: To be great is to be misunderstood

"A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. …'Ah, so you shall be sure to be misunderstood.' Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood."

20) No man can violate his nature

"I suppose no man can violate his nature. All the sallies of his will are rounded in by the law of his being, … The swallow over my window should interweave that thread or straw he carries in his bill into my web also. We pass for what we are. Character teaches above our wills. Men imagine that they communicate their virtue or vice only by overt actions, and do not see that virtue or vice emit a breath every moment."

21) All great men stand create a generation, an age, an era by their difference

"Ordinarily, every body in society reminds us of somewhat else, or of some other person. Character, reality, reminds you of nothing else; it takes place of the whole creation. The man must be so much, that he must make all circumstances indifferent. Every true man is a cause, a country, and an age; requires infinite spaces and numbers and time fully to accomplish his design; | and posterity seem to follow his steps
as a train of clients."

22) Let man know his worth and keep things under his feet

"Our reading is mendicant and sycophantic. In history, our imagination plays us false. Kingdom and lordship, power and estate, are a gaudier vocabulary than private John and Edward in a small house and common day's work; but the things of life are the same to both; the sum total of both is the same. … When private men shall act with original views, the lustre will be transferred from the actions of kings to those of gentlemen."

We depend on history and society and give the freedom of our thought to the people in power and lose our own hold in transforming reality.

23) Self-reliance can be developed through the binary of tuition and intuition

"The inquiry leads us to that source, at once the essence of genius, of virtue, and of life, which we call Spontaneity or Instinct. We denote this primary wisdom as Intuition, whilst all later teachings are tuitions."

The natural call or voice that we have is intuition, while what we develop through training is tuition.

24) When the mind is connected to the universe it will be inspired to progress ahead and not to follow what is already done or said or past

“Whenever a mind is simple, and receives a divine wisdom, old things pass away, means, teachers, texts, temples fall; it lives now, and absorbs past and future into the present hour. All things are made sacred by relation to it, | one as much as another. All things are dissolved to their centre by their cause, and, in the universal miracle, petty and particular miracles disappear. If, therefore, a man claims to know and speak of God, and carries you backward to the phraseology of some old mouldered nation in another country, in another world, believe him not. Is the acorn better than the oak which is its fullness and completion? Is the parent better than the child into whom he has cast his ripened being? Whence, then, this worship of the past? The centuries are conspirators against the sanity and authority of the soul. Time and space are but physiological colors which the eye makes, but the soul is light.”

25) Most of the time people are filled with guilt of not doing what was said or following the rule

“Man is timid and apologetic; he is no longer upright; he dares not say `I think,' `I am,' but quotes some saint or sage. He is ashamed before the blade of grass or the blowing rose…But man postpones or remembers; he does not live in the present, but with reverted eye laments the past, or, heedless of the riches that surround him, stands on tiptoe to foresee the future. He cannot be happy and strong until he too lives with nature in the present, above time.”

You are just filled with a sense of shame and guilt thinking about doing things as they happened in the past. You feel guilty when a sense comes into you it does not happens this way. You are always sacred of acting or doing things in a new way or ways that are different.

26) Self-reliance is your connection with Supreme Cause- the universal, the divine, the God

“This is the ultimate fact which we so quickly reach on this, as on every topic, the resolution of all into the ever-blessed ONE. Self-existence is the attribute of the Supreme Cause, and it constitutes the measure of good by the degree in which it enters into all lower forms.”

27) There is the law of conservation and growth that works everywhere

Nature, earth, human activities, human mind, soul and heart, everything is able to heal and recover from the damage and wounds.

“Commerce, husbandry, hunting, whaling, war, eloquence, personal weight, are somewhat, and engage my respect as examples of its presence and impure action. I see the same law working in nature for conservation and growth. Power is in nature the essential measure of right. Nature suffers nothing to remain in her kingdoms which cannot help itself. The genesis and maturation of a planet, its poise and orbit, the bended tree recovering itself from the strong wind, the vital resources of every animal and vegetable, are demonstrations of the self-sufficing, and therefore self-relying soul.”

Therefore, we should “stun and astonish the intruding rabble of men and books and institutions, by a simple declaration of the divine fact. Bid the invaders take the shoes from off their feet, for God is here within.”

