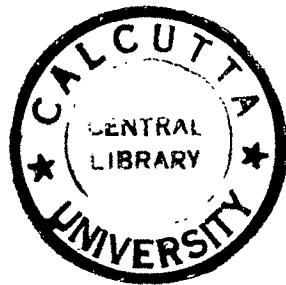


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THE INDIAN ELEMENT IN ENGLISH POETRY FROM 1798-1840.

A THESIS SUBMITTED TO THE UNIVERSITY OF CALCUTTA
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SCANNED



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PREFACE

The aim of this thesis is to attempt an analysis of the Indian elements in English poetry from 1798 to 1840. The plan is to make a working survey of the Indian elements of the individual poets, so as to show how they strike an Indian point of view or invoke an Indian atmosphere and breathe an Oriental spirit or mirror the Indian mind or simply create a world of aesthetic beauty. No absolute finality is claimed. The emphasis is critical. Those of the chapters, which deal with the general history of sources or with particular sources or the ideas of the poets about Oriental mythology, politics and Nature, bring materials to bear on the interpretation and assessment of the Oriental leanings of the poets submitting to the general Romantic tradition. Other chapters represent the critical alignments, penetrative and explicative, literary, philosophical and philological. The attempt in each chapter, however, is to elaborate a definite point of view.

The thesis does not aspire after an exhaustive assemblage of information, though information of a suitable kind and sufficient amount is here.

The first chapter dwells on the handling of the Indian elements by the Romantic poets. It is divided into three groups-- the first group includes those poets who have completely devoted themselves to the Indian themes; the second group comprises those poets whose imaginative flights seek Indian elements to embellish their literary creations; the third group consists of the prose writers of the period.

Again, the second group has further six sub-divisions. Each division is concerned with a distinct topic.

The first division deals with the political suffering of the Indian people; and the poets who express their concern for the Indians are grouped here.

The second division concentrates on the sylvan loveliness of India and accordingly it includes those poets who are attracted towards her natural scenic beauty.

The third division describes the mythological topic of the Indians and it brings within its fold those poets who show their leanings towards this theme.

The fourth division takes Indian life for review, and reviews those poets who are interested in mirroring some aspects of Indian life, namely - opulence, hunting, rustic habit, witch and witchcraft, strange practice, ways of life, love of humanity, custom.

The fifth division converges upon those poets who use Indian elements as references and allusions.

The sixth division focuses on those poets who take Near-East as the subject of Orientalism.

The third group which deals with the prose writers, who do not belong to the scheme of the thesis, has been kept in group C in the first part. As they come up in the course of searching, they are preserved as the harvest of researches.

Thus the first chapter bearing the heading "Handling of the Indian Elements" helps in revealing the main characteristics of the Romantic poets through a series of brief criticism of their topics replete with Indian elements.

In the second chapter, an effort is made to exhibit the setting of the poetic creations of the Romanticists so far as their Orientalism is concerned. It is devoted to showing how each individual poet's creative genius is reflected against the natural scenic loveliness, social, religious, historical and political settings. This chapter is to gauge the depth and sincerity of the poets' imaginative excursions into the aesthetic ambit for hedonistic enjoyment and into the alien terrestrial bounds for exotic knowledge of literary accuracy.

In the third chapter, a search is made for the setting of 'Prometheus Unbound' of Shelley, who places it in the Indian Caucasus, in the realm of the poet's beliefs, corroborated by facts historical, geographical, and scientific.

In chapter four, a venture is made to examine the blending of Indianism of Keats with his much-talked-of Hellenism. Keats occupies a place of distinction in Romantic Oriental literature and looks at India in the same spirit of bewilderment and of half-worshipful reverence in which he looks at the Hellenic world.

Chapter five, which deals with the scenes steeped in Indian elements, is devoted to showing India mirrored in them.

Chapter six makes an attempt to show Shelley's affinity with the seers and mystics of India. It also goes into the thought-flight of Keats in Endymion and ventures to invite a comparison with the spirituality of the sage of Dakshineswar.

In chapter seven in section (A) the approach is philological. Here the endeavour is to scrutinize how far the Indian words are assimilated into the diction of English Romantic poetry.

In section (B) are picked up a few images and words which have been traced to their sources. It is done more from the angle of philology than from the point of tracing sources. Hence their inclusion in this part.

In chapter eight, an attempt has been made to show the clashing of Romanticism, Realism and Transcendentalism in their romantic approach to India.

Chapter nine dwells on the sources of the individual poets in the composition of their Oriental literature. This results in readers' exact appreciation and healthy understanding and robust enjoyment of the Indian elements in their true perspective, colour and spirit.

In chapter ten, a final assessment is made of the creative genius of the Romantic poets in the treatment of Oriental elements.

The 'Introduction' is the preamble which concentrates on a narrow canvas upon the devotion of the Romantic poets to the Oriental themes revealing their characteristic features in this field.

In 'Appendix' words of Indian origin are collected from the works of the Romantic poets and these are arranged under the heads: proper names, mythological, natural, flora, fauna, and common words.

All through the dissertation an endeavour is made to discover the Indian atmosphere, the reflection of the Indian mind, her natural beauty, her mythological grandeur, the mirror of the political suffering of her people under British imperialism in the Oriental literature with the ardour of an Indian student. It is an Indian point of view.

There are a few repetitions which, in spite of best efforts, could not be avoided. But whatever has been repeated, it has been done to bring out a new phase in the discussion.

Every literary adventurer must be indebted to his predecessors but in this field their name is not legion. Here a special mention be made of a lone writer Mr. R. Sencourt who throws a flickering light on this uneven and dusky path. Indian writers are averse to any penetrative study into the subject. English critics in their vigour and luminous criticism remained silent here. The approach here is fundamentally different from Mr. Sencourt's, though this source has been helpful in arriving at some points of view. For the general romantic characteristics and the establishment of an argument, the renowned critics have been consulted.

INTRODUCTION

I

The English Romantic poets created a new branch of literature known as 'Oriental' gleaning materials from the enchanted land of the Orient.

The Romantics of England were placed at an advantageous position, as they had by them the accumulated and recorded information left by the travellers, ambassadorial emissaries, adventurous navigators* and they were helped by imagination to make their thoughts and wills a magic door for knowledge.

* Marco Polo:- The Venetian visited India in 1294-95 and the records of his travels were known to Chaucer.

Pedro de Cavilharn reached Malabar in 1487 and in 1498 Vasco de Gama landed at Calicut after rounding the Cape of Good Hope.

Sir Hugh Willoughby was instrumental in opening trade relations between England and Persia.

Hakluyt published a letter of Rev. Father Thomas Stevens who remained at Goa for forty years. (1589).

James Lancaster came to Cape Comorin in 1591.

John Mildenhall coming to India by the overland route, visited the Emperor Akbar's Court in 1599 and next year the East India Company was formed, a step destined to lead to great issues in future.

Ralph Fitch's narrative was published in Hakluyt's "Principal Navigations" (1599-1600), Vol-II.

Samuel Purchas left an account of Akbar's empire in his "Pilgrimage or Relations of the world" (BK. V, Chapter-VI).

Captain Hawkins landing at Surat in 1608 stayed at the court of Jehangir for two years and a half.

Sir Thomas Roe came to India as the accredited ambassador of James I to the Mughal Court and was entrusted with the task of negotiating a treaty giving security to English Trade.

Sir Thomas Roe's Chaplain Edward Terry left an account of his Indian experiences (A Voyage to East India, 1622) and Roe himself was responsible for a description of the country and its Government. "Roe's journal is chiefly useful as a faithful record of the manner in which business was done at a court saturated with intrigue, treachery and corruption"

(Akbar, the Great Mughal by V.A. Smith.
P. 383).

II

What led the English Romantic poets to the Oriental Subject ? The answer to the question is tied up with their search for a new poetic theme, a search that in its turn ensued from their concept of poetry. There was a keen and widespread awareness of the necessity of attuning the nature and function of poetry to the new conditions and therefore to the new values and requirements of society. What G.S. Venables, a friend of Tennyson wrote to the poet about 1835 may be relevant here. "The modern poet has hardly ever found subject of high imagination and intense popular feeling for his poetry to work upon".*

The demand of the English people for a new theme from the land of the East may be guessed from the reading of the journals, magazines, letters, diaries and memoirs.**

Tory or Whig or Radical, all journals believe that their age marks the climacteric of a civilization, that it must be the conscious aim of Romantic poetry to fulfil its function by seeking new themes. In preferring To-day to Yesterday, the Romantics of England implied their preference for remoteness in the subject-matter of poetry.

* Hallam Tennyson, Tennyson , A Memoir, i, 123.

** To cite a handful of examples:-

"To-day has nothing in common with Yesterday we will not allow an author to display his talents merely We expect that he should have purpose in this display." (The New Monthly Magazine-1821,pt-1,P-437)

"Any genuine poetry is welcome in the present day, when many are still persisting in the dream of acquiring Fame by epics of the past".

(The Athenaeum,1822, P-732).

"Reading with us is our pleasure, our relief and we must have such literature as will afford us this relief with a pleasurable excitement without any great expense of thought".

(ibid, 1822, P-733).

III

Moreover, the Romantic poets were bewitchingly attracted towards this strange land for a symbol of bountiful opulence, magnificent pomp and grandeur, celestial sylvan loveliness and many other hitherto unknown things shrouded with mystery. India was the symbol of those things which could be expressed better by the epithets--portentous, brilliant and exotic.* The poets of the Romantic period concentrated upon the dazzling strangeness both of the natural and supernatural environment of her myriads of people.

Variegated are the influences India produced upon the mind of the Romanticists, according as the predilections of their mind enforced them to approach her. This Eastern literature comes up in a blaze of colour, light, emotion, imaginative magic, in a hungering for beauty in its sensuous forms; in a world of make-believe and fairy-tales, in a lyrical intoxication.

A commingling of feelings, sentiments, and literary forms marks the course of this Oriental literature. We can mark off the Romantic poetry dealing with the political bondage of the Eastern people and this poetry manifests itself in an absolute expression in the most indignant language of Campbell, in the democratic sentiments of Wordsworth and Coleridge, in a revolutionary zeal in Shelley, in poignant pathos and sympathy in the exuberance of Byron.

We have the lonely figure of Southey, with his strenuous effort at 'The Curse of Kehama', a religious poem cast in the mythological form.

* E. F. OATEN: A SKETCH OF ANGLO-INDIAN LITERATURE. P-17.

The romance 'Lalla Rookh' follows the unfailing imaginative charm, finely delineated descriptions, poetical phrases and minutely conceived images. The exponent of this romantic creation is Moore, the Utopian romancer. 'Lalla Rookh' is a wanton fairy-tale soaked in Indian romance, veneered with prominent names taken from history.

The advent of Scott* in the arena of historical romance heralded the auspicious journey of the literature based on the antiquarian knowledge. The single Oriental novel 'The Surgeon's Daughter', which Scott penned, has withstood the assaults of time. This history-fringed, romantic novel described the events connected with ascendancy of the English to power in India, especially in the Deccan. Here, helped by his antiquarian lore of Tipoo, the dignified heir to Hyder Ali, the bulwark of the Deccan against the British, Scott produced what was the first plausible picture of the Deccan in the second half of the eighteenth century to stir the imagination both of the public and of the historians.

In the domain of this Oriental literature, Wordsworth brought in a few descriptive sketches his known clear tones. He never retained that amplitude of achievement which might have been his laurel in a splendid palmy day, though he was smitten by the mystic tumult in the stimulating atmosphere of the contemporary adventure into the Oriental countries.

* The transition from poetry in which there was a great infusion of novel-writing, to novels in which there was a great infusion of poetry, was easy and natural; and hence arose Sir Walter Scott's novels. (The Athenaeum, 1828, pp-735-36; "Mr. Colburn's List").

In the Oriental verse-tales Byron was a quick-pacing momentary blazing meteor. His passion for the liberty of the enslaved peoples, especially the Indians, found in him its voice. The poet's wrathful protest against imperialistic attitude of the British in India burst forth in 'The Curse of Minerva'. His genius showed its true signature upon the fantastic romance of the pseudo-East, the romance of the solitary, the rebel, the immoral or amoral superman. The romance of the past in the near East transmuted his mood into a picture of delight which indulged in the rapid succession of glittering, ill-hewn works impatiently cut and fiercely molten from his single personality in a few crowded years from its first rhetorical outburst in 'Childe Harold' to the accomplished ease of its finale in 'Don Juan'.

To Byron's passion were added certain cardinal virtues-his whole-hearted striving to pluck the heart of mystery of the prodigal warm weather and bounteous natural beauty of the East; ^{a feeling} of the greatness of man commensurate with the grandeur of nature.

Shelley was alone of the Oriental-minded poets a sovereign voice of the new spiritual force that was at moments attempting to break into poetry. He was, of course, a living example of the luminous spirit on earth.

Love and liberty were to construct the substratum of his whole poetic message. To solemnise the union of the limitation and the limitlessness, the mortal and the immortal, the terrestrial and the celestial, was his master passion. Shelley excelled in the moving

VI

exploration of the Oriental sense in which he lavished image on radiant image, line on dazzling beauty of line.

Shelley's intellectual beauty of the 'Hymn' is absolutely the same thing as the Liberty of his Ode, the 'Great Spirit' of the love that he invokes to bring freedom to the Indians.

The Eastern nature was seen in the light of another nature more than in her own and that too was only half visible in the mixed luminosity burning through the vest that hid her.

Shelley and Keats stand side by side. The former sings from the heavens towards the earth, the latter gazes at Olympus from the earth. Keats is in possession of the native temperament of the Indians. He worships the divine Beauty, and through this alone he wishes to see Truth and to achieve spiritual delight. He sees sensuous beauty, imaginative beauty, intellectual and ideal beauty in the celestial Nature beauty of India. In his treatment of the Indian elements he has followed the romantic tradition of his own time. Sometimes they beam with the joys of his self-expression, sometimes they are richly woven garments of sound and word, and image wonderfully ornamented.

Steeped in delight in the appreciation of beauty, the exponents of the romantic poetry, explored the marvels of Oriental beauty and resources for the unappreciative gaze of the Western people. The width of the prospect, the large strong outlines of the principal aspects of Nature, the ruddy light of the phenomenal spectacles, the delineating power and the imaginative richness, lure the readers to linger and expatiate beyond their limits. The Romanticists made a

two-pronged hedonistic approach to the luxuriance of Eastern Nature. There is the subjective approach which regards her as a great being, a Presence, with impressions, moods, emotions of her own expressed in her many symbols of life; the objective approach indulges in the many-hued Naturalism in her wild, grand, lonely, rich and tropical scenes. It seeks out all that was unfamiliar and attractive by its unlikeliness to their own, vivid and brilliant as a setting of the Oriental Nature very artificially seen through a heavily coloured glamour and it has a passion for the man who is near to Nature undistinguished by conventions and uncorrupted by an artificial culture.

Much of the Oriental literature, as in Byron, Southey, Moore and Hood was artificial, a pose and an affectation. It lays itself open, certainly in some of its more exaggerated turns, to the reproach. It is not justly to be alleged against the true romantic element in poetry, because stumbling-block of Orientalism is falsity. Nevertheless, behind this offence is the activity of a considerable force of new truth and power; much great work is done; the view of the imagination is widened, and an extraordinary number of new motives is brought in which the later nineteenth century developed with a greater care, finish and conscientious accuracy.

Chapter-I

HANDLING OF THE INDIAN ELEMENTS.

(Group - A)

POETS WHO HAVE COMPLETELY DEVOTED THEMSELVES TO THE INDIAN SUBJECTS.SOUTHEY : ' THE CURSE OF KEHAMA ' :The Theme:

It is a story based on revenge. The first scene deals with the funeral of Arvalan, the son of Raja Kehama, the Great. The prince was struck down dead by Ladurlad. A grand funeral procession was taken out with spectacular pomp. According to the Suttoc rites prevalent in India, the young wives of the deceased were ornamented with floral wreaths and they were to be placed side by side on the blazing pyre. Demanding vengeance on Ladurlad, his son's assassinator Kehama pronounced thunderingly his curse :

" Thou shalt live in thy pain
While Kehama shall reign
With fire in thy heart
And a fire in thy brain."

As the power of the curse began, Landurlad was denied sleep and death. He lived an accursed life.

He at once set forth to find out his lovely daughter and found her floating clinging to the image of Marriataly, the Goddess of the poor. Sorrow-stricken Ladurlad plunged into water and rescued his darling daughter.

Ladurlad verified the potency of the curse and found that the river water went dry and in his utter helplessness no succour from any deities came.

Kailyal suffered much from the torture of her father. He departed from her presence, wishing to conceal the terrible pangs he was in. In her pitiable desolation, the ghost of Arvalan made an inroad upon her and instantly Pollear, the protector of the travellers, manifested himself before her and she was rescued from the clutches of the avenging ghost.

~~Fortunately~~, Ereenia, the good spirit of heaven took her to the abode of Kasyapa, the sire of the gods. Kasyapa refused the admittance of Kailyal to Him due to the pollution of the sacred shrine by her mortal presence. They proceeded to Seeva, the deity of the deities. Here Ladurlad and her daughter met and they soon retired to Mount Meru beyond the range of the curse of Kehama. Arvalan's ghost sought the help of the most ignoble witch Lorrinite whose witchery could penetrate into the bounds of Swarga.

Kehama, on the other hand, performing his sacrifice, rose towards heaven, accompanied by thunder and lightning, and in a blazing trail of light he entered heaven in triumphant glory.

Apprehending danger, Ladurlad with his daughter descended upon the earth. A band of ascetics, who were on the look out for a divine consort for Lord Jagannath, found in her an embodiment of chastity and forthwith took her to decorate the holy car of the Lord. With seven heads on his shoulder, the Lord looked horrible and made her swoon away. In her trance she was escorted by a bevy of harlots into the temples where she was made a captive. The Brahmin priests in the temple were extremely horrified at the presence of the ghost of Arvalan.

Ereenia failed to rescue her from the spell of Lorrinite. By sheer presence of mind Kailyal set her bridal bed on fire, when her father by dint of the curse was successful in taking her out of the engulfing fire unhurt.