28) Not conforming to society does not mean denouncing all social norms

The society thinks that when you disobey once you will disobey everything. That is not true. We disobey a particular thing, a particular time. We may fulfil our duties to society in **direct or reflex ways**.

“The populace think that your rejection of popular standards is a rejection of all standard, and mere antinomianism; and the bold sensualist will use the name of philosophy to gild his crimes. But the law of consciousness abides. There are two confessionals, in one or the other of which we must be shriven. You may fulfil your round of duties by clearing yourself in the direct, or in the reflex way. Consider whether you have satisfied your relations to father, mother, cousin, neighbour, town, cat, and dog; whether any of these can upbraid you. But I may also neglect this reflex standard, and absolve me to myself. I have my own stern claims and perfect circle.”

29) It is not easy to take decisions yourself

“And truly it demands something godlike in him who has cast off the common motives of humanity, and has ventured to trust himself for a taskmaster. High be his heart, faithful his will, clear his sight, that he may in

good earnest be doctrine, society, law, to himself, that a simple purpose may be to him as strong as iron necessity is to others!"

30) Most of the time we are afraid and scared of what will happen

"If any man consider the present aspects of what is called by distinction society, he will see the need of these ethics. The sinew and heart of man seem to be drawn out, and we are become timorous, desponding whimperers. We are afraid of truth, afraid of fortune, afraid of death, and afraid of each other. Our age yields no great and perfect persons. We want men and women who shall renovate life and our social state, but we see that most natures are insolvent, cannot satisfy their own wants, have an ambition out of all proportion to their practical force, and do lean and beg day and night continually. Our housekeeping is mendicant, our arts, our occupations, our marriages, our religion, we have not chosen, but society has chosen for us. We are parlour soldiers. We shun the rugged battle of fate, where strength is born."

31) Selfish prayers are vicious

"Prayer that craves a particular commodity, any thing less than all good, | is vicious. Prayer is the contemplation of the facts of life from the highest point of view. It is the soliloquy of a beholding and jubilant soul. It is the spirit of God pronouncing his works good. But prayer as a means to effect a private end is meanness and theft. It supposes dualism and not unity in nature and consciousness. As soon as the man is at one with God, he will not beg. He will then see prayer in all action."

32) Discontent is the want of self-reliance

33) Every new mind is a new classification

Every mind develops its own connection with the world. Therefore, every mind is unique. It has its own original understanding and experience of the world and it develops its strategies to face the world in its own ways.

34) You can never run away from your real self, howsoever far you go, to whichever place you go

"It is for want of self-culture that the superstition of Travelling…In manly hours, we feel that duty is our place. The soul is no traveller; the wise man stays at home, and when his necessities, his duties, on any occasion call him … that he goes the missionary of wisdom and virtue, and visits cities and men like a sovereign…He who travels to be amused, or to get somewhat which he does not carry, travels away from himself, and grows old even in youth among old things."

35) Travelling will not take you away from your self

"Travelling is a fool's paradise. Our first journeys discover to us the indifference of places…I affect to be intoxicated with sights and suggestions, but I am not intoxicated. My giant goes with me wherever I go."

36) Mind travels, while body remains at a place

"But the rage of travelling is a symptom of a deeper unsoundness affecting the whole intellectual action. The intellect is vagabond, and our system of education fosters restlessness. Our minds travel when our bodies are forced to stay at home. We imitate; and what is imitation but the travelling of the mind?... It was in his own mind that the artist sought his model."

37) Realize your thoughts, talents and your self, do not copy or imitate or do what others are doing

"Insist on yourself; never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another, you have only an extemporaneous, half possession. That which each can do best, none but his Maker can teach him. No man yet knows what it is, nor can, till that person has exhibited it. Where is the master who could have taught Shakspeare? Where is the master who could have instructed Franklin, or Washington, or Bacon, or Newton? Every great man is a unique. The Scipionism of Scipio is precisely that part he could not borrow. Shakspeare will never be made by the study of Shakspeare. Do that which is assigned you, and you cannot hope too much or dare too much. There is at this moment for you an utterance brave and grand as that of the colossal chisel of Phidias, or trowel of the Egyptians, or the pen of Moses, or Dante, but different from all these."

38) The irony is that all men talk about improving society but no one improves it because they just want to follow

"As our Religion, our Education, our Art look abroad, so does our spirit of society. All men plume themselves on the improvement of society, and no man improves."

39) Society has to lose something to get something new

"Society never advances. It recedes as fast on one side as it gains on the other. It undergoes continual changes; it is barbarous, it is civilized, it is christianized, it is rich, it is scientific; but this change is not amelioration. For every thing that is given, something is taken. Society acquires new arts, and loses old instincts… The civilized man has built a coach, but has lost the use of his feet. He is supported on crutches, but lacks so much support of muscle."

40) No greater men are now than ever were-people were the same in all ages

"A singular equality may be observed between the great men of the first and of the last ages; nor can all the science, art, religion, and philosophy of the nineteenth century avail to educate greater men than Plutarch's heroes, three or four and twenty centuries ago. Not in time is the race progressive."

41) Great men do not belong to any class, but they create their own class, own followers

The "ally of their class will not be called by their name, but will be his own man, and, in his turn, the founder of a sect."

42) How things happen in society: People are show off and hypocrites

"Society is a wave. The wave moves onward, but the water of which it is composed does not. The same particle does not rise from the valley to the ridge. Its unity is only phenomenal. The persons who make up a nation to-day, next year die, and their experience with them."

"And so the reliance on Property, including the reliance on governments which protect it, is the want of self-reliance."

"Men have looked away from themselves and at things so long, that they have come to esteem the religious, learned, and civil institutions as guards of property, and they deprecate assaults on these, because they feel them to be assaults on property."

"They measure their esteem of each other by what each has, and not by what each is.

43) A self-reliant or a 'Cultivated Man' will acquire it by himself or herself, and not readily take what is given in legacy

"But a cultivated man becomes ashamed of his property, out of new respect for his nature. Especially he hates what he has, if he see that it is accidental, came to him by inheritance, or gift, or crime; then he feels that it is not having; it does not belong to him, has no root in him, and merely lies there, because no revolution or no robber takes it away. But that which a man is, does always by necessity acquire, and what the man acquires is living property, which does not wait the beck of rulers, or mobs, or revolutions, or fire, or storm, or bankruptcies, but perpetually renews itself wherever the man breathes."

44) Don't be happy on your victory and think that good days are back

"So use all that is called Fortune. Most men gamble with her, and gain all, and lose all, as her wheel rolls. But do thou leave as unlawful these winnings, and deal with Cause and Effect, the chancellors of God. In the Will work and acquire, and thou hast chained the wheel of Chance, and shalt sit hereafter out of fear from her rotations. A political victory, a rise of rents, the recovery of your sick, or the return of your absent friend, or some other favorable event, raises your spirits, and you think good days are preparing for you. Do not believe it. Nothing can bring you peace but yourself. Nothing can bring you peace but the triumph of principles."

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Toni Morrison- "Home" from the book *The House that Race Built*

Chloe Anthony Wofford Morrison (born **Chloe Ardelia Wofford**; February 18, 1931 – August 5, 2019), known as **Toni Morrison**, was an American novelist, essayist, book editor, and college professor. Her first novel, *The Bluest Eye*, was published in 1970. The critically acclaimed *Song of Solomon* (1977) brought her national attention and won the National Book Critics Circle Award. In 1988, Morrison won the Pulitzer Prize for *Beloved* (1987); she gained worldwide recognition when she was awarded the Nobel Prize in Literature in 1993.

Born and raised in Lorain, Ohio, Morrison graduated from Howard University in 1953 with a B.A. in English. In 1955, she earned a master's in American Literature from Cornell University. In 1957 she returned to Howard University, was married, and had two children before divorcing in 1964. In the late 1960s, she became the first black female editor in fiction at Random House in New York City. In the 1970s and 1980s, she developed her own reputation as an author, and her perhaps most celebrated work, *Beloved*, was made into a 1998 film.