Having known of Ereenia's imprisonment in the under-world in the city of Baly, Ladurlad went down and at the gate he was stopped by the monster of the ocean who was guarding it. The monster was slain by him in the encounter, and Lorrinite summoned the asuras (devils) to seize Ladurlad and Glendoveer. The Lord of the subterranean world, Baly, the most righteous, honoured and mighty, ordered to capture the sorceress who had to undergo the tortures of the under-world.

Kehama, establishing his undisputed sway on heaven, descended upon the earth which allowed his access to the under-world.

Baly warned him that Kehama might be the undisputed lord over the earth and heaven but he had no business in the subterranean world. Kehama cast his lustful gaze at the exquisitely beautiful Kailyal whom he demanded as his partner in life. Kailyal blushfully declined the offer.

Ereenia forthwith flew towards the dwelling of Seeva, which is universally known as Kailash. The good angel, Ereenia, sounded ^{the} silver bell to arouse the Lord from his deep meditation. Half opening his eye-lids the God of gods said that the solution of the problem was with Yamen, the god of Death. Ereenia, accompanied by Ladurlad and his daughter, descended to the under-world, where Yamen was holding his court with full authority and splendour. Ereenia conveyed very

humbly the message of Lord Seeva to him. The king of Hell was awaiting the inevitable hour.

The mighty Kehama alighted from heaven upon the kingdom of the god of Death. The ever-powerful Yamen without a word of protest bent down his knees to the lordship of Kehama. The innocent and lovely Kailyal was won over by him.

Kehama was supplied with a cup of nectar. Ignorant of its mysterious effect he drank it. The eyes of Seeva which were ever shut in deep meditation were at once opened and were ablaze in terrible anger. Such was the cup's virtue that they who drank it had to undergo terrible torture.

Cod's dispensation set in. Yamen was restored to his former power and authority in the under-world. The most unrighteous and vindictive Kehama was thrown into the pit of eternal suffering. After prolonged vicissitude in life Kailyal and Ereenia were bound together in blissfulness. Ladurlad, the antagonist of Kehama, was relieved of the burden of the curse and was assured of a blissful life hereafter in heaven.

Mythological story element:

"The story", Southey writes in the preface, "however startling and fictitious it may appear, might almost be called credible when compared with the genuine tales of Hindu Mythology". Unfortunately this contention of the poet never tallied with the natural disposition and endowments of Hindu Mythology.*

* Mythology is "The utterance of the whole soul of man."

(Dr. Richards-Coleridge on Imagination, pl 71.)

And again, Mythology is "An expression in imaginative terms of the goings-on of the Universe." (B. BLACKSTONE, THE CONSECRATED URN, P-134).

The unfathomable belief of the Hindus in the miraculous and mysterious performances of the deities and in their occult and subliminal stations could not be so slightly disposed of. The God-fearing Hindus grow in understanding that beyond the seeming termini of this phenomenal world must the traveller dare to catch the vision of the blessed isles, to discover a new mind and body in the city of God.^① Unblessed with the throb of passion in spirituality, Southey embarked on an hesitant voyaging in the domain of vast Hindu religion and failed in his attempt.^② Inscrutable are the ways of gods and any anecdote dealing with them must wear the badge of incredulity. Southey was incapable of showing any regard to the miraculous incidents of the deities. So a reverential penetration into the subject was not possible on the part of the poet.*

In the story of "The Curse of Kehama" Southey's ebb of philosophic-spiritual rendering became ~~is~~ low.

① Mythological "approach is really the true spiritual approach, the way of seeking the straight and narrow gate that opens to the interior countries and the blissful home of ultimate Reality."
(Prema Nandakumar, A study of Savitri, P. 310.)

② "A mythology", says Berdyaev, "which conceives of the divine celestial life as a celestial history and as a drama of love and freedom unfolding itself between God and His other self, which He loves and for whose reciprocal love He thirsts."

(The Meaning of History, pp.52-3.)

* Max Muller asserted " Because he (Southey) shrinks from the full meridian light of truth".

(Quoted in Cassirer, Language and Myth, p. 5.)

A Hindu Mythological tale, dwelling on the varied filiations of life and the spiral of consciousness* of the entire nation makes its tremendous impact on the inhabitants of the soil by a healthy and pleasing illumination with moral precepts** rather than by the dull steady light of a logical sequence of ideas. Southey's story never waxes immense in magnitude, in majestic grandeur; rather it breathes an air of misty fictitiousness, satisfying the hunger of the Western people for startling unearthly stories. The Curse of Kehama, being astonishingly devoid of any lurking mythopoeic philosophy;*** conceals under its raiment of mythology the geni of the worlds of dream**** The stumbling of Southey's imagination came from the difficulty of moving in an alien spiritual environment;**** in which he was not at home nor was he capable of embracing its splendid vestures and sterling exaltation. Southey never reached the heart of its mystery. He was rash and his findings were tentative. What a stupendous ado for achieving a million purposes with no purpose at all! To the Indians

* Mythology as though is but an "Exteriorisation of events in the psyche".

(Ezra Pound, The Spirit of Romance, P-127.)

** John Masefield has called (though in a Shakespearian context) lessons in "deportment on life's scaffold."

*** " Mythology is a natural prologue to philosophy."

(Essays in Literary criticism edited by Irving Singer, P-403.)

****"Mythology is the original source of human history in a country."
(Berdyaeff: The Meaning of History, P-80.)

***** "Myths are born out of knowledge, not scientific, but experimental knowledge."

(Allen Tate, The Man of Letters in the Modern World, P-62.)

'The Curse of Kehama' hardly magnifies itself to the reverential stature of a mythological story. But most reluctantly it may be branded as the feverish extension of any indigenous story long goneby, say, one of the Arthurian types. At the end of the protracted narration the Indian readers fail to discover nothing like moral sustenance, spiritual atmosphere or ethical sublimation. The poet deliberately builds up an atmosphere of obnoxious spiritual repulsion and the Indians accept it as no more than a spurious rhetorical pomp. Southey lamentably showed an intellectual ineptitude by recognising little religious significance enshrined in the prayers and penances and sacrifices.* Southey observes with an unflinching interest the misuse of power and the usurpation of God's power in heaven but the ultimate vindication of Almighty's undisputed authority over earth, heaven and underworld and the elemental beings is never emphasised. Skin-deep penetration into the subject turned Southey a hack-writer in this field.

The mythological incidents are set on a vast canvas. The story displays itself on earth, in the abodes of the immortals, in the regions beyond the comprehension of the mortals, i.e., in the land of the eternal snow on Mount Meru, in Kailash, the dwelling of Shiva and in the subterranean world, inhabited by the devils and the damned. The vastness itself exposes only a limitless dreary waste. The poet shrinks from daring appeal to the infinite and fails to risk

* Coleridge recognises the spiritual significance of prayer and penance in the *Rime of the Ancient Mariner*:

"He prayeth well, who loveth well
Both man and bird and beast."

bewildering his readers by dizzy flights to utmost limits of time and space. Moreover the grandeur and sublimity associated with this type of literary work never scintillate with an unearthly splendour in 'The Curse of Kehama'. The magnitude of 'Paradise Lost' or 'The Ramayana' or 'The Mahabharata' remains far beyond the dwarfish jumpings of Southey.

Southey attains only episodic greatness.* This signifies lenthening of the narrative through ramifications which are seldom closely connected with one another. A missing link can be taken up anywhere of the story which rolls on drowsily.

In mythological stories a dreadful and protracted sequence of events happen in a conflict between the gods and a devil rising to enormous power, or between an Avatar and a demon fortified by the impenetrable vesture of the blessing of a superior god or gods, or when a mighty king defies godly omnipotence. There is registered the ultimate victory of the divine over the profance or the vindication of the auspicious over the ruthless, after the vanquishing and slaying of the antagonist. The glory of God and religion is established on the ashes of the unrighteous who are condemned to unmitigated and relentless infliction of terrible physical tortures in the dungeon of the under-world. The venue for the waging of the horrible battle

* Abercrombie puts: "Length in itself is nothing, but the plain fact is that a long poem, if it really is a poem enables a remarkable range, not merely of experience but of a kind of experience, to be collected in the single finality of a harmonious impression; a vast plenty of things has been accepted as a single vision of the ideal world, as a unity of significance."

(The Idea of Great Poetry).

ranges from heaven to earth and to the nether world, and the shock and agitation born out of it are shared by the mortals and the immortals with equal intensity and the epoch which is to follow after so much stress and strain is blessed with lasting peace and happiness. The corpus of the mythological story on a first view is rich in magnificence, in magnitude and in subliminal sovereignty.

'The Curse of Kehama' incorporates into its fabric a mortal battle between Kehama, a demon heightened to immeasurable power, and Ladurlad, a commoner vouchsafed by the grace of gods. The battle waged by Kehama against Ladurlad is incapable of assuming momentous and dignified proportions. But the war between the two unequals in the land of the immortals is reduced to a pigmy fight that ends in the mock-heroic.

The story of the Indian Mythology drawn by Southey does not range symbolically* from a primordial cosmic void, through earth's darkneses, to the highest realms of spiritual existence, of light nor does it illumine the imaginary world.

The theme involves the religious interest of the Indians, but the poet's apathetic attitude to it leaves it rather constricted.

* Symbol is the "image-making power of the human psyche which casts the archetype of the conflict between light and darkness into the forms of the hero's fight with the dragon... or translates the 'idea of death and rebirth' into representable episodes in the life of a hero".

(Jolande Jacobi : Complex, Archetype, Symbol, pp- 76-7.)

The poetic genius of Southey dares not to shift the arena of action from the outer aspect of things into the mind or the soul of man -- the invisible promontories, the slippery ascents and dark abysses of consciousness. The poet remains content with jousts, rivalries and campaigns on land, sea and air. What is singularly lacking in 'The Curse of Kehama' is the height of elevation, the greatness and amplitude of spirit, speech and movement. In the words of Tillyard, it requires "high quality, and high seriousness, amplitude, breadth and inconclusiveness and a control commensurate with the amount included*" In other words, it will reveal from the highest pinnacle and with the largest field of vision, the destiny of the human spirit and the presence and ways and purpose of the divinity in man and the universe. Southey should have taken freely deep draughts from the great Indian mythological tradition projecting man's misgivings, his hopes, fears and pishah visions along with a "great providential design to win the world for the true faith**."

'The Curse of Kehama' "is a cross section and voices a phase, a fashion for a people and not for humanity.*** Southey's consciousness must have to penetrate further, it must boldly and justifiably pursue, in Milton's words, 'things unattempted yet in prose or rhyme.'"

* Tillyard : English Epic and its Background : (on Epic Spirit, P-5-12).

** William C. Atkinson : The Lusliads (Penguin Translation, P-40.)

*** Ezra Pound : The Spirit of Romance, P-216.)

Southey remarked that the Hindu religion, 'of all false religions, is the most monstrous in its fables and the most fatal in its effect'.* His proud utterances on it sounded like the final carnage. Southey's approach to the Hindu religion was the unsolicited testimony to the spiritual fussiness. The poet might be denounced as the misguided wrecker of the Hindu religion.

Mr. Sencourt very aptly regretted. "with so marked an antipathy to Hinduism Southey could not portray its mythology with insight."** It was crystal clear that it was no good going to him for an exalted picture of the sublime shade of the deep Hindu spiritualism. Once D.H. Lawrence made an unforgettable pronouncement upon E.M. Forster, "He does not understand his Hindu. And India is to him just negative. He does not go down to the root to meet it."*** Considering the heavy spirit of contempt there was hardly any need of this strange assemblage of savage anecdotes in the name of Indian mythology.

Of all nations of the world, it is among the Indians that religion seems to be so inextricably intertwined in the life of the people. How can a foreigner be expected to have an insight into the Indian religion? What does the Hindu religion mean to most westerners? It is nothing but multifarious marks on the foreheads of the Hindus and their worshipping of stocks and stones and not eating beef or drinking wine. And they feel so much superior to these backward people. "Hinduism", says E.B. Havel, "is not a dogma or a creed but a working hypothesis of human conduct." Dr. Radhakrishnan opines, "Religion is a

* Southey : Preface to The Curse of Kehama.

** R. Sencourt : India in English Literature, Chapter IV, from the company to the Crown.

*** Aldous Huxley : The Letters of D.H. Lawrence, P-614.

persistent search for truth on the basis of a continuously renewed experience. Hinduism is human thought about God in continuous evolution. It welcomes all new experiences of truth. Light is good in whatever lamp it may burn even as a rose in whatever garden it may blossom.**

This spirit of worship is embodied in rituals and institutions. To quote Dr. Radhakrishnan again : "The religious life of the community must be given sensible and institutional expression. Without it, worship seldom develops its full richness and power. It is by means of sacred objects and ceremonial acts that man's worship gets rooted in the life and develops the power to change life itself. The temple, ceremonials, the different items of worship, pilgrimage, are the vehicles of unspoken convictions."** Temples are the visible symbols of the Hindu religion and observance of rituals is but a concrete manifestation of religion. Therefore, instead of all this dwelling on the Hindu religion with a suitable theme, one would wish that Southey had better left religion to take care of itself or that he had approached the Hindu religion and mythology with a poetic sensibility as indeed it has been done by the transcendentalists of America and by Walt Whitman and T.S.Eliot.

His only merit lies in the fact that at a time when very few Englishmen wrote about India Southey ventured to sail on the perilous boundless ocean of the Hindu mythology.

* Quoted from The Literary Critician, December, 1959.

** Quoted from The Literary Critician, Winter, 1953.

Atmosphere :

Mr. R. Sencourt remarked, "For whole books we remain far from the Hindu atmosphere and see a plot developing harmonious to only English morals."* Resorting to the fantastic, Southey's story remained to be a phantasmagoria full of the anglisised atmosphere characteristic of the supernatural-ridden crude legends of the early ages of Europe. Southey did not create an acceptable version of Hindu mythology. The paradise without the divine quality in its elemental mud never fertilised the growth of godhead.**

Southey's labour was lost. The poet's approach to the subject not being respectful, the whole atmosphere remained nauseating. He was ridiculed for his creation and "he became an object of derision of the Indians who had been variously attempted by the missionaries to be appeased and by way of penance an Anglican Bishop was appointed in Calcutta."***

'The Curse of Kehama' speaks of his giant courage. On the atmosphere of Indian mythology in the poem Mr. Sencourt writes : "The imagination of Southey, who through the years since he had commenced the poem had been developing among the literary influence of England rather than in the atmosphere of Bengal and among its distinct impression, both of the

* India in English Literature, Chapter IV (From the Company to the Crown.)

**cf :- " Before him (Milton) the best literary epic had been predominantly secular; he made it theological and the change of approach meant a great change of temper and of atmosphere."
(Bowra, From Virgil to Milton, P-176.)

*** Sencourt : India in English Literature, Chapter IV, (From the Company to the Crown.)

natural and of the supernatural, was unequal to giving an Eastern glamour to myths of demoniac influence and heavenly abodes and of a city on the ocean floor.... Only the mythological fabric remains. Indianand, unsupported either by atmosphere or imagery, its study is not accompanied with feelings of delight."*

Characterisation:

Southey in the delineation of the mythopoeic characters was regretfully disappointing. He became the author of many flat and incredible characters. These figures were sometimes so devastatingly distorted as to be unbelievably queer. The poet conferred a fresh lease of life on some hitherto-unknown characters in the realm of mythology and would make us believe them as Hindu gods. The omnipotent Hindu gods are reduced to inglorious dolls bereft of subliminal splendour and occult power.

1. THE HERO :

The hero of this story may be taken up first. Kehama has been painted as the most demoniac and depraved personality whose stupendous power, which he acquired through prayers and sacrifices, grew incredibly mightier than that of the Giver Himself. Kehama who is endowed with undisputed power, is repugnant to the Indian conception of the god of love.

* Sencourt : India in English Literature, Chapter IV (From the Company to the Crown.)

This god is "Erected with native honour clad".* The deity of sweet love fits in most charmingly into the scheme of tender sentiment where he is installed with the effusion of poetry and music. He is an idol of the Indians and is fashioned by the beauty and fragrance of flowers and the melody of birds and murmuring waters. The god of love is the symbol of pristine purity and charms, and is cherished dearly in the hearts of men and women of India. The god of love has thus been misrepresented in the personality of Kehama who is wrathful and revengeful. His physical splendour sank in exact proportion to the growth of evil in him. Indians may feel for the loss of heavenly grandeur and resplendent beauty which halo this lovely god of love, and join in chorus with Gabriel, who refers to the fallen beauty of Satan, to lament over Kehama's "Faded splendour wan".

He has been presented as the hero but he is not so heroic, rather most degraded and unexalted.

He brandished his weapon over every wound he caused and his appetite for cruelty grew by what it fed on. Once he tasted the blood of victory over his antagonist, he thirsted for more of it insatiably.

It was regrettable that he was always the brute. The weight of power and authority derived from the mercy of gods showed a proportional downward trend as he rose upwards with a revengeful motive which in the natural course took the wind out of his sail and hurled him down headlong into abyss of inferno.

* Milton: Paradise Lost. (BK. IV).

The enormous power conferred on him gave him an enormous opportunity to misuse it enormously. He grew into an individualist of the Machiavellian type and a hypocrite. Self-sacrifices became a sin to him and all goodness unbelievable. Himself alone was his universe.

He had his indomitable hatred united to sensuality. He never meditated on the divine grace. He harboured the desire of spreading his undisputed sway over heaven, the earth and the subterranean world and of usurping the Almighty's throne and of bringing Him at his feet to make Him sue for grace on suppliant knee. All these hastened his down-fall. The character of Kehama was not raised to heroic grandeur, though he unfurled the banner of victory in the three worlds. He was utterly deficient in adroitness, temerity, lordship of the will, and versatility of the brain which marked the magnificent characters of the epics and the mighty hunters of mankind like Tamburlaine and Napoleon.* We failed to discover in him tremendous intensity of retaliative wrath and the alcohol of egotism. He appeared to be a braggart born and so his thundering curse sounded like grandiloquent bomb-shell, gross and abominable.