In 1996, the National Endowment for the Humanities selected her for the Jefferson Lecture, the U.S. federal government's highest honor for achievement in the humanities. Also that year, she was honored with the National Book Foundation's Medal of Distinguished Contribution to American Letters. On May 29, 2012, President Barack Obama presented Morrison with the Presidential Medal of Freedom. In 2016, she received the PEN/Saul Bellow Award for Achievement in American Fiction.

"Home"
Major Points/Summary/ Quotes

1) Fiction writing and sovereignty
For Morrison "sovereignty, an authority, was available only in fiction writing"
2) Creating meaning through writings
There is willed illusion in writing "the pleasure of nestling up ever closer to meaning"
3) Understanding the dual nature of language
Language both liberates and imprisons. Sometimes you can express yourself in language other times you find no equivalent for that expression or feeling. This also happens when a language hides, conceals and deprives the means because of being controlled by dominant culture
4) Seduction and delight are necessary to write a piece of work
There is "delight of redemption, the seduction of origination."
5) What is Race?
Basically there were continental divisions of race based on colour
Caucasoid (White skin)
Mongoloids (Yellow skin)
Negroids (Black Skin/ Colour Skin)
During colonialism the White race was reigned supreme over the other races. It resulted in hierarchy and othering of coloured races. Especially blacks were ill-treated, humiliated, made slaves, transported, bought and sold, dehumanized. They were denied their human status declared as savage, barbarous, uncouth, uncivilized. Racial discrimination is called Apartheid. There were civil right movements and Anti-Apartheid movements that were fought in America and Africa. Slavery was abolished. Blacks were given equal rights as Whites, but racial discrimination is like injected in genes it continued to happen. Thus, writers like Toni Morrison raised issues about Race.
6) Race-free world as a dreamscape, Edenesque, Utopian

Dreamscape means a land or a place that can only exist in a dream.
Edenesque which is Eden-like. (Eden means heaven, once again it is imaginary)
Utopia is a place in future which is happier.
"I have never lived, nor has any of us, in a world in which race does not matter. Such a world, one free of racial hierarchy, is usually imagined or described as dreamscape, Edenesque, utopian, so remote are the possibilities of its achievement."

7) Race-free world as a Home

Morrison thinks of "a-world-in-which-race-does-not-matter as something"
Home seems a better term for such a world then utopia, dreamscape or eden.

8) Three reasons why to call it "Home"

a) Firstly, because "it makes a distinction between the metaphor of house and metaphor of home"
b)Secondly, "the term domesticates the racial project, moves the job of unmattering race away"
c) Thirdly, "because eliminating the potency of racist constructs in language is the work"
d) Fourthly, there "cannot be ultimate liberation theory to imagine its practice and do its work.
e) Fifthly, also that Morrison finds "matter or race and matters of home" as priority in her works.

9) Why it is important to rebuild a racial-home.

Because "I could not, would not, reproduce master's voice and its assumptions of the all-knowing law of the white father"
"It was important to rebuilt it so that it was not a windowless prison into which I was forced, a thick-walled, impenetrable container from which no cry could be heard, but rather an open house, grounded, yet generous in its supply of windows and doors."

10) Vision of Morrison and the support of Writing

Writing has helped Morrison in creating, visualising and imagining a place where "racism does not hurt so much"

11) Danger of freedom is to lose what you have: A Postmodern Stand

"Freedom, as in all freedoms, lies danger. Could I redecorate, redesign, even reconceive the racial house without forfeiting a home of my own?" – This is the danger, to find something, you have to lose.

12) Finding a base: How to be both free and situated

This was the enigma to be free and yet have a location. "To convert a racist house into a race-specific yet nonracist home. How to enunciate race while depriving it of its lethal cling? They are questions of concept, of language, of trajectory, of habitation, of occupation"

13) To counter something is not a solution. The only solution is to transform it, to blur it.

The priority was to change the racial house not by countering racism but by transforming it, and blurring the boundaries between races.

14) Homefulness versus Homelessness

Discourses about Home: "an intellectual home, a spiritual home, family and community home"
Homelessness: "forced and displaced labor in the destruction of home; dislocation of and alienation within the ancestral home; creative responses to exile, the devastations, pleasures, and: imperatives of homelessness as it is manifested in discussions on feminism, globalism, the diaspora, migrations, hybridity, contingency, interventions, assimilations, exclusions."