Kehama was sometimes excitingly human in moments when his passion rang true and impressively typical of the eternal struggle of passion and desire against the limitations of human attachment and capacity for enjoyment. As a bereaved father he was distracted and was always after seeking a mortal revenge upon the son's assassinator; his heinous exhilaration broke out in ghastly words with which he greeted Kailyal. Here he looked blacker than hell.

* cf.:- To C.M. Bowra in *Satan Milton only* "displays various qualities that belong to the old type hero. ... Milton quite deliberately fashioned Satan on heroic models." (From *Virgil to Milton.*)

2. LADURLAD:

Ladurlad, a commoner had been portrayed as the antagonist of Kehama. He had nothing singularly striking in his character which might give him dignity worthy of the mighty hero of the story. He was, of course, of God's party. Incubated in the womb of divine pity and compassion Ladurlad's unyielding agony made a feeble display. He never developed the grandeur of suffering.

Ladurlad lacked that indomitable spirit of rivalry and wrath and unflinching self-will to bring his enemy to his knees. He had neither the love of power nor the contempt for suffering,

Ladurlad, during the whole span of his stay, never looked a gigantic, portentous, and dazzling power, scintillating in divine grace. Perhaps his knowledge of divine help debarred him from exerting his personal power of the body and mind. This weakling ~~was~~ excited our disgust, if not loathing.

Though a nurseling of gods, Ladurlad appeared to be a man trouble-tossed and a pitifully weak little vermin groping in uncertainties and buffeted by forces he could neither understand nor control. His hoarding of the divine grace was not performed through years of patient spiritual industry, but this heap was superimposed on him from above. He never felt any urgency to honour it as the divine grace bringing felicity.

At the end, after the redemption, when Kehama was completely vanquished and condemned to suffer nemesis, Ladurlad had a safe voyage to the land of immortals to enjoy eternal peace and happiness. His face beamed with an overwhelming joy. Having scored a victory over the enemy and hoisted the banner of virtue on the

soil snatched from the occupation of the unholy and the evil, he proclaimed the glory of God immediately.

No philosophy, not even an attitude of the poet, was symbolised in him who had been checked from rising to the full stature of humanity to evoke any genuine human interest.

3. KAILYAL:

The heroine of the story has been drawn as the quintessential innocence of a maiden. She was beautiful, modest and tender. She was painted as the light-stepping and slender-waisted paragon of loveliness. She was, of the earth, but not earthy; she was of heaven, but was no featureless divinity.

Her divine splendour attracted the ascetics to choose her as the human consort of Lord Jagannath. In the shrine she was invested with purity of heaven-born Grace; but the Lord Himself assuming a horrible figure, burdened with seven heads, looked terrible, demoniac. She was seated here like a luminous jewel of purest ray serene and holy, fair and majestic, above all womanly.

Kailyal possessed merely the elementary attributes of girlhood. She resembled nothing on earth. She was not instinct with the throbbing of life. She sprang up into beauty from white marble, cut out and designed. She had her external but no soul. She remained insensitive to any impulses and she was made to work, as if drawn by strings.

A lifeless beauty as she was, any question regarding her sophistication or her learning scruples of self-honour or her coy concealment was unnecessary. We fail to notice in her that striving for what was beyond her reach, the hugging of excess and the sad

recoil of satiety.

The portrayal of Kailyal as a living heroine shows a poor skill of the poet in the art of characterisation. She fell into a fainting fit at every calamity she encountered. She was nothing more than a doll that could not stand if it was made to do so. After crossing the giant hurdle that sprawled on her way and reaching the end of agonised suspense in life, she never quivered with a radiant hope at the possibility of solemnisation of her union with Ereenia. She remained a painted figure personifying nothing.

4. LORD SEEVA:

Seeva, according to the Hindu mythology, symbolises bliss, welfare and happiness. He is the God of gods and He has neither the beginning nor the end. He Himself has created His own being. He lives in Kailash, the land of eternal snow and beyond the accessibility of any creature and even of the deities sometimes.

This god represents protracted and deep meditation. A mystic luminosity envelops His divine form. Decorated with matted locks on the head and the tiger's hide round the waist, the Lord Seeva, with hissing snakes on His person, embodies the pagan god. He is the preserver of the creation and he is also the destroyer of uncouth, unholy, unrighteous, and of everything which flings a predicament before the earth's victorious march to progress and divinity.

Southey, contemptuous of Hindu mythology, was so prejudiced that he painted this bounteous God of gods a trite. This Lord Seeva was indiscriminating in bequeathing His boon to any devotee, and

was not conscious of its implications and consequences. When the receiver of the bliss tried to out-top the giver, Seeva burst into terrible rage and destroyed the culprit, and a new creation emerged purging the evils done by the boon-fed demoniac power. Seeva was portrayed here as the destroyer: but his dignified divine bearing and haloed grandeur were glaringly absent. Seeva, the first and foremost God, is the home-of-all, the womb-of-all. Soul proceeds from Him to this phenomenal world, after a baptism in the waters of transcendence, and the finite is always crawling towards the infinite i.e. Seeva, who is the sacred orgy of delight. The mythological status and the spiritual implication of Seeva are vainly demanding for catholic justice from the thought-sick poet whose portrayal of this sublime deity betrays a dismal failure.

5. LORD JAGANNATH:

Installed four thousand years ago by Indradumna, the king of Nilgiri, Lord Jagannath attracted millions of the faithful to the shrine. The temple is vast, magnetic and massive, piercing the azure sky at Puri. On the occasion of the Car Festival Lord Jagannath is placed on a sixteen-wheeled chariot with Balaram and Subhadra, ornamented with the best diamonds, and costly beaded robes and it is hauled with much pomp and splendour. It is the common faith with the Hindus that once anybody touches the sacred chord of the chariot and pulls it, he is purged of his earthly sins.

The image of Lord Jagannath was distorted beyond recognition. The deity was erected clumsily and made horrible by the addition of seven heads on the shoulder. Such a Jagannath painted by Southey

looked monstrous and mighty and he did this guided by the false notion that "So many heads and hundred hands are the clumsy personification of power"* of the divines. This disortion of the benevolent deity was due to the poet's ignorance as a foreigner.

6. POLLEAR:

Perhaps Southey was determined to reduce the divine characters to naught. Pollear was introduced into the list of the immortals; but such a name given to Ganesh was novel. This god was conceived as the saviour of travellers and his image was placed in the high ways and sometimes in a small corner of a sancturary in the street and in the fields. This description was quite incongrous with the Hindu god with an elephant head, which symbolises success in business and in every walk of life. Southey carried the Hindu deities from the spiritually sublime figures to pseudo-mythological personages unrecognisable to the Hindus themselves.

7. EREENIA:

Ereennia, the good god, has been purged of his divinity and made passionate, and alchemized to gentleness. He is loyal to Kailyal and has been squeezed into the thematic condition of the anecdote. Ereennia's morality of the home-made kind dragged him to the humdrum, but fortunately he was not engrossed in petty things. He had the cardinal virtue of never being dull and he wedded in himself two kindred points between heaven and home.

* Southey : Preface to The Curse of Kehama. P.V.

8. GLENDOVEER:

Glendoveer was another illustration of a novel creation smuggled into the mythological world. He was portrayed as the most beautiful of the gods, but in the Hindu mythology Kartikeya is the loveliest of gods. Glendoveer never revealed his personal splendour to the mortal gaze. Southey's mythological personages were marred by his tendency to dwell too much on the scanty knowledge of the theme.

9. LORRINITE:

Lorrinite, built under ^{the} shadow of the witch of Spenser's Fairie Queene, remained the most heinous hag-born sorceress whose witchcraft could penetrate into heaven fortified by the almighty celestial powers. This character was permeated with the weird and was curiously reminiscent of the crude creations of the mediaeval ages. She failed to magnify herself to the dimensions of Indian Taraka, Hirimba or Surpanakha.

THALARA:

It is in fact not less in style than in value, something between extravagance of Gebir and the classical dignity of Sohrab and Rustom. It was founded on the 'Dom Daniel' mentioned in the continuation of the Arabian tales, to which it openly annexes itself as the arabisque ornament. Southey wrote it with evident pleasure and indeed in the severity and picturequeness of Islam: There is much that is congenial to the English temperament.

MOORE : LALLA ROOKH.The Theme:

In the reign of Aurungzebe, Abdalla, the king of the Lesser

Bucharria, lineal descendant from the Great Zingis, having abdicated the throne in favour of his son, set out on a pilgrimage to the Shrine of the prophet. He rested for a short time at Delhi on his way. He was entertained by Aurungzebe in a style of magnificent hospitality and he embarked for Arabia. During the stay of the Royal Pilgrim at Delhi, a marriage was agreed upon between the Prince, his son, and the youngest daughter^t of the Emperor, Lalla Rookh. It was intended that the nuptials should be celebrated at Kashmere, where the young king was to meet, for the first time, his lovely bride. The day of Lalla Rookh's departure from Delhi was as splendid as sunshine and pageantry could make it. Seldom had the Eastern world seen a cavalcade so superb.

During the first days of their journey Lalla Rookh, found enough in the beauty of the scenery through which they passed to delight her imagination. But very soon this lost all its charms; at length it was recollected that, among the attendants sent by the bridegroom, there was a young poet of Cashmere who might help to beguile the tediousness of the journey by some of his most agreeable recitals. The poet named Feramorz was a youth about Lalla Rookh's own age.

The story he was about to relate was founded on the adventures of that Veild^e prophet of Kashmere, who in the year of the Hegira 163 created much alarm throughout the Eastern Empire. He thus began :

Lovely: Zelica was the lady-love of Azim who went to the wars and she became half-mad with grief. In her sad state she had been tempted to the harem of Mokanna who had been renowned to the world

as the prophet. He offered Zelica who was grief-stricken, a promise of admission to heaven. Zelica lost all interest in life and such a promise was very palatable to her. She agreed to marry Mokanna and Azim returned from the wars and saw to his astonishment that Zelica was the wife of that imposter.

He joined the Caliph's army to take revenge on Mokanna but he was defeated in the wars. In great shock Azim threw himself in a vat of corrosive poison and died. Zelica came to know the sad history of her lover. She veiled herself and came to fight Azim as a soldier. Azim killed Zelica in disguise and unveiling the dead body he saw his lady-love who was killed by himself. Both lay side by side on the ground and they thus united after death.

Lalla Rookh could think of nothing all day but the misery of these two young lovers.

Some days elapsed since then and Lalla Rookh could now venture to ask for another story.

The young poet said hesitatingly that he remembered a story of a peri. Feramorz thus began the story-'Paradise and the peri.'

A peri, the off-spring of fallen angels, was aspiring for reaching heaven. An alluring chance came before her. She would be admitted to heaven if she could bring a gift that would be most dear to heaven. She brought a pious drop of blood of a soldier who fought gallantly to free India from the tyrant Mohmoud of gazni. This gift was unsuccessful in unlocking the gate of heaven.

At her next attempt she brought the sigh of an Egyptian maiden who died from the extreme grief at the loss of her plague-stricken lover. This proved too negligible to fulfil her blessed promise.

At last the Peri brought a drop of tear of a repentant heart of a dark criminal who was praying to God for his child. This gift was able to open the gate of heaven.

By this time, the party arrived at the splendid city of Lahore. Here Lalla Rookh was informed that the king had arrived at the valley and was himself superintending the sumptuous preparations that were then being made in the saloons of Shalimar for her reception. The chill she felt on receiving this intelligence convinced her that her peace was gone for ever and that she was irretrievably in love with young Feramorz. On the other hand, Feramorz too was passionate. Lalla Rookh decided that Feramorz should not be admitted to her presence. She must endeavour to forget the short dreams of happiness she had enjoyed.

The arrival of the young bride at Lahore was celebrated in the most enthusiastic manner. Brilliant displays of life and pageantry among the ^aplaces and domes and gilded minarets of Lahore made the city altogether like a place of enchantment.

For many days after their departure from Lahore, one evening the Princess in passing through a small grove heard the notes of a lute from within its leaves. The Princess could not help feeling that Feramorz was as enamoured and miserable as herself.

The place where they encamped that evening was the first delightful spot they had come to since they left Lahore. At a distance stood the ruins of a strange awful-looking tower which seemed old enough to have been the temple of some religion no longer known and which spoke the voice of desolation in the midst of loveliness. Lalla Rookh guessed in vain and one of the ladies suggested that perhaps Feramorz could satisfy their curiosity. He made his appearance before them without any delay.

'That venerable tower', he told, 'was the remains of an ancient fire-temple built by those Ghebers or Persians of the old religion who, many hundred years since, had fled hither from their Arab conquerors'. Feramorz told that he knew a melancholy story, connected with the events of one of those struggles of the brave Fire-worshippers against their Arab masters. Lalla Rookh easily agreed and Feramorz now began his story :

Hafed, a young Gheber, fell in love with Hinda, the daughter of the Emir Al Hassan who had been sent from Ahabia to quell this resistance. Hafed scaled the rocks on which her bower stood and won her love. Presently Hinda was captured by the Ghebers and discovered that her lover was their chief. The Ghebers were betrayed to Al Hassan and Hafed threw himself on a funeral pyre. Hinda leapt from the boat on which she was being carried back to her father and was drowned.

On hearing the story they by this time were not far from that Forbidden River beyond which no pure Hindu can pass and were reposing for a time in the rich valley of Hussun Abdaul which had always been favourite resting place of the Emperors in their annual sojourn to Kashmere. Here often had the light of the Faith, Jehan-Guire, been known to wander with his beloved and beautiful Neurmahal and here Lalla Rookh would have been happy to remain for ever, giving up the throne of Bucharia.

One evening when they had been talking of the Sultana Neurmahal, the Light of the Harem, Feramorz proposed to recite a short story or rather rhapsody, of which this adored Sultana was the heroine.

He thus began :

The light of the Harem Nour-mahal was the most beloved wife of Selim, the son of Great Akbar. The Feast of the Roses was being celebrated in the vale of Kashmire but Nour-mahal had quarrelled with her husband. Namouna, the enchantress, taught her a magic song which Nour-mahal sang, masked at Selim's banquet and thus won back his love.

They now began to ascend those barren mountains which separate Kashmere from the rest of India. Lalla Rookh saw no more of Feramorz. She now felt that her short dream of happiness was over.

Neither the coolness of the Valley's atmosphere, nor the splendour of the minarets and pagodas, nor the countless waterfalls, nor the most lovely country under the sun could steal her heart for a minute from those sad thoughts as she advanced.

It was night when they approached the city and for the last two days they passed under arches. Sometimes from a dark wood by the side of the road, a display of fire works would break out so sudden and so brilliant that a Brahman might behold that grove of trees bursting into a flame.

Lalla Rookh could not help feeling the kindness and splendour with which the young bridegroom welcomed her.

The marriage was fixed for the morning after her arrival when she was to be presented to the monarch in the Imperial palace called the Shalimar, beyond the Lake.

The morning sun was as fresh and fair as the maid on whose

nuptial it rose. The shining lake all covered with boats, the crowded summer houses on the green hills around, with shawls and banners waving from their roofs, presented a picture of animated rejoicing. To Lalla alone it was a melancholy pageant.

After sailing under the arches of various saloons, they arrived at the last and the most magnificent place where the monarch awaited the coming of his bride. At the end of the hall stood two thrones on one of which sat ALIRIS, the youthful king of Bucharia and on the other, was, in a few moments, to be placed the most beautiful Princess in the world. Immediately upon the entrance of Rookh in the saloon, the monarch descended from his throne to meet her, but scarcely had he time to take her hand in his, when she screamed with surprise and fainted at his feet. It was Feramorz that stood before her. Lalla Rookh to the day of her death, in memory of their delightful journey, never called the king by any other name than Feramorz.

THE STORY ELEMENT:

(a) An Eastern Romance:

Lacking in the intricacy of a lengthy amorous story intercepted very often by love intrigue and adventure, Lalla Rookh supplies us with unearthly pompous pageantry in connection with the royal bridal procession and when this exhausts us with its over-brilliance and richness, the poet is ready with the most poetic description of the idyllic loveliness which is seldom found. When the beauty with its over-sweetness* overwhelms us, Moore pours into our ears the

* The whole is suavely romantic, somewhat over-sweet. (Legouis & Cazamian)

sweetly-spun pathetic tales, not one or two but four, one after another. Thus the poet spares no pains to whip up our flagging interest with excess. Sometimes the lean story loses its flow in the massive sheet of water of the digressive tales. And again after the concealment in the long array of the digressive winding flow of the tales, the main story, to our astonishment, floats up and flows a little way, only to be consumed in the valley of Kashmere.

Moore wrote the romantic tale on Lalla Rookh not in the analogy of Shakespeare's romances, but endeavoured to mould the loose romantic incidents in the form of an historical tale. In connecting the events of the plot and in uniting them into a whole, the poet was not so eminently successful.

But the poet was determined to entertain his readers and he chose the Indian subject only to satisfy the popular taste for orientalism.* Moore chose his own way of entertaining, by getting them interested in what interested him, by communicating his own zest for pomps and grandeur, his love of vagueness, of delineation, of fanciful surprising events and incidents and of giving emphasis on Oriental opulence and colour. And so with many lapses, oversights and negligence, Moore achieved a feeble construction of an Indian romance.

Moore might have created in Lalla Rookh a true Indian romance peopled with human beings of his own selection visible, familiar and

* " Moore complies with the needs and curiosity of English taste."
(Legouis and Cazamian, A History of English Literature,
P-1068.)



akin to ourselves, if he were successful in marrying fancy to fact. But failing to achieve this happy blend, Moore drifted along the general tendency of the contemporary poetic imagination which is "sicklied over with the pale cast of thought. It is out of sympathy with the main motives that stir man to action and liable to all diseases generated by abstract thought."*

Hence he missed the dignified vagueness of treatment of the subject by which Marlowe, Shakespeare, Milton and Dryden so well convey an inspiration of the opulence of Oriental scenes, and his many inaccuracies, paralysing the imagining faculty of readers, leave the romance nothing but the false glamour of the wanton type of fairy tales.

(b) Characterisation:

The characters in the story may be divided into two classes. There is the class of royal aristocracy and there is the commonalty. As Moore was never a faithful adherent to history, he lacked realism. His prevailing mood was romantic with a historical bias. Moore failed to summon up a past epoch of glorious Mughal empire, to show men and women alive in it and behaving as they must have behaved in their environment. The commonalty was totally lost in the pageantry of the highly colourful bridal procession of Her Highness, Lalla Rookh. This absence of common people with their stamp of active life, failings, aspirations and conflicts never afforded an opportunity for the realisation of actual life.

* R. Sencourt : India in English Literature, Chapter IV, (From the Company to the Crown.)

The magnificent historical magnates and royal personages were brought in but they were relegated to shadows. The undisputed Mughal emperor Aurangzeb, in the superbly built, architecturally ornamented palaces, made the picturesque appearance on the balcony of a grief-stricken father. Such a shadowy figure looming in the background fails to represent the emperor in his true character affected by the filial love and piety. During His Royal Highness's Conversation with the august guest, the Bucharian King, Abdalla, when the marital proposal for Lalla Rookh was agreed upon by them, we were disappointed not to trace the emperor's true heart vibrating with scintillating joy.

In the heroine Lalla Rookh, Moore contrived to portray the exquisite loveliness of a woman who had been bred and brought up in Mughal luxury and Oriental opulence. For the first time she stepped out of the Mughal harem and to her eyes everything appeared wonderful, because everything was new. In her passion for her betrothed prince, Aliris alias Feramorz, Moore vaguely essayed to grasp only dull and conventional love for the other sex. In the character portrayal of Lalla Rookh, we hardly feel how completely the purely natural and the purely ideal can blend. She was beautiful, she was tender. She might have been this only. She was all but ethereal. Lalla Rookh appeared to be palpably imaginary, a lady not "breathing thoughtful breath, a woman not walking in her mortal loveliness with a heart as frail-strung as passion toughed, as ever fluttered in a female bosom".*

*Tillyard : The Last plays (The Tempest.)

She possessed merely the elementary attributes of womanhood. She resembled nothing upon earth. She was so unlike a character that we could not compare her with any of the fabled beings with which the fancy of ancient poets people their imaginary world. Lalla Rookh, being the Mughal Princess, learnt scruples of honour and an assumed dignity. Her blushfulness was less an instinct than a quality. She was not like "the self-unfolding of a flower, spontaneous and unconscious."* She promised to be a great character, but hiding herself behind the pageantry and the shutters of a palanqueen, she showed no sign of dimensional development. She shone like a solitary evening star or a violet half-hidden from the mossy stone** before the bewildering gaze of the readers when in her seclusion or under the pall of darkness she ventured to peep through her veil. She spoke less and even in the sweet, romantic company of the young poet of Kashmere, Peramorz, she remained a doll or an emblem of celestial beauty. No sensation of pain or intense throbbing of life was found in her who thus readily sided with still more flat and lifeless heroines like Zelika, Hinda in tragi-romantic tales told by the disguised Prince of Bucharia. Over-sweetness hung around her painted beauty.

Peramorz was a noble, loveable romantic creature. We had seen all the chivalrous magnanimity in him. He disguised his royal superiority and did humble homage to the being of Lalla Rookh of

* Sri Aurobindo : Savitri.

** cf :- A violet by a mossy stone Half-hidden
Half-hidden from the eye!
Fair as star, when only one
Is shining in the sky.

Wordsworth : Lucy .

whose destiny he disposed.

Jehan Gure, Nour-mohal were also physically lifted from the pages of Indian history. In the excessive blaze of imaginative explosion, these royal personages were transmuted characters to be fitted in the fabric of a romantic tale.

The characterisation in Lalla Rookh is not at all convincing. They are not recognised as Indians belonging to a particular period of history. They are known to us only by their names, not by their human habits. They cannot claim belonging to any clime, nay, they are not human beings, at all. They are the nurselings of the poet's imagination.

(C) ATMOSPHERE:

(i) Historical Atmosphere:

Moore's intention in adopting the plot dealing with Indian incidents was to produce a historical romance. It is not that he has chosen any prominent episode of extraordinary valour thrillingly narrated in the pages of history, but he takes the advantage of matrimonial relation between Lalla Rookh, the lovely daughter of the Mughal emperor Aurangzeb, and the Bucharian Prince Aliris. In spite of the historical personages Lalla Rookh fails to catch the realism of history. History cannot enliven the characters mentioned in the names, nor do their roles in history grace the pages of romance. Historical touch of Lalla Rookh goes flying at a tangent far above the fringe of history. History dares not cast a casual glance over this fascinating romance. The mouthful pronouncement of a few dignified historical names does not change the character of Lalla Rookh, rather they create some sense of confusion in the mind of the Indian readers.

The impotence of Moore as a historical romancer was due to the total lack of his imagination needed for the purpose. It did not occur to him that to give any semblance of life to by-gone ages he must have had a familiar knowledge of how people lived and carried on their private and personal concerns.

Moore's was not the alchemy which transmuted the horrid elements into the pure gold of creative imagination. He took the names and dates from Mughal history of India and introduced them into his romance. He never cared for chronology. He invented the situation, he allowed his fancy free play. He took history for a grand pageant sweeping by with tableaux and characters. But it was beyond his capacity to make dry bones live. Like an inexperienced enchanter he roamed about the tombs of time and so failed to quicken their ghostly inhabitants into life. Moore was not a historical romancer in Scott's way, conjuring up vividly the whole of the long-forgotten days. The life of the remote land was alien to him. He was not even a romantic of Byron's type; passion was beyond his ken. He never wrote as a professional man with a common sense. Whatever had existed in India in the past was fancifully described, because it was the past and remote. He never described anything of the past factually, but indulged in dallying with fancy. What had formerly seemed to the British readers profoundly alien and curious, even monstrous, was made to appear rather strange by his irresponsible description of them.

(ii) Landscape Painting:

It will be interesting to see how the description helps in painting the landscape which creates a sufficient background and suitable atmosphere of the romance. Moore prepared the setting for his romance by removing its scene gradually to an imaginary land from the busy life of the court and cities of the known world and loading it with external nature visualised in his own imagination. The scene was nominally placed in the northern Indian rocky places, uninhabitable and almost inaccessible, the secret haunts of a few driven by providence or by accident.

The lack of verisimilitude in the landscape-painting was due to the poet's dependence on the travellers and historians. Rather he followed the records of Thevenot, Tavernier and d'Herbelot who had only secondhand knowledge of India. Mr. Sencourt writes,* "A further acquaintance with the east has shown how conventional and often false" are the descriptions depicted by Moore. The critic further writes, "He (Moore) occasionally lets his fancy go and describes scenery which he frankly admits has no existence. The consequence is that Lalla Rookh is much interlarded with absurd descriptions and to some extent with nonsense". He again writes-- "It was the misfortune of Moore to choose his descriptions badly". A close study would reveal the painful nature of the descriptions in Lalla Rookh.

The royal bridal procession left the Mughal court and advanced towards the Bucharian Kingdom through the city of Lahore, the earthly

* India in English Literature, Chapter IV (From the company to the Crown)

paradise of Kashmere and through the territories beyond. "During the first days of their journey Lalla Rookh, who had passed all her life within the shadow of the Royal Gardens of Delhi, found enough in the beauty of the scenery to interest her mind and when at evening or in the heat of the day, they turned off from the high roads to those romantic places which had been selected for her encampments ---sometimes on the bank of a small rivulet as clear as the waters of the Lake of pearl, sometimes under the sacred shade of a Banyan tree, from which the view opened on a glade covered with antelopes and in the hidden embowered spots described by one from the Isles of the West as places of melancholy delight where all the company around was wild peacocks and turtle doves, she felt a charm in the scene so lovely and so new to her, which for a time made her indifferent to envy other amusement".

(Sir Thomas Roe). The

The description was extravagant even to the lover of the Punjab. The rivers and canals were really of the muddiest, no banyan trees were found, no antelopes could possibly descend so far and there was no break in the monotony of the plains. The quotation from the traveller of the west was drawn away by force from an account of another part of India and the lady herself, from within her stuffy purdah could in any case have seen but little.

No less extravagant was the following description:.....

"Seldom had the eastern world seen a cavalcade so superb..... The gallant appearance of the Rajas and Mughal lords, the feathers of the egrets of Kashmere in their turbans, the costly armours of their cavalries, the glittering of the gilt pine-apples on the tops of the palankeens, the embroidered trappings of the elephants, bearing on

their back small turrets, the shape of little antique temples within which the ladies of Lalla Rookh lay, as it were enshrined, the rose coloured veils of the Princess's own sumptuous litter at the front of which a fair young female slave sat fanning her through the curtains, with feathers of the Argus pheasant's wing and the lovely troop of Tartarian and Kashmerian maids of honour, whom the young king had sent to accompany his bride and who rode on each side of the litter, upon small Arabian horses -- all was brilliant, tasteful and magnificent".

"The arrival of the young bride at Lahore was celebrated in the most enthusiastic manner. The Rajas and Omras in her train rode in splendid cavalcade through the city and distributed the most costly presents to the crowd. Brilliant displays of life and pageantry among the ^aplaces and domes and gilded minarets of Lahore made the city altogether like a place of enchantment".*

The pageantry is so brilliantly pictured that our eyes dazzle. Colour, colour and more colour and sounds, both loud and low, are so excessive that all the sense perceptions sicken. The poet's powerful imaginative faculty goes beyond the Muslim love of extravagant pomp and grandeur. Amidst the gorgeous show Rajas, Omras, Delhi, Lahore faintly bubble forth and vanish, begging for a vague recognition of their time and place. Sometimes we cannot help thinking whether the conception of such a wonderful show of magnificence has any earthly counterpart. Where fancy is so mad after depicting things, a fixed

* Quoted from Lalla Rookh (Poetical Works edited by Godley, 1910.)

and known atmosphere of a country is hard to establish.

An excessive colourful background was drawn in the same of Orientalism, and even the semblance of Indian atmosphere is hard to conjure up. The conventional treatment of the love themes^{is} in keeping with the fanciful tone of the plot of Lalla Rookh in which disguise, the stock-in-trade of a fairy tale, is adopted by the prince of Bucharia, who gives thereby the last dose of romance to the story

Indians feel that Lalla Rookh might have gone deeper. The direction of Moore's romance is rather to thinness* than to depth, and the world which it presents lacks width. Thus it stands that Lalla Rookh has never a claim to any kind of profundity in the dimension of Indianism.**

SUMMING UP:

What, then, is the importance of Lalla Rookh? Where are its lasting beauty and power, if there are any? It is the secret of wanton romance, it is a romance, not a mystery. It has the secret of light, colour and pageantry.

Lalla Rookh*** could not rise to a dignified stature, comprising

* This vast fairy tale, of thin substance but overflowing with inexhaustible lyricism displays an art already Victorian...to announce the tough of Tennyson". (Legouise and Cazamian.)

** Verity's remark is well suited to Lalla Rookh. He writes of the last plays of Shakespeare: "They have been entitled 'romances' and the title is most fitting, for their main incidents are 'romantic' in that they lie outside the scope of common experience".

(The Tempest.)

*** Lalla Rookhs, most of which possessed much original excellence.... were a species of poetical novel in which incident, if not predominant over character, at least possessed a dangerous importance -(The Athenaeum, 1843, P- 583.)

grace and grandeur. Moore tends to giving the local habitations and names nebulosity and airy nothingness. As the reality here has the air of preternaturalness and almost haunts the imagination, the characters of history and the events partake of the wildness of a dream. Even the geographical realism of the lands and cities has lost its brillianse and become mere names in the land of romance. They have lost their sharp characteristic features and revealed themselves in our vision as cities evoked in fairy tales. We cannot be held responsible if we forget history in the romance of Lalla Rookh. In reading the romance we never think for a moment of the most beautiful Princess of Aurangzeb at Delhi but of Lalla Rookh, a heroine in a fabricated fairy tale. Sometimes the heroine herself is lost in the pathetic tales of the heroine in the story told in enjoyable recitals by Feramorz, within the frame of the principal romance. The labyrinthine cavalcade through the fascinating surrounding of Northern India conjures up in our fancy a romantic land that lies outside the scope of common experience and it is treated by the poet with a freedom which reckons little of probability.*

The characters can never be humanised, but all remain imaginary, dramatic and sometimes grotesque, palpably lacking in texture and coherence.

SHELLEY : PROMETHEUS UNBOUND:

In quest of the Indian elements in Shelley's poetical works, at first we discern with wonder and gratification that Shelley's creative

*"Lalla Rookh inspired by Southey and Byron, is no more than a fancy dress masquerade for all its brave show of learning." (Compton-Rickett, A History of English Literature, P- 330.)

genius bears an amazing testimony to his preoccupation with the eastern part of the hemisphere.

Indian allusions are more numerous in Prometheus Unbound than in any other poem. In Prometheus's first speech he addresses the mountains, whirlwinds and the air thus :

" Ye icy springs, stagnant
with wrinkling frost
Which vibrated to hear me and then crept
Shuddering through India !" (I, L. 63-65)

The glaciers, responding to his plea for a repetition of his curse, expresses their horror at the recollection of hearing it :

" Never such a sound before
To Indian waves we bore." (I, L. 93-94)

Prometheus, the fearless Titan, awaits, in a ravine of icy rocks in the Indian Caucasus, the arrival of his blessed Asia who

"Waits in that far Indian vale
The scene of her sad exile;" (I, L. 826-827)

This Indian vale apparently is a garden like that in 'The Sensitive Plant', which blooms and fades in correspondence with human innocence and depravity, now that the ultimate redemption of mankind is at hand the sympathetic nature heralds the millennium. Panthea, at the end of Act I, proclaims of that Indian vale :

"But now invested with fair flowers and herbs
And haunted by sweet airs and sounds which flow
Among woods and waters....."

In Act II Sc. I Asia grows from the mystic Indian dawn setting. Here is a fine stage direction - "Morning - A lovely vale in the Indian Caucasus. Asia alone."

Panthea narrates one of her dreams to Asia in the following way:

"Methought

As we sate here, the flower-infolding buds
Burst on you lighting-blasted almond tree
When swift from the white Scythian wilderness
A wind swept forth wrinkling the Earth with frost".

(II, L. 134-138)

In Act II, Sc. III, Asia and Panthea on their way to Demogorgon's cave take rest for a while on "a pinnacle of rock among mountains", over-looking,

".....a wide plain of billowy mist,
As a lake, paving in the morning sky.
With azure waves which burst in silver light,
Some Indian vale." (L. 19-22)

In Act II, Sc. IV, Asia during her intercourse with Demogorgon recounts Prometheus's acts in civilizing Man; among them,

"He taught to rule, as life directs the limbs,
The tempest-winged chariots of the ocean,
And the Celt knew the Indian." (L. 92-94)

In Act III, Sc. III, when the victorious Titan comes to the Caucasus, borne in a car with the spirits of the Hour, accompanied by Hercules, Ione, Panthea, Asia and the spirits of the Earth, he chooses a cave of that mountain as the simple dwelling place for the rest of his life with Asia :

"..... There is a cave,
All overgrown with trailing odorous plants,
Which curtain out the day with leaves and flowers,
And paved with veined emerald and a fountain
Leaps in the midst with an awakening sound."
(L.10-14)

We then come to know the geographical location of these windy icy mountains when Earth later gives directions to the spirit that will guide them all thither;

".....run, wayward,
And guide this company beyond the peak

Of Bacchic Nysa, Maenad-haunted mountain,
And beyond Indus and its tribute rivers,
Trampling the torrent streams....." (L. 152-156)

In the Last Act, a chorus of spirits of the human mind sings :

"As the flying-fish leap
From the Indian deep,
And mix with the sea-birds, half asleep". (L.86-88)

The chorus of the spirits then proceeds, by parallel images in the succeeding stanzas, to equate the Indian deep with the mind of humankind, metaphorically represented as an ocean, an abyss, skiey towers, dim caresses, azure isles, temples and springs.

"We came from the mind
Of human kind

* * *

Now tis an ocean
Of clear emotion

* * *

From that deep abyss
Of wonder and bliss,

* * *

From those skiey towers
Where thought's crowned powers
Sit watching your dance, ye happy Hours!
From the dim recesses
of woven caresses,

* * *

From the azure isles,
Where sweet Wisdom smiles,

* * *

From the temples high
Of Man's ear and eye
Roofed over Sculpture and Poesy;
From the murmurings
Of the unsealed Springs
Where Science bedews her Daedal wings."

HANDLING OF THE INDIAN ELEMENTS.

(Group - B)

POETS WHOSE IMAGINATIVE FLIGHTS SEEK INDIAN ELEMENTS TO EMBELLISH
THEIR ARTISTIC CREATIONS :

Political Theme :

Political sufferings, misery and poverty of the subjugated Indian people roused a sense of protest in many of the Romanticists.

(a) Wordsworth :

Though Wordsworth, exhibited a predominantly naturalistic tendency, he was not deficient in writing romantic poetry enshrining his imagination on the Oriental theme. Though the generous East so often did not hold his imagination in fee, he could write poems on an un-English subject provided it suited his purpose.

During the early part of the French Revolution Wordsworth was an ardent admirer of its principles and he fervently believed in the inherent goodness of man. In fact, his political faith in the Revolution was more stubbornly founded than that either of Coleridge or of Southey. Wordsworth fostered a faint hope of the political liberation of the subjugated nations. In the sonnet No. XV, he expressed the hope of the earth resting on England.....

"..... and, at this day,

If for Greece, Egypt, India, Africa,

Aught good were destined, Thou would'st step between."

Evidently the poet, who early in his life had been the patron of

Republicanism, imbibed with age the imperialist ideas. He was looked upon by the poets of the next generation as a typical backslider

from his faith in Republicanism. It is evident when he composed about the Trojan Memorial Pillars which stood :

" Amid the wrecks of time,
 Not injured more by touch of meddling hands,
 Than a lone obelisk, 'mid Nupian sands.
 Or aught in Syrian deserts left to save
 From death the memory of the good and brave."

His sonnet 'On the extinction of the Venetian Republic', is an excellent specimen of political verse. This Venetian Republic 'Once did she hold the gorgeous East in fee'. Now it crumbled down and the last two lines are worth quoting :

"Men are we, and must grieve when even the Shade
 Of that which once was great, is passed away."

But he never expressed a faint regret for his countrymen who snatched away freedom from the civilized nations.