15) Relation between body and home

"The estranged body, the legislated body, the violated, rejected, deprived body; the body as consummate home."

16) Writing of the novel *Beloved*

"There was a moment of some significance to me that followed the publication of *Beloved*. It concerns the complex struggle and frustration inherent in creating figuratively logical narrative language that insists on race - specificity without race prerogative."

17) Problem that Morrison face in deciding the last sentence in the novel *Beloved*

"Certainly no clamor for a kiss" –This was the last sentence in the novel *Beloved*.

"How long it took to arrive at it, how I thought it was the perfect final word; that it connected everything together from the epigraph and the difficult plot to the struggles of the characters through the process of remembering the body and its parts, remembering the family, the neighborhood, and our national history. How it reflected this remembering, revealed its necessity, clarified its complexity, and provided the bridge I wanted from the beginning of the book to its end, as well as the beginning of the book that was to follow."

18) Conflict among Editor, Morrison and her friend over the last sentence

Editor wanted to change the last word. Friend of Morrison wanted not to change. Morrison herself was confused.

19) "Kiss" as last word in beloved but not complete

"I was eager to find a satisfactory replacement, because the point that gripped me was that even if the word I had chosen was the absolute right one, something was wrong with it if it called attention to itself - awkwardly, inappropriately - - and did not complete the meaning of the text, but dislodged it. It wasn 't a question of simply substituting one word for another that meant the same thing: I might have to rewrite a good deal in order to assure myself that a certain synonym was preferable. Towards. I did discover a word that seemed to accomplish what the original one did with less mystification: "kiss."

"The discussion with my friend made me realize that I am still unhappy about it because "kiss" works at a level a bit too shallow. It searches for and locates a quality or element of the novel that was not, and is not its primary feature. The driving force of the narrative is not love, or the fulfilment of physical desire. The action is driven by necessity, something that precedes love, follows love, informs love, shapes it, and to which love is subservient. In this case the necessity was for connection, acknowledgment, a paying - out of homage still due. "Kiss" clouds that point."

20) Politics of Language/ Politics of Translation/ Politics of Reade

"The liberties translators take that enhancement; the ones taken that diminish. And for me, the alarm. There is always the threat of not being taken seriously, of having the work reduced to social anthropology of having the politics of one 's own language, the politics, of another language bury rather than expose, the reader's own politics."|

21) How language becomes raced

"My effort to manipulate American English was not to take standard English and use vernacular to decorate it, or to add "color" to dialogue. My efforts were to carve away the accretions of deceit, blindness, ignorance, paralysis, and sheer malevolence embedded in raced language so that other kinds of perception were not only available: but were inevitable… Can a book really fall apart because of one word, even if it's in a critical position? Probably not. "

22) Language alters community

"But maybe it can, if the writing is emphasizing racial specificity minus racist hierarchy in its figurative choices… combining as it did two linguistically incompatible functions - - except when signaling racial exoticism. It is difficult to sign race while designing racelessness. …Since language is community, if the cognitive ecology of a language is altered, so is the community. "

23) Redesigned racial house: Diversity or Multiculturalism or some other term

"We need to think about what it means and what it takes to live in a redesigned racial house and evasively and erroneously - - call it diversity or multiculturalism as a way of calling it home. We need to think about how invested some of the best theoretical work may be in clinging to the house's redesign as simulacrum."

24) Stepping outside the boundary of racial imaginary

“What I am determined to do is to take what is articulated as an elusive race - free paradise and domesticate it. I am determined to concretize a literary discourse that (outside of science fiction) resonates exclusively in the register of permanently unrealizable dream. It is a discourse that (unwittingly) allows racism an intellectual weight to which it has absolutely no claim. My confrontation is piecemeal and very slow. Unlike the successful advancement of an argument, narration requires the active complicity of a reader willing to step. outside established boundaries of the racial imaginary.”

25) How Morrison saw and located race in her novels

In the first book ***The Bluest Eye***: I was interested in racism as a cause, consequence, and manifestation of individual and social psychosis.

In the second book **Sula**: I was preoccupied with the culture of gender and the invention of identity, both of which acquired astonishing meaning when placed in a racial context.