(b) Coleridge:

The somnambulist and exponent of supernaturalism in English literature, scarcely expressed any political sentiments for the people drudging and groaning under a foreign rule. About India he spoke very sparingly and his poem, "Fears in Solitude", contains obviously the ruthless attack on the British traders who were prone to misdeeds in the countries like India which were under their trading control. This criticism of the poet might have been inspired by the speech of Burke on Fox's India Bill of 1783. Coleridge,

frightened by the chance of an invasion of his own country by France, dwelt upon the crimes done by his nation, and it might bring a danger upon his Fatherland.

" We have offended, oh! my countrymen,
 We have offended very grievously,
 And been most tyrannous. From East to West
 A groan of accusation pierces Heaven".

" " The cries of India are given to seas and winds,
 To be blown about in every breaking up of the monsoon
 Over a remote and unhearing ocean".

"It is perhaps the covertness of Coleridge's allusion to India that has encouraged the editor of the 'Poems of Freedom' to include the lines of his selection. Aldous Huxley has cited these lines of Coleridge in 'Text and Pretext'. His comment on them is worth quoting, "The modern conscience is inclined to endorse Coleridge's judgment rather than Kipling's".*

The poet in his "Ode to the Departing year (1796) while speaking of the Northern conquerors Catherine, the Great whose project was a Byzantine Empire dependent upon Russia, invoked the spirit of the unnumbered slain :

"The erst at Israel's tower
 When human ruin chocked the streams,

* Dr. R.K. Das Gupta, English Poets on India. (a booklet).

Fell in conquests' gluttoned hour,
 'mid women's shrieks and infants' screams",
 to "dance, like deathless fires,
 round her tomb".

Coleridge's Indianism, taken broadly, may be regarded as Orientalism.

(C) Byron : The Curse of Minerva (1811).

In this poem Byron was inspired by a passion and the thought was expressed with an eloquent outburst of feeling. Byron, even when he gave vent to this passionate respect for liberty, seldom achieved this crystalline clearness of utterance.

The prophecy of a mutiny in India which Byron pronounced, proved oracular. The tyranny of the British on the Indians was mentioned as one of those misdeeds of his countrymen for which Minerva curses them in words of lofty indignation. The poet writes :

"Lo ! Look at the East, where Ganges' swarthy race,
 Shall shake your tyrant to its base;
 Lo ! there Rebellion rears her ghastly head,
 And glares the Nemesis of Native dead!
 Till Indus rolls a deep purpureal flood,
 And claims his long arrear of northern blood.
 So may ye perish ! Pallas, when she gave
 Your free-born rights, forbade, ye to enslave."

The spirit of liberty could not be crushed by a machine of ruthless repression; rather did it thrive on inhuman oppression. Byron expressed his soul-animating idea about liberty, heart-felt

sympathy for the suffering of the Indians and indignation at their fate. Minerva's curse would be showered upon the tyrant as the unfailing law of Nemesis. Byron's moving passion, born out of his indomitable personality, saturated the lines.

In "Monody on the Death of the Right Honourable R.S. Sheridan" (1816), Byron has eulogised the politician's services to India. The poet refers to Sheridan's speeches on India as an instance of his profound hatred of tyranny and of the lofty eloquence through which he has expressed it :

"When the loud cry of trampled Hindostan
Arose to heaven in her appeal from man
His was the thunder, his the avenging rod,
The wrath-the delegated voice of God".

(D) Shelley:

In 1822 Shelley composed *Hellas*, his last political poem, to celebrate the Greek war against the Turks as a part of the cause of civilization and moral achievement. It was part and parcel of Shelley's protracted effort to glorify the spread of liberty across the continent from Spain towards the East. Loving all mankind, Shelley was a great humanitarian. He hated all oppression and turned a rebel against all those institutions, political, religious and social, which tended to suppress mankind in any part of the globe. He was inspired by the Greek Revolution and *Hellas* was written in a moment of excitement and enthusiasm.

The poet's humanistic vision which spreads to every corner of the world, must have taken into account the Indian people long enslaved. Shelley in his political drama, *Hellas* included an Indian

slave as a dramatic person. This slave is waiting upon the oppressor of humanity, Mahmud, sleeping in a couch. One Indian slave was sufficient to symbolise the slavery of the Indians who were groaning then under the imperilistic rule of the British people. As Mahmud was ruling ruthlessly over the near East, so the English were oppressing the Indians with an iron hand. Mahmud was an oppressor belonging to another faith, but the English were Christians who were the apostles of forgiveness and service to humanity. Shelley writes- "The English permit their oppressors to act according to their natural sympathy with the Turkish tyrant and to brand upon their name the indelible blot of an alliance with the enemies of domestic happiness, of Christianity and civilization. Russia desires to possess, not to liberate, Greece and is contented to see the Turks, its natural enemies and the Greeks, its intended slaves, enfeeble each other, until one or both fall into its net. The wise and generous policy of England would have consisted in establishing the independence of Greece and in maintaining it both against Russia and the Turk; but when was the oppressor generous or just?" Shelley prophetically believed that the Greeks would gain their independence. He could not take the case of Indian subjugation with torture and humility from a detached point of view. Shelley thought that '..... a new race has arisen throughout Europe and she will continue to produce fresh generations to accomplish that destiny which tyrants foresee and dread. well do the destroyers of man kind know their enemy that well knows the power and the cunning of its opponents and watches the moment of their approaching weakness and inevitable

division to wrest the bloody sceptres from their grasp.* Herein lies the ultimate fate of every tyrant and it rings the anticipated hour of liberation of the Indian slaves. Shelley believed that there could be no victory unless it marked the end throughout the world of such bloodshed, ravage and bewilderment as he had been delineating :

"Oh, cease! must hate and death return ?

Cease! must men kill and die ?

Cease! drain not to its dregs the urn

of bitter prophecy.

The world is weary of the past

Oh, might it die or rest at last! "

The prophecy of regeneration of mankind, which Shelley loved to dwell upon, must render the possession of happiness and peace of tenfold value.

Shelley's affection for India was unmistakably boundless and genuine. He employed the chorus of Greek captive women to bring opiate flowers from the Oriental bowers which stood on the shore of the ocean of India. These flowers were full of medicinal power to cool down the restless brain of the tyrant, Mahmud. The unselfish and good-natured Indian slave prayed for the profound sleep of Mahmud, his master, even at the cost of his liberty and pleasure. He wished that this formidable oppressor of humanity should have a peaceful sleep profound and dreamy.

The lullabies of England are associated with the Indian

* Preface to Hellas.

nerve-benumbing flowers like poppy or opium for inviting a sweet dreamy slumber to the sleepless eyes of the babies. The romance-hunting poet Shelley brought the opiate flowers from the dream-dangling boughs of the sun-baked shores of the Orient seas. The emperor was lulled to sleep by the soporific spell of the flower. The chorus of the captive women proclaims:-

"We strew these opiate flowers
On thy restless pillow-
They were stripped from Orient bowers
By the Indian billow". (1-4)

The Indian slave sings :

"Away, unholy, unholy dreams!
Away, false shapes of sleep! (9-10)

Then the Indian slave ventures to proclaim :

"All my joy should be
Dead and I would live to weep
So thou mightest win an hour of quiet sleep". (24-26)

Hellas opens on the territory of Constantinople. Shelley is anxious to see the Greeks liberated from the yoke of the Ottoman.

He takes the whole of the near East as the background of the poem and he sends his sympathetic eyes to the Indians suffering from colonial rule of the oppressing Britishers.

The dramatic personae of Hellas includes Mahmud, Hassan, Daood, Ahasuerus, a Jew and an Indian slave. All the mighty hunters of mankind are taken from history of the land of the Turks who were responsible for the inhuman torture of the Greeks. To include an

Indian slave in the Characters is either to magnify the dare-devilry that far surpassed even the desperation of the fiends of hell, as adopted by the foreign oppressor for the repression of the Indian people, or to prepare our mind for the impending slavery and drudgery of the Greeks having lost their freedom under the Turkish subjugation. Here the oppressor and the oppressed ~~and the oppressed~~ have been dealt with, and we have the knowledge of the poet's reflection on each of them.

As the title suggests THE REVOLT OF ISLAM deals with an incident somewhere in the realm of an Eastern tyrant.

(R) CAMPBELL : The pleasures of Hope.

The poet of The pleasures of Hope at twenty-two gave vent to his feeling for the teeming multitudes of India groaning under the servile yoke of the British imperialists.

The Pleasures of Hope is the product of the sympathetic mind of a rebel son of the English soil. He raised his indignant protest against the maladministration in Poland, Africa and India. He assumed the role of an uncompromising upholder of political justice in the countries which were burdened with the heavy weight of tyranny and injustice. When he saw the British repressing ruthlessly the Polish Freedom Movement, the thought of Indians who were struggling for the independence of their motherland naturally came to his mind. His tears for the suffering humanity in Poland, Africa and India have moistened the second half of the first part of the poem. This enslavement of the people, he declared in unequivocal terms, had the sign of barbarity and cruelty and it was against humanism.

Nothing could be more gloriously written than the passages in 'The Pleasures of Hope' relating the miseries of the Indian people under the most uncharitable British administration. The poet burst out against the machine of crushing humanity in India. The passages on India are not only tirades upon the shameless British empire-mongers but they also roll on to the conclusion of the poem where the poet suddenly became prophetic in his utterances regarding the advent of a new era in India. Campbell visualises the regeneration of India as a free nation when there will be an end to the bitter cries for freedom, for a decent living and for an equal birth-right as a part of humanity.

An analysis of 'The Pleasures of Hope' would be relevant here. This poem has four different parts, each with a different subject. The first part has been allotted to the Mohammadan conquest of India which resulted in misrule and misery as an aftermath. The poet is eloquent on the dauntless spirit of the inhabitants of Hindustan who fought tooth and nail and had not the cursed inclination to sell their souls to the foreign invaders.

"How long was Timour's iron sceptre sway'd!
 Whose marshall'd hosts, the lions of the plain,
 From Scythia's northern mountains to the main,
 Raged O'er your plundered shrines and altars bore
 With blazing torch and gory scimitar, -
 Stunned with the cries of death each gentle gale
 And bathed in blood the verdure of the vale,
 Yet could no pangs the immortal spirit tame
 When Brama's children perished for his name,

The martyr smiled beneath avenging power,
And braved the tyrant in his torturing hour."

The poet deals with the Britishers in India in the second part of the poem 'The pleasures of Hope'. Here the poet expects the British rulers to be instructors in lessons of liberty to the Indian people who unfortunately fell a victim to British imperialism. But to his utter surprise he saw that the British in India in no time turned to be oppressors of the people. They let loose a reign of terror on the Indian territory. They wore a satanic look and enjoyed a devilish pleasure in reducing the subjects of this subcontinent to abject slavery :

"When Europe sought your subject realms to gain
And stretched her giant sceptre O'er the main,
Taught her proud barks their winding way to shape,
And braved the stormy spirit of the cape;
Children of Brama! then was mercy nigh
To wash the stain of blood's eternal dye ?
Did peace descend to triumph and to save,
When free-born Britons crossed the Indian wave ?
Ah no! to more than Rome's ambition true,
The Nurse of Freedom gave it not to you,
She the bold route of Europe's guilt began,
And, in the march of nations led the van!"

The third portion of 'The Pleasures of Hope' depicts the most despicable ways in which the British traders carried their business in India. Campbell has allusions direct and specific in the poem.

The East India Company exploited the resources of India in the name of free trade and as a result of it there was wide-spread lawlessness and repression. The pernicious ways the traders followed provoked the indignation of their own countrymen in England who decried them as monstrous. The indigenous agents who were revenue-collectors under the British administrators had themselves shamelessly tortured the countrymen and compelled to sell their output at an unthinkable low price. Thus the fear of torture depressed the cultivators who found no impetus to grow more crop in their own fields. India, a land fertile with green corn and cooled by rivers, turned into a barren land. The traders in India piling up stocks in their godowns created an artificial scarcity which resulted in a terrible famine. Campbell, inflamed and indignant, condemned these malpractices of the traders with such a ferocity of language as can be matched only by Burke :

" Rich in the gems of India's gaudy zone,
 And plunder piled from kingdoms not their own,
 Degenerate trade, thy minions could despise,
 The heart-born anguish of a thousand cries,
 Could lock, with impious hands, their teeming store,
 While famished nations died along the shore
 Could mock the groans of fellow-men and bear
 The curse of kingdoms peopled with despair;
 Could stamp disgrace on man's polluted name,
 And barter, with their gold, eternal shame!"

There comes a change in the fourth part of 'The Pleasures of Hope'. Here all on a sudden we breathe an atmosphere of pleasure and hope. The poet calms down. After so much bickerings, protests and

utterances of indignant words in a tone of cursing, the last portion is steeped in the spirit of regeneration. The poet becomes the seer. He boldly declares the end of the tyranny of the British rule and prophesies that India will be re-born a free nation. The liberated nation, of course, will usher in a new era when there will be the dawn of hope, pleasure and prosperity. Rejoicings of the emancipated souls will rend the skies while thunders will burst proclaiming the re-birth of India. Borrowing the laconic word peculiar to Shelley we can say it is the establishment of millennium upon earth. We hear what rejoicings are there :

"But hark! as bowed to earth the Braminkneels,
 From heavenly climes propitious thunder peals!
 Of India's fate her guardian spirits tell,
 Prophetic murmurs breathing on the shell,
 And solemn sounds that awe the listening mind,
 Roll on the azure paths of every wind."

Still we are awaiting what the guardian spirits of India declare. The declaration comes down as prophetic utterance. We hear further :

"Foes of Mankind! her guardian spirits say,
 Revolving ages bring the bitter day,
 When Heaven's unerring arm shall fall on you
 And blood for blood these Indian plains bedew;
 Nine times have Brahma's wheels of light^{ning} hurled
 His awful pressence o'er the alarmed world.
 Nine times hath Guilt, through all his p^{ain}t frame,
 Convulsive trembled, as the Mighty came
 Nine times hath suffering Mercy spared in vain,

But heaven shall burst her starry gates again!
 He comes! dread Brama shakes the sunless sky
 With murmuring wrath and thunders from on high!
 Heaven's fiery horse, beneath his warrior form,
 Paws the light clouds and gallops on the storm;
 Wide waves his flickering sword; his bright arms glow
 Like summer suns and light the world below;
 Earth and her trembling isles in ocean's bed,
 Are shook and Nature rocks beneath his tread".

The poem ends with the prophecy which announces the dethronement of India's oppressor by Kalki, the last of the Avatars of the Hindus. This is as we see in 'Prometheus Unbound'. Demogorgon declares the hour of the liberation of Prometheus and the fall of Jupiter:

"To pour redress on India's injured realm,
 The oppressor to dethrone, the proud to overwhelm,
 To chase destruction from her plundered shore
 With arts and arms that triumphed once before,
 The tenth Avater comes! at Heaven's command
 Shall Seriswatte wave her hallowed wand!
 And Camdeo bright and Ganesa sublime,
 Come, Heavenly powers! primeval peace restore!
 Love, Mercy! Wisdom! rule for everywhere".

In this atmosphere of happiness and peace the advent of Camdeo, the god of love, would be possible. The brilliance and exultation of this deity would sweep over the Indian soil touching every soul of man with the golden wand of love. This genial current of the soul

would bring fine sentiments which would blossom forth into fraternity and friendship. Campbell stands out for his attitude to the Indian question. He bears the most hateful contempt for the English traders in this country for their heinous exploitation, repression and maladministration.

SCENIC BEAUTY WITH REGARD TO INDIAN NATURE :

(a) Shelley:

Shelley loved Nature passionately and recorded his impressions of her with loving care and observation. His power of observation, when accurate is limited to certain aspects of Nature namely, the elusive, the indefinite and changeful aspects. He was more attracted by the uncontrollable forces of Nature.

Shelley conceived of Nature as being 'Penetrated, vitalized' and made real by a spirit which he sometimes called the spirit of Nature. To adore this spirit, to clasp it with affection is the Pantheistic view of Nature. More often than not aspects of Nature are the symbols of emotion.

Each act of Prometheus Unbound gives us a distinct phase of the emotion felt by Shelley. The changes of mood are to be felt in every line of the drama. "The treatment of Nature, the use made of light and colour, the melody are all determined by them". (V. Scudder)*

Nature, for example, in the first act is harmonious with the mood of suffering; it is bleak, cold, wild and awful, except for the varied beauty of the sky.

* V. Scudder : Prometheus Unbound.

".....ye Mountains,
 Whose many-voiced echoes, through the mist
 Of cataracts, flung the thunder of that spell!
 Ye icy Springs, stagnant with wrinkling frost,
 Which vibrated to hear me, and then crept
 Shuddering through India". (Act. I, L. 60-65)

Prometheus addresses the mountains which must have echoed thunderously that curse with the accompaniment of the mysty cataracts; the cold spring slowly moving, being frosty and congealed, which heard the curse and terrified, tremblingly went through India towards the Indian Ocean. The wild and awful aspect of Nature is depicted by Shelley.

Again, Asia in her anxious moments-----

" Waits in that far Indianvale,
 The scene of her sad exile; rugged once
 And desolate and frozen;" (Act. I, L. 826-828.)

Here the desolate and frozen Indianvale tallies with Asia's sorrow-stricken, forlorn condition in her banishment.

The indwelling spirit of Nature at once becomes elated with joy as Asia with her transforming presence appears in the Indian vale. The vale itself becomes beautified and paradisal :

"But now invested with fair flowers and herbs,
 And haunted by sweet airs and sounds, which flow
 Among the woods, and waters, from the ether
 Of her transforming presence". (Act. I, L. 829-832.)

An Act. II we have an assortment of colourful natural scenes supporting the colourful lyrics when Love and Faith go hand in hand

in quest of Wisdom; we have luxuriant tropical valleys, snow-clad cliffs, glaciers, rivers, and lakes. Here "the air is pure from taint and earth most nearly attains heaven". (Scudder)* The scene reflects Shelley's beauty-hunting excursions into the regions of the Indian Caucasus.

Act.II, Scene I :

Morning: A lovely vale in the Indian Caucasus.