In **Song of Solomon** and **Tar Baby**: I was interested in the impact of race on the romance of community and individuality. In Beloved I wanted to explore the revelatory possibilities of historical narration when the body - mind, subject to Object, past - present oppositions, viewed through the lens of race, collapse.

In **Jazz**: I tried to locate American modernity as a response to the race house. It was an attempt to blow up its all - encompassing shelter, its all knowingness, and its assumptions of control. In the novel 1 am now writing, I am trying first to enunciate and then eclipse the racial gaze altogether.

26) A free world: Experiencing Borderlessness

In the context of the novel *Jazz*.

“In Jazz the dynamite fuse to be lit was under the narrative voicé - - the voice that could begin with claims of knowledge, inside knowledge, and indisputable authority… And I want to inhabit, walk around, a site clear of racist detritus; a place where race both matters and is rendered impotent; a place "already made for me, both snug and wide open…”

27) A free world without fear: For women and for all

“"I want to imagine not the threat of freedom, or its sustainable panting fragility, but the concrete thrill of borderlessness - - a kind of out of doors safety where" a sleepless woman could always rise from her bed wrap a shawl around her shoulders and sit on the steps in the moonlight. And if she felt like it she could walk out the yard and on down the road.”

28) Safety in that free world

“That description is meant to evoke not only the safety and freedom outside the race house, but to suggest contemporary searches and yearnings for social space that is psychically and physically safe.”

29) Stages in the struggles of race

a) Slavery

b) Migration

c) Nationhood

d) Transnation

“Nationhood - - the very definition of citizenship - - is constantly being demarcated and redemarcated in response to exiles, refugees, Gastarbeiter, immigrants, migrations, the displaced, the fleeing, and the besieged. The anxiety of belonging is entombed within the central metaphors in the discourse on globalism, transnationalism, nationalism, the break-up of federations, the rescheduling of alliances, and the fictions of sovereignty. Yet these figurations of nationhood and identity are frequently as raced themselves as the originating racial house that defined them. When they are not raced, they are, as I mentioned earlier, imaginary landscape, never inscape; Utopia, never home.”

30) A nonmessianic language for racial community

“nonmessianic language to refigure the raced community, to decipher the deracing of the world. . It is more urgent than ever to develop an epistemology that is. . neither intellectual slumming - nor self - serving

reification. Participants in this conference are marking out space for critical work that neither bleeds the raced house for the gains it provides in authenticity and insiderdom, nor abandons it to its own signifying gestures."

31) Race in the context of Academic, Market, Boundaries

a) "Our campuses will not retain their fixed borders while tolerating travel from one kind of race - inflected community to another as interpreters, native guides.

b) They will not remain a collection of segregated castles from whose balustrades we view - - even invite - - the homeless.

c) They will not remain markets where we permit ourselves to be auctioned, bought, silenced, downsized, and vastly compromised depending on the whim of the master and the going rate.

d) Nor will they remain oblivious to the work of conferences such as this one because they cannot enforce or afford the pariah status of race theory without forfeiting the mission of the university itself."

32) Reception of Race Studies

"Hostility to race studies, however, is not limited to political and academic critics. There is much wariness in off - campus communities, especially minority communities where resentment against being described and spoken for can be intense, regardless of the researcher's agenda."

33) W. E. B. Dubois concept of "Double Consciousness"

Double Consciousness was the term used for Afro-Americans or Black-Americans by Dubois.

Double consciousness is a concept that Du Bois first explores in 1903 publication, "The Souls of Black Folk". **Double consciousness** describes the individual sensation of feeling as though your identity is divided into several parts, making it difficult or impossible to have one unified identity. Black Americans have two consciousness one because of being black, as belonging to Africa, second as being American.

34) How to bring the 'outside' to the 'center', the 'other' to the 'us'

"W. E. B. Dubois's observation about double consciousness is a strategy, not a prophecy or a cure. Beyond the dichotomous double consciousness, the new space this conference explores is formed by the inwardness of the outside the interiority of the "othered," the personal that is always embedded in the public. In this new space one can imagine safety without walls, can iterate difference that is prized but unprivileged, and can conceive of a third, if you will pardon the expression, world "already made for me, both snug and wide open, with a doorway never needing to be closed. "Home."

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