At the break of a spring morning the vale in the Indian Caucasus becomes unearthly as Nature at this high altitude appears with all the blessings of the season. Steeped in colour and beauty the whole place turns into a seat of sensuous loveliness.

The sky changes colour in every scene reflecting the variable nature of the Indian firmament. We have the darkening atmosphere of gathering storms and also the beams of the rising sun colouring the sky.

Asia and Panthea (II, Sc. III) on their way to Demogorgon take rest for a while on the summit of a rock. Here Asia says to Panthea:

"Look sister,

Beneath is a wide plain of billowy mist,

As a lake, paving in the morning sky.

With azure waves which burst in silver light,

Some Indian vale". (20-24)

They seem to be standing at the centre of a vast panorama. At their

* Prometheus Unbound.

feet lies a chasm and in the distance the billowy vapour is seen rising from the deep cave sparkling in the morning rays of the sun.

The delicate details like the 'winged clouds dark with rain,' 'bare green hill' laughing under the 'unpavilioned sky', tremulous vapours gathering upon the pines at sunset, stick to our memory more than nature's grand aspects.

A scenic change comes upon earth at the fall of the tyrant. Prometheus will retire to a cave in the Indian Caucasus with Asia and it is, as if, a sort of pastoral life.

"..... There is a cave,
 All overgrown with trailing odorous plants,
 Which curtain out the day with leaves and flowers,
 And paved with veined emerald, and a fountain
 Leaps in the midst with an awakening sound.
 From its curved roof the mountain's frozen tears
 Like snow, or silver, or long diamond spires,
 Hang downward, raining forth a doubtful light :
 And there is heard the ever-moving air,
 Whispering without from tree to tree, and birds,
 And bees; and all around are mossy seats,
 And the rough walls are clothed with long soft grass;"

(Act. III, Sc.III, L.10-21)

The description of Nature is expressing the sweet sentiment and overjoyous mood of the hour. Nowhere perhaps Shelley is so charmingly sensuous and delicately picturesque.

Here Shelley the great pictorial artist in words is in evidence. He was an exquisite lover of Nature's beauty and caught it with delicate eye and ear. Accurate observation and subtle poetic feelings are happily blended in this landscape painting. The Indian Caucasus is animated with hues, music of bees and springs and perfumed by the odours of flowers and plants. To Scudder- "The passages betrays something of the luscious sentimentality which characterized his first boyish work".*

Similarly Shelley delights in painting Nature in Alastor-----

"And o'er the aerial mountains which pour down
 Indus and Oxus from their icy caves,
 In joy and exultation held his way;
 Till in the vale of Cashmire, far within
 Its loneliest dell, where odorous plants entwine
 Beneath the hollow rocks a natural bower,
 Beside a sparkling rivulet..... " (L. 142-148.)

Here Shelley paints the image of the place with an exquisite artistry. The vision quivers with brilliant light, the scene resounds with the melodious Indus and Oxus and is bathed in serener glow and tranquility. The cadence awakens Shelley's Aeolian harp. This objective approach to Nature reveals his pictorial art.

Shelley proves a great colourist in his description of the scenic beauty in the surrounding of the Indian Caucasus in Prometheus Unbound. In the first act the scene opens with night. The first promise of dawn

* Prometheus Unbound.

comes. Prometheus's hour of deliverance has not yet come and we have the light darkened by the countless wings of the Furies. Flashings of lightning only reveal "the lurid visions of the world's moments of keenest pain. At last the tempest spends its force, the cloud melts away and the 'blue air' holds fresh promise of the peace of dawn" (Secudder).* When the Spirits of consolation come, they have beautiful cloud-tints, "orange and azure deepening into Gold." In the second act, we have a picturesque sunrise. Gradually we have more light after an interval of darkness in the cave of Demogorgon. We have the change in Asia on the chariot of the Spirit of the Hour. The glow coming out of her brings a sort of noon of the cosmic day brightening the whole Universe.

In 'Fragments of an Unfinished Drama' Shelley depicts the natural loveliness of the islands of the Indian archipelago. The landscape speaks very highly of his appreciation of the Indian natural beauty; his keen power of observation and his profound sense of deep colour of the tropical nature. It is interesting to note what Shelley writes :

"..... we two
 Have sat together near the river springs,
 Under the green pavilion which the willow
 Spreads on the floor of the unbroken fountain.
 Strewn, by the nurselings that linger there,
 Over that islet paved with flowers and moss,

* Prometheus Unbound.

While the musk-rose leaves, like flakes of crimson snow,
Showered on us, and the dove mourned in the pine.

* * * *

The crane returned to her unfrozen haunt,
And the false cuckoo bade the spray good morn ; (61-70)

'The unquiet sea' (107); 'A quenchless sun masked in portentous
clouds' (109); 'The water of the springs of Himalah' (150)

This landscape is profoundly and typically Oriental. The poet gives an interpretation of the islands of the Indian Archipelago. His natural geography is psychical as he is not contented with merely cataloguing the beauty of the dreamy isles. Shelley conveys a psychological interpretation of the very genius of the place. He paints the scene with the river murmuringly flowing by, the heron coming back to its unfrozen nest, the cuckoo and dove singing, the blazing sun shining on the floating clouds, the spot dotted with musk-rose and decorated with deep green willows, the unquiet sea constantly dashing thereon. These constitute the very soul of Nature in the islands.

(b) Byron:

Compton-Rickett writes- "Byron possessed a breadth and vigour of imagination beyond that of any contemporary. Nowhere is this more agreeably illustrated than in his love of Nature. He had no meditative musing, he had rather little sense of mystery, but everywhere he had a very live sense of wonder and delight in the energising glories of Nature".* Byron went into rapture to sing the external loveliness of

* History of English Literature.

Oriental Nature. With the sincerity of a lover of Nature, the instinct of an artist and the eye of a naturalist, Byron devoted himself to the painting of the sensuous beauty which manifested itself in myriad forms, in colour, in melodious notes and in the external feature of the glimmering landscape in the East.

The Eastern world, being the play-ground of the warmer sun, is always gorgeous with brilliant colour. The greenish tint of the earth, the bluish pleasing colour of the firmament, the expanse of the ocean in deepest dye, the roses, the reddish citron flowers and the golden sun-beams, are combined to decorate the Orient world which looks paradisaical and enchantingly romantic.

The Eastern territories are resounding with the song of the nightingale, the chirping of the turtles, the wild accents of the love's farewell and the kissing of the mad Zephyr on the blades of the living leaves.

What a glorious feasting of the eyes, ears and the senses is here :

"Know ye the land where the cypress and myrtle
 Are emblems of deeds that are done in their clime;
 Where the rage of the vultures, the love of the turtle,
 Now melt into sorrow, now madden to crime ?
 Know ye the land of cedar and vine,
 Where the flowers ever blossom, the beams ever shine,
 Where the light wings of Zephyr oppressed with perfume
 Wax faint over the gardens of goul in her bloom,
 Where citron and olive are fairest of fruits
 And the voice of the Nightingale is never mute.

Where the tints of the earth and the hues of the sky
 In colour though varied in beauty may vie,
 And the purple of the ocean is deepest in dye,
 Where the virgins are soft as the roses they twine,
 And all, save the spirit of man, is divine ?
 'tis the clime of the East; 'tis the land of the sun,
 Can he smile on such deeds as his children have done,
 Oh wild as the accents of love's farewell
 Are the hearts which they bear

And the tales they tell".

(The Bride of Abydos)

As M. Arnold detects a celtic influence in Byron's depiction of Nature, here in the description of Oriental Nature we find that the Orient's quick feeling for what is noble and distinguished gives his poetry style; his indomitable personality gives it passion and pride; his sensibilities and nervous exaltation give it a better gift still, the gift of rendering with wonderful felicity the magical charm of nature. His Oriental Nature poetry is rich in pictures of nature in her wild as well as peaceful moods, reflecting at all times his own mood, passionate or peaceful as it might be.

(C) K E A T S _____ :

The worshipper of natural beauty, Keats loved Nature just for its own sake and for the sake of loveliness and glory. In one of his letters Keats exclaimed : "O for a life of Sensations rather than of

Thoughts".* Arnold writes : "No one can question the eminency, in Keat's poetry, of the quality of sensuousness".** He does not philosophize on the phenomena around him. But with an intense and passionate simplicity, holding, as it were, his breath with wonder and delight he seeks to know Nature. "With him no considerations of natural theology, humanity or metaphysics mingle with Nature." (Mr. Downer)

In the case of landscape painting of India Keats is blessed with a temper of unruffled pleasure. It is the temper of deeper imagination. It uses the work of fancy to decorate the ineffable landscape it creates. He is wholly in the place, and in the time, and with the things of which he writes.

"Beneath my palm trees by the river side,

I sat weeping.....

* * *

Briming the water-lilly cups with tears

Cold as my fears". (Endymion, BK-IV, 182-187.)

Keats paints the soul of the scene. This absorption in the beauty of the landscape and "this making of it a divine possession and losing in its loveliness the pain of life is one of the chief marks of his genius" (Brooke).***

The poet's ever rambling fancy flies on the bank of the Indian river seeking the tender picturesque sylvan beauty. Keats's visualisation of the river spotted with water lilies is romantically

* Letter to Bailey - (Leatherhead, Nov. 22, 1817.)

** Essays in Criticism (2nd series.)

*** Studies in Poetry.

sweet and calls for the poet's colourful pictorial quality.

Keats looks at the Indian streams, hills, fields, rivers and woods with a divine-bringing happiness very much akin to that of an Indian looking at his lovely motherland cooled by the refreshing water and shaded by ever green groves of luxuriant trees. It is impossible to refrain from insisting on the consummate mastery with which Keats's poetic thought is outlined in imagery; for this sustained and miraculous felicity and daring of the concrete imagination is new in him. It is noticeable what an imagery flashed before dejected Asia's imagination which she extends to the days of innocence in India.

"And in her wide imagination stood,

Palm-shaded temples and high rival fanes

By Oxus or in Ganges' sacred isles". (Hyperion, BK II, 60-62)

Asia in the den of defeated Titans, is presented against a panoramic background. She holds up the description of half-waking vision of the poet in the days of wilderness of India. The crowning quality of the genius of Keats lies in the sensuous portrayal of the woodland of the Gangetic planes studded with lofty temples peeping through the thickly populated and luxuriantly grown vegetations. The pastoral pictorial loveliness, glows as a scene which remains to be a perfect and unsurpassable study in pure living colours. It is unexcelled for its pre-Raphaelite touch, exquisite in its hint at the atmosphere of sublime spirituality and blessedness of the people of India. The realism of the actual Natural Geography of our land is tinged with colour, light and lustre. Middleton Murray writes : "He (Keats) loved not merely the

world of imagination but also of reality and he tried to reconcile the two."* The union between the two kindles the fire of ardour in him which thus helps in the composition of the world's most thrilling and most moving poetry.

(d) Campbell :

Campbell appears before us ^a as a poet of vivid observation of the beauties of the Indian landscape. We wonder at his power of combining at once the truth and spirit of the natural description of the land. He is full of genuine Oriental spirit and his attitude to Nature is essentially Indian. He never throws over the world of natural loveliness a colouring of imagination. He paints the idyllic pictorial beauty which remains ever fixed in our memory. It is a great gift of Campbell that he could compress the whole feeling of a wide Oriental scene into a few simple words, penetrating to the very core of the things. Many a time, for many a varied scene, he had done this, but he had never put forth this power more happily than in the lines where the poet depicted the genius of the pastoral loveliness of India. The rich atmosphere with which he invested India, may be illustrated with a random quotation from the text.

" Ye Orient realms, where Ganges' water run!

Prolific fields ! dominions of the Sun! "

(The Pleasures of Hope.)

* Keats and Shakespeare; Studies in Keats, New & Old.

(e) Thomas Hood:

Two poems, namely, 'Lines to a Lady on her departure for India' and 'I am going to Bombay', are found written by Hood who chose the subjects where Indian elements abound.

Hood penned the lines about India in a general way touching the scenic beauty that is lying throughout the country, sometimes taken from the country-side down-land or from the sea-borders. His description might not demand any depth of inspiration and emotion but it could claim a catalogue of items which included the jumbling of things.

Thomas Hood stepped into this hemisphere very timidly and the result was not so masterly. The scenes have become somewhat period-dated now and they themselves are not so picturesque.

Never the poems of Hood rose to the heights of that metaphysical vision and thought which confer upon them a place among the greatest works of art on Indian subjects. What the poet described is a state of sensibility affecting the sight, the smell and the hearing.

It is the panorama of the tropical country with tall thickly studded trees, grassy pastures, bamboo groves offering abodes for the mosquitos, and forests infested with stalking tigers, sprawling lions and dangling snakes, spotted and tinged, terribly scorching heat of the blazing sun in the clear sky, the evergreen slopes of the hills, the busy market scenes, the orchard full of mangoes in summer, the soda-water-like foamy seas, the sparkling of the ever-sportive waters of the rivers and the temples dotted among the luxuriantly growing trees of the land.

The scenes interpret the whispering of the southern wind upon every species of life, on ripples of the rivers, on the plashy meadows, on the evergreen branches of the bamboos. The chants of the hermits in the temples, the swirl of the grass, the moaning of the wind through the ruined castles, the murmur of the river, the hum of the bees and mosquitos are tuned to an orchestral melody.

The fragrance of the sweet flowers in the meadows, the scent of the ripe mangoes in the summer days, the fishy smell of the rivers, the flavour of the highly spiced dishes of the Bengalis and a peculiar smell of the cut hay in the month of November- all are caught by the sense perception with a pleasing effect. For all these landscape paintings of India, English poetry is indebted to Thomas Hood. It is to be convinced that our land becomes a realm charged with poetry and beauty for the English poets.

Mythological:

Shelley : Prometheus Unbound : Asia :

Shelley's imagination moved in unpredictable directions and always almost achieved the impossible. At the beginning of the nineteenth Century, when the rumble of the Industrial Revolution was well on its way in England, Shelley peopled his poetic world with strange ethereal creatures who lead us down into a veritable world of airy beauty. Shelley could easily see visions and strange shapes moving through nature. It is no wonder, therefore, that he should be able to create a myth of his own and delight in his mythological creations.

Shelley could not accept Christianity and therefore had to go without Christian symbols. On the other hand, the exact boundaries of

the Greek mythology were not sufficient for the kind of poetry he wanted to compose. Consequently he was impelled to rely on his own imagination.

In Prometheus Unbound Shelley started with the well-known myth of Prometheus. In the first place the original Greek myth was altered to his liking and then certain other figures introduced. Prometheus, Asia, Panthea undergo a process of transformation.

The fundamental change that Shelley makes in the myth of Prometheus is, therefore, necessitated by his philosophy. He invests the figure of Asia with a new quality or better to say, a concept. Asia seems to represent the spirit of Love. In Shelley's pantheon Man is incomplete without Love. Naturally, this sort of idea is a completely new addition to the original myth. The complete defeat of evil is consummated by union of Prometheus and Asia symbolising a synthesis of Humanity and Love.

Both in 'The Revolt of Islam' and in 'Queen Mab', Shelley names the Eastern teachers of religion and gods of Oriental Mythology.

"And Oromaze, Joshua and Mahomet,
Moses and Budh, Zerdusht and Brahm, and Foh,
A tumult of strange names;" (Revolt of Islam, st. XXXI.)

* * *

"Whose names and attributes and passions change,
Seeva, Buddh, Foh, Jehovah, God or Lord
Even with the human dupes who build His shrine".

(Queen Mab, L. 28-33.) VII.

* * *

"Whether hosts
Stain His ~~death-blushing~~ chariot-wheels, as on

"Great Brahma from his mystic heaven groans,

And all his priesthood moans". (Endymion, 265-266.)

The Great Brahma, the Creator of this universe, feels a groaning displeasure in His heart as He sees the devastating prospect of the country. The priests are groaning at this hateful molestation of Bacchus and they are praying raising their heads above and thereby they are lodging a complaint to Brahma. This mythological allusion reveals the poet's romantic imagination and mythopoeic feeling.

The story of Hyperion symbolises the fate of the poet as creator. In the overthrow of Saturn by the young and glorious Jove Keats realised the significance of the Grecian myth--- the subjugation of the universe by beauty.

The theme of the war is between the Titans or the earlier gods and the later Olympians who dispossessed them. During the state of despondency of the earlier gods Asia extends her imagination to India in her days of innocence.

"And in her wide imagination stood

Palm-shaded temples and high rival fanes

By Oxus or in Ganges' isles. (Hyperion, BK. II, L.60-62)

Here Asia, a deity created in Keats's imagination, extends her look from the legendary world of the Greeks to the enchanted soil of India. The Hellenic mythological sensibility to the poet is blended with the mythopoeic spirit which gives birth to Asia, the land of the primitive divinity, the citadels of the fallen and forgotten gods. Here Keats's response to the Indian mythological world is primarily imaginative. He can revive in a singularly happy fashion the unanalysed atmosphere of the Indian Mythology on the one, the restraint so

characteristic of the world of Greek Mythology and on the other hand, the restraint so characteristic of the classic temperament.

Campbell's

"To pour redress on India's injured realm,
 The oppressor to dethrone, the proud to whelm,
 To chase destruction from her plundered shore
 With arts and arms that triumphed once before,
 The tenth Avatar comes! at Heaven's command
 Shall Seriswatte wave her hallowed wand !
 And Camdeo bright and Ganesa sublime,
 Come, Heavenly powers ! primeval peace restore !
 Love, Mercy ! Wisdom ! rule for everywhere".

(The Pleasures of Hope.)

Such an inspired passage shows Campbell's good knowledge of Indian Mythology.

Indian deities like Brama (Brahma), Kalki, Camdeo (Kamadeva), Ganesa and Seriswatte (Saraswati) have their places in the lines of 'The Pleasures of Hope'. Again and again Brama appeared in the poet's mind. Campbell knew that Brama was the mighty Lord, the creator and the Saviour of mankind. When the children of Brama, i.e., the Indians, were in trouble this mighty Lord would send the guardian spirits to save them from the clutches of the foes. The poet knew that Indians were god-fearing. Therefore their suffering and humiliation in the hands of the tyrants should not be tolerated by God Brama. The Almighty Lord Brama would come down upon earth with all His fury accompanied by thunder, lightning, storm and hail. The hour of redemption should be near at hand.

The latest manifestation of Brama, which might be called the Kalki, would burst forth upon the Indian soil where the devoted people of God passed their days in agonising suspense. According to the Hindu belief Kalki would be the last incarnation of God who would crush down whatever impious and inglorious lay before his path to impede the smooth ways of the world towards prosperity and divinity. Wherever there was oppression he would establish a kingdom of peace and happiness. He would be responsible for the birth of a generation of men who would live in amity, love, trust and charity. Such a dawn of a new world would restore the spiritual longing of mankind. After the victory of man over his tyrant, he would worship the god Ganesa, who was the god of success and victory. This god would protect the devout Indians from their fallen economic state, and an age of prosperity, would be re-born on the ashes of destruction, deluge and devastation. In pomp and prosperity mankind in India would have a golden age of their own.

Camdeo, the god of love will touch everybody's heart with the magic wand of love which will transform each soul.

Saraswati will appear and will spread knowledge over the land. Thus Indians will glow with love and wisdom.

Aspects of Indian Life:

The Romantic poets by their shaping spirit of imagination bolstered up an Oriental interest in spirit and approach akin to medievalism amongst the vast corpus of romantic literature. The Romanticists discovered in the most ordinary life of the Indians and in the natural resources and in pomp and grandeur a Paradise Regained. The mystical vision of the poets is always transform~~ing~~g these Indian themes, spiritualising them into

something strange and wonderful. The impression left on us by reading of these poetry is that of a powerful literature which thrills our imagination.

The Indian subjects namely : (a) Opulence; (b) Hunting; (c) Rustic habit; (d) Witch and witchcraft; (e) Strange practice ; (f) Ways of life; (g) Love of humanity; (h) Custom; are serially placed in this section to show how they have been tackled by the poets.

(a) Keats : Opulence:

The Romantic poets turned to Indian soil in the medieval sense for its immeasured natural resources and endless varieties of pomp and pageantry. The Indian opulence had been made grand and gorgeous by adding to it the tinge of romance. Keats turned to this hallucinatory land which rewarded him amply for his hedonistic gratification.

Besides the woodland grandeur, India had many things to show to the poet augmenting his girlish wonderment. Her material glamour due to fabulous wealth of gems and jewels in the treasury of the kings and nobles became already proverbial. Keats was bewildered looking at the treasure-stroves of India. The poet ejaculated:

"The kings of Inde their jewels-sceptres wail

And from their treasures scattered pearled hail".

(Endymion, BK IV, 263-264)

It is also a piece of sensuous image created by the poet with the Oriental opulence in jewels, pearls and enormous wealth. Pearls of the purest 'ray serene' are lying scattered in the streets like wind-driven hectic leaves trodden and unnoticed. Thus the romantic grandeur of Oriental wealth never escaped the beauty-hunting gaze of the poet.

Another quotation from his poem will surely fathom the depth of the poet's admiration for the Oriental opulence. Here Keats writes :

"Hast thou from the caves of Golconda, a gem,
Pure as the ice-drop that frozen on the mountain ?"

(On receiving a curious shell
and a copy of verses.. L. 1-2)

Keats's imagination at once catches fire at the reception of a curious shell containing a gem of pure white colour resembling an ice-drop frozen on the mountain. Golconda, a cave in India, was widely known to the business world for its abundance of gems and invaluable stones. Having received the shell, Keats was tip-toe in ecstasy. The poet forthwith sends his romantic imagination to the wonderful breeding-ground of it. At the sudden burst of emotion, the poet's innocent joy screams out like a girlish interjection at the extreme excitement when she is in full possession of her long cherished object.

G. Saintsbury puts--"The poet not only loved the world of imagination but also the world of reality."* Dressed in the costly robes studded with gems and pearls the sharp edge of the geography of Golconda has been transmuted to a land of romance haloed by tantalising rainbow colours. Keats wrote on Byron, "He describes what he sees but I describe what I imagine."** Here Golconda is not taken from actual geography, but it is fostered in his own mind. India was a haunting ground for fanciful Keats, her opulence in natural resources being another fountain of inspiration to him. It may be recalled that the same sudden exalting

* A short History of English Literature.

**Quoted from Graham Hough : The Romantic Poets. P- 66

feeling and excitement seized the poet when he had the blessed opportunity of receiving a copy of Chapman's Homer.

"His power of seeing all things with a child's amazement and forgetfulness." ** reveals the true picture of Keats's temper when he had imaginative association with anything Indian.

(b) Wordsworth : Hunting:

Wordsworth, had been a keen observer of Nature and kept his sensory organs open to enjoy and accept the varied nuances of the natural world.

The Prelude bears the image of the poet's true being of his slowly developing individuality and of his consciousness that he should be 'A Dedicated Spirit'. The pure poetic merit of the poet lies in building up a sequence of sheer impressionistic scenes. The impression and situation of a lost child are recalled in their immaculate vividness. It also supplies us with a strongly drawn contemporary picture of the impact of the French Revolution on the young sensibilities of the age. In Prelude BK X, the poet, enumerating his experience in France during the Revolution says:

"They--- who had come elate as eastern hunters
Banded beneath the Great Mogul;* when he
Erewhile went forth from Agra or Lahore,
Rajahs* and Omrahs in his train intent

*Stopford Brooks : Studies in Poetry. P-161.

** Cf ; "To Agra and Lahor of Great Mogul".
(Milton, Paradise Lost, XI, 391.)

To drive their prey enclosed within a ring
 Wide as a province, but, the signal given.
 Before the point of the life-threatening spear
 Narrowing itself by moments-- they, rash men,
 Had seen the anticipated quarry turned
 Into avengers, from whose wrath they fled
 In terror". (17-27.)

The above is the description of an Eastern hunt and the animals brought to bay, being furious, the hunters fled for their safety. The revolutionaries in France also were dismayed in the same way when popular fury rose high against them.

The Indian kings and nobles were fond of hunting. This was a gorgeous affair. The kings with their courtiers and soldiers went out a-hunting in the forest for days together. The forest itself resounded with the din and bustle of the hunting party. In the beating of drums, the shoutings of the hunting men, the roaring sound of the chased animals, the forest lost its tranquil grandeur and this hunting expeditions of the Mogul emperor, the great. We are attracted towards this high priest of romanticism for his casting a passing glance at an Eastern country like India.

The poet might have satisfied his romantic longing by sending his imagination to India where uncivilized medieval pastimes like hunting and such other sports were popular. It might be that the poet's love of mystery was pacified by sojourning to distant India generally known as the land of mystery. Thus this votary of romanticism.

led his fancy into the dim recesses of medieval India where the wealth of superstitions and the excitement of adventures furnished copious material for the creation of the mystery.

The basic approach of Wordsworth here is to concentrate on sensory response and then effortlessly to build the poetry up. We begin to melt into the scene or impression itself.

(C) Keats : Rustic Habit:

"..... She withers, like a palm

Cut by an Indian for its juicy balm". (Isabella, st. Lvl.)

Frustration, futility and emaciation of the youthful Isabella owing to the tremendous shock at the assassination of her betrothed by her own brothers have reached the white-heat of poignancy. Keats sings here an anthem of doomed loveliness in concrete imagery chosen from the practice of the rustics of India scrapping a palm tree for refreshing juice, the process leads to its slow death. Such an utterly negligible rustic practice of cutting a palm tree, with all its remoteness seems to be alive to us as something catching at the magic of Romance or as something which is more at home in the fusion of romance and reality. The very pathetic delineation of the despair and discontent of the decaying beauty of Isabella is not like suddenly overcrowding a spring day but like the fixed, steady gloom of the snowy November.

The portraiture of the sad fate of Isabella is mellowed by the pathos of inner life of the soul akin to the grandeur of a Shakespearean tragedy. The dotting and pining of Isabella lingers long in the corridors of our mind as an image. Isabella remains an emblem of utterly dejected soul. The imagery of the cutting of a palm tree heading

towards slow and sure death helps in building a compact idea of the wasting away of Isabella. How happy and appropriate the wonderful parallelism is! This type of concrete imagery taken from the unobserved life of a distant land, conjures up a romantic colour steeped in pathetic sensibility.*

(d) Shelley : Witch and witchcraft with regard to Indian theme:

Sometimes Shelley turns to be a medievalist when he shows his fondness for the weird and unusual romantic themes. Possibly Shelley's curious contribution to romantic poetry is his use of medieval mystery of India. His handling of witch and witchcraft in Indian subject gives his poetry a sense of medieval glamour and remoteness tending towards the supernatural. This theme is quaintly embroidered with witch and witchcraft and struggle between the good and bad witches and storms in their haunting and awe-inspiring power. Here Shelley absorbs this subject into himself and it appears distilled and inextricably blended with the poet's exquisite sense of the mystery that surrounds the Indian belief in witchery.

The 'Fragments of Unfinished Drama' which aims at pressing the Promethean vision, is Indian out and out.

"An Enchantress, living in one of the islands of the Indian Archipelago, saves the life of a Pirate, a man of savage nature. She becomes enamoured of him and he, inconstant to his mortal love, for a while returns her passion but at length, recalling the memory of her whom he left and who laments his loss, escapes from the enchanted islands to his lady. His mode of life makes him again go to sea and the Enchantress seizes the opportunity to bring him by a spirit-brewed

*For his materials- of Italian and Indian Keats went not directly to Boccaccio but to an English version first published in 1620
(Quoted from H.G.wright, Keats's Isabella, TLS, April, 17, 1943, P-192)

tempest, back to her island. A good spirit who watches over the pirate's fate, leads, in a mysterious manner, the lady of his love to the enchanted island. She accompanied by a youth who loves the lady but whose passion she returns only with a sisterly affection."*

In this drama we have the Enchantress with the evil spell, the innocent victim, the evil spirit who raised the tempest at sea drawing the spell-bound ship to the enchanted island, snatching away of the pirate from the clutches of the Enchantress by a good spirit. Shelley tells a tale of witchcraft steeped in haunting, supernatural atmosphere. We witness here the simple strength and nervous rapidity which are found in Coleridge and Scott. He succeeds in creating powerful imagery along the uninterrupted sequences of a dramatic story, which embodies an idea of an over-shadowing destiny.

Indians are prone to believe in omens, prodigies, ghosts, spirits and witches. Shelley takes full advantage of these superstitious beliefs of the Indians and thrills his readers by building a romantic tale of love and languishment.

Shelley has prepared a suitable background for this drama of enchantment by removing the scene to a distant island which is beyond the reality's reach. He decorates it with pure external Nature--- the accepted haunt of the supernatural. Here reigns a tender and delicate temperance; the air blows most sweetly; the manifestation of a tropical natural surrounding gives it an Indian atmosphere.

* Preface to the Drama.

The sleepy atmosphere seems^a quality of the climate dulling the critical faculty that might question the visionary appearances.

All the characters are Indians and the atmosphere is Indian. The enchantment that Shelley creates with witch, spell, spirits and magic is aptly manipulated for the birth of the supernatural and mystery.

(e) Keats : Strange Practice:

"For them the Ceylon diver held his breath

And went all naked to the hungry shark". (Isabella, st, XV.)

Distance lends enchantment to view. Keats's romantic fancy, in the quest of mystery, leaves Italy, the world of Boccaccio, for India where perilous seas are brimmed with hungry sharks and treasured with the rarest kind of pearls and gems. He is to pile on us the interest of things striking, things strange and things horrible. Keats is enriching his imagination with the geographical knowledge of actuality which adds a native relish and genuine sensibility to his poetry. His gossamer-like fancy, flying round the naked Ceylon divers who dive deep into the ocean infested with hungry sharks, weaves a magic web which fits into the fabric of his romantic tale of Isabella.

The dangerous exploits of the daring, naked ceylon divers help in building a thrilling romantic atmosphere in this story.

We have here the medieval glamour and the blaze of the Oriental opulence. Keats in his star-crossed amorous tale of Isabella narrates an incident of the employment of the Ceylon divers in the operational works of gathering rare pearls and gems by the lady's brothers who

to
 rose, the height of mighty business magnates of the world. The Italian atmosphere flows out into the Indian and a happy blending of the two transforms the fateful into a pathetically enjoyable romantic tale.*

(f) Hood : Ways of Life:

Thomas Hood's presentation of the Indian life and manners in his two poems (1. Lines to a lady on her departure for India; 2. I am going to Bombay.) is not only chosen for the setting but also for casting their primitive shadows upon the readers. The Indian people were touched by a lumber of superstitions, folk-lore, dialect, and the tragedies that fell upon them were often due to their ignorance of science, to their scanty development in the spheres of communication and habitation and to their clinging to the fate of slavery and stagnancy of feeling. The decorative veneer of civilization and progress were still a far cry to the people. India was divided into tiny kingdoms and these were ^{the abodes} of power and feudal strongholds. The relics of ruined and delapidated castles and forts are still carrying the memory of feudalism. People were not politically conscious and enlightened. They were not aspirant for the improvement of their lot of slavery, subjugation and oppression.

Indians were fanatic in religion and they offered their devotional prayers to the gods in the pagodas. Superstition-clad religion based on

* Vide:- Foot Note Page-81.

idolatory was the summum bonum of Indian life.

Indians loved highly-spiced palatable dishes. They were expert in cooking outlandish plates. In this country people looked more for relish than nourishment. They were lovers of sumptuous feasting. Indians carried on their trade and commerce in the markets held on specific dates. Marketable goods were brought for sale; mangoes became the object of sale attraction. Ladies generally went out for marketing. Muslins were famous in India and these were preserved for the rich and aristocratic Indians. No luxury goods except the toys were found selling in the markets.

In those days, India showed no marked development in the field of communication and traffic. Ladies had to move about in palankins and on ponies. No architectural prominence was found. People lived in ordinary houses and aristocratic and well-to-do men lived in palaces or bungalows.

Gradually Indian people saw the light of civilization touching them due to the spread of trade and commerce of the western world on the soil of India. Bombay and Calcutta received ships from various civilized countries. India was known to the western world for her opulence and natural resources. The first wave of outside civilization brought with it all sorts of shortcomings. In Calcutta women were prone to make their marriage plans successful on the bank of the Ganges in the vicinity of the quay of the dock area.

(g) Keats : Love of Humanity:

The two notes of the new poetry of the Romantic Revival are a new faith and intense interest in Nature and in Man. Keats, as he

was a romantic, was haunted throughout his life by a sense of life's sorrow, pain and mutability. Keats feels with a deep sense of feeling, the manifold ills of human life, its fever and fret and the evanescence of youth and beauty. This feeling makes him averse to the world. In spite of the fact it is interesting to note that the down-trodden and the lowly are not bereft of the poet's sympathy. His catholicity of mind extends his love for them. Keats writes:

"..... Dost thou beguile

Such men to honour thee, who worn with toil,

Rest for a space 'twixt Cairo and Decan ?" (To the Nile, 6-8)

The romantic imagination of the poet, with a sudden turn carries the lines to the toiling millions who inhabit the vast expanse of land ranging from the banks of the Nile to the plateau of the Deccan. And his poetry will never enshrine their memory and redeem them from oblivion.

In these lines what we most admire is the powerful mind adorned with humanistic sympathy. Keats here displays a vast terrestrial sweep of his mind. The teeming agriculturists residing in the land, not intercepted by any river, hill, desert or sea, which extends from Africa to India, engaged themselves in producing crops for humanity. The poet's impatient interrogation about the bounteous nature of the Nile sounds a note of doubt. Does the Nile help the sons of the soil in raising a bumper crop? These countless drudges are struggling for recognition and sustenance. This sympathetic portrayal of the hitherto unrecognised tillers of the soil, speaks of the poet's capacious mind, rich in its range.

Cairo, Nile and Deccan, have been bodily lifted from the map of actual geography. We find in these names the influence of the swelling cadence, the magnificence orchestral elaboration and noble imaginative excursions of the poet.

The poet's imagination resides in the pictures of the tillers, trouble-tossed by the vagaries of the Nile and at length resting in the graves after their life's toil. These pictures are stern in their beauty, elevated in their tone, incomparable in their dignity. Actual geography that dwells in the names, has been relegated to the land of imagination. The tolling humanity on the banks of the Nile as well as on the plateau of the Deccan reminds the poet of the golden age of innocence and peace reigning over the earth. The picture catches the colour of sensibility and the juxtaposition of the subjective and objective in the mind of the poet makes his love of romance all the more glaring.

(b) Keats : Custom:

"Though young Lorenzo in warm Indian clove
Was not embalm'd, this truth is not the less---"

(Isabella, st. XIII.)

Keats, a light-winged Dryad flies from the dim verge of the horizon of Boccaccio's Italy to the unveiling face of India. "In following him in these luxurious excursions into a world of ideal nature and life, we see his imagination winging about, as if it were his disembodied senses hovering insect-like in one humming group, all keeping together in harmony at the bidding of a higher intellectual

power."* Keats, under the pretence of his imaginative journey, is himself drawn sweetly dreaming to the Indian spices which deluge us with their delicately perfumed fragrance. The most bewitching India, her spices, their miraculous medicinal power, their refreshing incense and the primitive practice of the Indians to besmear the body of the deceased with them for the purpose of arresting its decomposition- are flushed all over with rich light of fancy and it is hard to resist our thirst for the intoxication of sweetness and to shut our hearts to the enchantments they so lavishly present. "All that he saw and felt becomes at once part of his imaginative experience, a sensation and he identified himself with its spirits."** A passionate lover as Keats is, he feels an emotional sympathy with Isabella for the approaching portentous disaster in her amorous life. Nothing can be more awfully pathetic in agony, more tragic and moving in sentiment than Isabella in terrible distress. As the brothers of Isabella worked secretly as agents of retribution, she remained an image suffering prolonged agony of pain which was a prelude to the intense mortification. Lorenzo, her lover, a martyr in love, was assassinated by the brothers. A monument of suffering, she stood and she was, as if, jerked into a trance and became a stone goddess lit by an amethyst soul.

A medieval atmosphere is at once conjured up as Keats is bewildered at the strange and uncommon funeral practice of the Indians who preserved the lifeless body from decomposition by massaging herbal juice over it.

* D. Masson's Essay--'The Life and Poetry of Keats; 1860, Quoted from H. Ellershaw : Keats : Poetry & Prose.

**Selincourt : Oxford Lectures on Poetry.

INDIAN ELEMENTS AS REFERENCES AND ALLUSIONS.

Shelley:

Shelley's lines in 'The Indian Serenade' where 'The champack odours fall like sweet thought in a dream' -- are well known. In the juvenile 'Bigotry's victim' -- the poet imagined the death of a tiger-transfixed hind 'whilst India's rocks to his death yells reply' (L.8).

'Intellectual Beauty' is seen incarnate in his Sensitive Plant as,

"..... a power in this sweet place,

An Evee in this Eden." (Part II, L.1-2).

This place itself, the undefiled paradise, is localised twice as "India". (Part II, L-43, Part III, L-30).

"She bore, in a basket of Indian woof" (P-II, L-43).

" And Indian plants, of scent and hue" (P-III, L-30).

M. Cazamian says that India has been identified with the birth of humanity. Thus the transformed earth, with exalted humanity ~~dawning~~ upon the soil of India, has been visualised behind the allegory of 'The Sensitive Plant'.

Shelley even from his earliest days had an affectionate longing for the Hindukush and the vale of Kashmere. As a youthful poet Shelley did not associate the origin of humanity with these places. With the advancement of years the poet developed a magnetic attraction towards India.

Some 'Far Eden off the purple East' (417) is the magic land outlined in Epipsychidion, a phrase to be associated directly with 'Looking towards the golden Eastern air' (517) in the same poem.

In 'The Triumph of Life', the poet speaks of an Indian isle.

In 'The Daemon of the World', the soul of Ianthe is conducted -

"..... above the mountain's loftiest peak
 above a rock the utmost verge
 of the wide earth it flew,
 The rival of the Andes....." (L.127-131)

This elevation is a fitting spot from which to observe the world or to come face to face with one's self like the hero of Alastor:

"The poet wandering on, through Arabia,
 And Persia and the wild Carmanian waste,
 And O'er the aerial mountains which pour down
 Indus and Oxus from their icy caves,
 In joy and exultation held his way,
 Till in the vale of Cashmire, far within
 Its loveliest dell where odours plants entwine,
 Beneath the hollow rocks a natural bower,
 Beside a sparkling rivulet he stretched
 His languid Limbs." (L. 140-149)

The wandering and lonely poet in this poem is tended affectionately by an Arab maiden. The poet wanders through Arabia, Persia and the Carmanian shore and over the aerial mountains which pour down the Indus and the Oxus from these icy caves.

Now Hear:-

"..... the lone Chorasman shore
 He paused, a wide and melancholy waste
 Of putrid marshes."*

* Alastor, Lines= 272-274.

and the poet found a little boat and embarked it to meet ' the lone death on the drear ocean's waste' ; (305); while ' the ethereal cliffs of Caucasus' (353), looked on, unable to save the poet from doom.

Keats : Endymion :-

Keats's beauty-hunting romantic fancy is attracted towards India which is sparingly known to the civilized world, for mystery, romance and enchantments.

Endymion " reveals something of the Oriental enchantment, of the Arabian Nights jugglery with space and time ", says Sidney Colvin.

In the quest of his ideal beauty over land and sea throughout the whole earth, Endymion came across an Indian maid. In her loneliness she sang a deep-seated, pathetic dirge as follows :

" Ah, woe is me ! that I should fondly part
 from my dear native land ! ah foolish Maid !
 Glad was the hour, when with thee, myriads bade
 Adieu to Ganges and their pleasant fields." (Endymion,
 30-33)

The love-lorn Endymion asks :

"Dist thou not after other climates call,
 and murmur about Indian streams ?" (142-143)

And he addresses her :

"My Indian bliss", (664) " thou swan of Ganges." (465)

This romantic love episode conjures up the image of the deserted maidenhood beside Indian streams.

Campbell : Ode to Winter :

Here Campbell speaks of India's citron-covered isles.

* * * *

Leigh Hunt :

He wrote a poem on ' Abu Ben Adhem', a Mohamaden saint and another poem ' Mahmoud', describing an act of duty by Sultan Mahmud of Ghazni. " As a poet Hunt is remembered for ' Abu Ben Adhem' which passes from anthology to anthology."- *

'The Nile' is another poem based on the Oriental theme of the near- East. It reveals his unrestrained revelling in natural beauty and the richness of his imagination.

Near East as the subject of Orientalism :(a) Coleridge :

Coleridge's romanticism flew into the countries of the near East, into the land of X' anadu, in the tropical countries and the over-frozen northern seas in the Polar regions.

His most ethereal production, ' Kubla Khan' is relevant here. This extraordinary dream-fantasy is of imagination all compact. It was the outcome of a dream, which unhappily ended too soon. It is typically Eastern with its magic, charm, wildness and mystery. The stately pleasure- domes of Kubla Khan, the deep romantic chasm, the savage, holy and enchanted place, a woman wailing for her demon lover, a mighty fountain momentarily forced, the ancestral voices prophesying war, the sudden appearance of the domes of pleasure with caves of ice floating on waves and the vision of the damsel with a dulcimer-- these haunted the imagination of the opium-drunk poet and ere he could put forth into verse all the imagery, he was called by somebody and the recollections vanished soon. The poem according to the poet

* A. Baugh : A literary Hist. of England
P.1174

himself owes its origin to Coleridge's reading of " Purchas's Pilgrimage ."

(b) Byron : Verse-Tales :

Most probably Byron sounded unaware his personal inclination for the Orient when he countenanced a remark about Moore in a single sentence. " Your imagination will create a warmer sun and less clouded sky." *

Later on this Oriental leaning in the genius of Byron first flushed the dawning skies of the East and made itself luminous in the firmament of the verse-tales. Byron made a frank confession to Moore, " Stick to the East, the oracle Stael told me, it was the only poetical policy. The North, South and West have all been exhausted ; but from the East we have nothing but Southey's unsaleables and these he has contrived to spoil by adopting only their most outrageous fiction." **

Byron's primordial inspiration for the Orient was roused and corroborated by his historic visit as the august guest to the renowned Ali Pasha of Janina (whose varied fortunes Dumas described in " The Count of Monte Cristo") and with the escort cordially furnished by the Pasha visited the interior of the Turkish territory. His tour in the East, besides creating a romantic halo round his name, was fruitful from the literary point of view, because it gave birth to Childe Harold (I & II) ; The Giaour ; the Siege of Corinth ; The Corsair ; The Bride of Abydos ; Lara.

A cherished desire to compose lines on the Oriental themes goaded him naturally to the above mentioned poems which sought relief

* A letter to Moore by Byron- January 2, 1814

** *ibid*

into a quasi-dramatic shape. Once he wrote to Gifford of the Bride of Abydos, " You have been good enough to look at a thing of mine in MS- a Turkish story and I should feel gratified if you would do it the same favour in its probationary state of printing. It was written, I cannot say for amusement nor obliged by hunger and request of friends but in a state of mind from circumstances which occasionally occur to ' us youth', that rendered it necessary for me to apply my mind to something, anything but reality, and under this not very brilliant inspiration it was composed. " *

" A demoniac dominant introspective passion lurking at the root of the poem ' The Giaour' is thrown into the external form of confession; in ' The Corsair' it embodies itself in the description of the leading character; in ' The Siege of Corinth', the ruling motive of self- expression appears in the feelings ascribed to Alp." **

In the romantic verse-tales, ever lasting monuments of Byron's poetic career, he fused many derived feelings into a single new blaze of revelation. They saw the light of the world in between the period of his return from foreign tour and his final departure from England in 1816. The penning of these Oriental verse-tales was done in hot haste in order to ~~to~~ cater to the voraciously reading public.

The verse-tales brought Byron into the arena of rivalry with Scott and in him we discover the same undismayed appeal to the instincts of the age for stirring adventures and romantic colour. In this realm Byron is unmistakably depending upon personal experiences

* Letter to W. Gifford, (Nov.,13, 1813)

** Courthope, History of English Poetry, vol.vi,1910.

as his guide ; instead of the clash of passion between lowlander and highlander or Cavalier and Roundhead, we witness the antagonism of Christian and Mussulman, of Greek and Turk. The spirit of medievalism has been replaced by the fanaticism of the Moslem and by that love of melodrama which is associated invariably with the Byronic hero. This glittering, artificial romance of the pseudo-East caught hold of his mood and unrolled itself before the dazzled, astonished and delighted eyes of his contemporaries. *

To the Verse-tales were added certain pre-eminent gifts, a language at first of considerable rhetorical weight and drive; afterwards of great nervous strength, directness, precision, force of movement; a power of narrative and of vivid presentation and always, unflinching energy.

In the Oriental amorous Verse-tales Byron gathered the main elements of human nature and grouped them loosely together with a tolerant understanding.

The plots of those Verse-tales should be brought to show the themes and their Oriental character, their penetration into Oriental atmosphere and their portrayal of life representing Oriental propensities.

1. Childe Harold's Pilgrimage (1812) :

The poem purports to describe the travels and reflections of a pilgrim who, sated and disgusted with a life of pleasure and revelry, seeks distraction in foreign lands. The first two cantos take the readers to Portugal, Spain, and Albania and end with a lament on the Bondage of Greece.

* The stories described Oriental life which most impressed his contemporaries-- Mooreman, Cambridge History, Vol. XII

2. The Bridge of Abydos :

The Pasha Giaffir had a fair daughter Zuleika by name . She had been fondly doting on Salim who was known to the world as the most notorious pirate chief. Moreover she could not be allowed by the Muslim religion to marry the uterine brother. Salim had been introduced to her by her father as the brother who had gone astray by falling into bad company.

The Pasha had chosen the rich Bey of Karasman as the bridegroom for his daughter who was very reluctant to marry an unknown youngman. The Pasha was not at all happy at the refusal of his daughter.

One day Salim had a secret meeting with Zuleika who came to know that he was her uncle's son and he had to take shelter among the pirates. Zuleika's father murdered his brother to have an undisputed reign and had been searching for Salim to kill him. Salim expressed his hard lot as a pirate and requested Zuleika to share his fate. At this moment of understanding between the two Zuleika's father intervened as the bitterest avenger and behaded Salim and his daughter Zuleika died of great remorse.

3. The Corsair :

The hero of this Verse-tale was Conrad who was the pirate Chief in the Aegean Sea. He was chivalric and had many blemishes in his Character which was fit for this kind of life. A news reached his ear that the Pasha of Turkey was preparing a fleet to raid his island. Conrad being adventurous by nature came over to Turkey to verify the truth of the news. He introduced himself to the Pasha as the dervish escaped from the pirates. But his soldiers fired at the Pasha's army

~~But~~

long before the Schedule and Conrad's intended attack on the Pasha was not successful. He was wounded and was taken captive. Before his imprisonment Conrad rescued Gulnare, the chief slave in the Pasha's harem from impending death. This slave girl fell in love with Conrad and in gratitude for him begged of the Pasha for the postponement of his execution. Afterwards she killed the Pasha Seyd in his sleep with a dagger.

Gulnare escaped with Conrad and came to the Aegean Island. Conrad could not bear the shock of Medora who died by a false news of Conrad's death. Now Gulnare could not restore the meaning of life to Conrad who could not look at her so lovingly. Out of great disappointment he left the place never to return again.

4. Lara :

Conrad appeared in this Verse-tale in the guise of Lara and Gulnare as Kaled. These two lovers came to Spain and passed their days in a strange way. This pirate chief was recognised by his brethren and he was mortally wounded in a feud and he breathed his last in the arms of Kaled.

The story element of the Verse-tale is very slender. The interest lies not in the story but in the character portrayal of Lara who is the presentation of the poet himself.

5. The Siege of Corinth :

This Verse-tale was founded on the historical incident of the Siege of Corinth Fortress by the Turks in 1715. This Fortress was occupied by the Venetians and ruled by the Governor, Minotti. This

thrilling Siege was conducted by the Turkish Commander Alp who was the lover of the daughter of the Governor. His mission was to capture the Fortress as well as his lady-love. Minotti was surrounded by all sides and finding his precarious position fired the magazines and destroyed everything including himself. It was the most terrible scene of annihilation.

6. The Giaour : *

'The Giaour' is a long poem and the plot is very simple, though not easy to follow. A Christian, presumably a Greek, has managed, by some means of which we are not told, to scrape acquaintance with a young woman who belonged to the harem or was perhaps the favourite wife of a Moslem named Hassen. In the endeavour to escape with her Christian lover, Leila is recaptured and killed; in due course the Christian with some of his friends ambushes and kills Hassen. We subsequently discover that the story of this vendetta or part of it is being told by the Giaour himself to an elderly priest, by way of making his confession. It is a singular kind of confession, because the Giaour seems anything but penitent and makes quite clear that although he has sinned, it is not really by his own fault. He seems impelled rather by some motive, as the Ancient Mariner, than by any desire for absolution- which could hardly have been given; but the device has its use in providing a small complication to the story. It is not altogether easy to discover what happened. The beginning is a long apostrophe to the vanished glory of Greece, a theme which

* The Corsairs, the Giaours most of which possessed much Original excellence were a species of poetical novel in which incident, if not predominant over character, at least possessed a dangerous importance. (The Athenaeum 1843. P.583)

Byron could vary with great skill. The Giaour makes a dramatic entrance :

" Who thundering comes on blakest steed,
With slackened bit and hoof of speed ? "

and we are given a glimpse of him through a Moslem eye :

" Though young and pale, that sallow front
Is Scathed by fiery passion's brunt"

which is enough to tell us, that the Giaour is an interesting person, because he is Lord Byron himself, perhaps. Then there is a long passage about the desolation of Hassan's house, inhabited only by the spider, the bat, the owl, the wild dog and weeds ; we infer that the poet has skipped on to the conclusion of the tale and that we are to expect the Giaour to kill Hassan- which is of course what happens. Not Joseph Conard could be more round about. Then a bundle is privily dropped into the water, and we suspect it to be the body of Leila. Then follows a reflective passage meditating in succession on Beauty, the Mind and Remorse. Leila turns up again, alive, for a moment but this is another dislocation of the order of events. Then we witness the surprise of Hassan and his train- this may have been months or even years after Leila's death- by the Giaour and his banditti and there is no doubt that Hassan is killed :

" Fall'n Hassan lies- his unclosed eye
Yet lowering on his enemy"

Then follow the exequies for Hassan, evidently spoken by another Moslem. Now the Giaour reappears, nine years after, in a monastery, as we hear one of the monks answering an inquiry about the visitor's

identity. In what capacity the Giaour has attached himself to the monastery is not clear; the monks seem to have accepted him without investigation and his behaviour among them is very odd; but we are told that he has given the monastery a considerable sum of money for the privilege of staying there. The conclusion of the poem consists of the Giaour's confession to one of the monks. Why a Greek of that period should have been so oppressed with remorse for killing a Moslem in what he would have considered a fair fight or why Leila should have been guilty in leaving a husband or master to whom she was presumably united without her consent, are questions that we cannot answer.

There is nothing straightforward about telling of the simple tale; we are not told everything that we should like to know and the behaviour of the protagonists is sometimes as unaccountable as their motives and feelings are confused.

It is nothing that Byron developed the verse content considerably beyond Moore and Scott if we are to see his popularity as anything more than public caprice or the attraction of a cleverly exploited personality. Byron's Verse-tales represent a more mature stage than Scott's represent a more mature stage than Moore's. Moore's 'Lalla Rookh' is a mere sequence of tales joined together by a ponderous prose account of the circumstances of their narration. Scott perfected a straightforward story with the type of a plot which he was to employ in his novels. Byron combined exoticism with actuality and developed most effectively the use of suspense.

The versification of Byron is the ablest.

Characterisation :

Mooreman writes : " Byron offered a more searching disclosure of the human heart. * Byron in his Oriental tales construed a world which was at once romantic, swayed by love and remorse and in which there was found a greater, enlarged and intense breath of living which made the gorgeous east vibrant and dynamic. The characters range from the Mighty Pasha, the Turkish Governor, to the slave. We meet here the prince, the princess, the pirate, the soldier, the renegade, and the disguised page. The romantic voluptuous passion for the lovers who are star-crossed is violently truncated by the inevitable fate. As the lovers are vehement and tempestuous in their expression of passion, they run upon the risk of blind love and are themselves guillotined at the excess of sensuality. Revenge and wrath, clash and conflict, victory and defeat, became dominant in this Muslim world. All the prevailing rashness in utter disregard of the dire consequences was written large on the Muslim characters.

Readers are grateful to the poet for the creation of feminine beauties, his heroines-- Leila, Zuleika, Haidee who are the pride among the fair sex. The heroes like Salim and Hassan are the native children of the East.

" The Eastern heroines Leila,
Zuleika, Haidee are bright
Of Eastern beauties ;
And his Hassan and Selim are
True sons of the East."

* Cambridge History of English Literature (Vol. XII)

These lovers remain moral onslaughts upon humanity.

These tender romantic souls impelled by an impulse embody images of unrelieved chaos and waste. They tally with the Eastern fondness for glamour. These heroes are exalted with passion, ardent in their affection, inflexible in their determination, and obdurate in their revenge. The poet never allowed these love-tossed souls to collect the twigs of roses to deccrate their nuptial beds but in their haste and dismay the twigs and straws they collected left to be dried and dusty in themselves as they kissed the lips of death before their final fulfilment.

Byron acquainted the readers with Eastern pomp and grandeur ; its luxuries, its opulence and strong current of life flooding with vitality. The Pasha and his might, expressed in the boundless expansion of territory, had been felt by the world outside. We have suddenly been introduced into the harem of the Turks in the presence of Sultan. The Oriental love of flirtation and prodigality received an indulgent touch from the fancy of Byron who was prone to be indecent in the description of the dishevelled state of the female apartment at night. We are enchantingly attracted towards :

" Haidee's orange silk full
Trousers furled about the
Prettiest ankle in the world. "

Byron was always wakeful in escorting us into the realm of the East. We are taken into the fort of Corinth, on the bosom of the Aegean Sea with the pirates. Our sojourn in the Mulsim land is complete when we are struck dumb by the terrific war-cry of the Tartar, the Spahi and Turcoman shouting ' Alla-Hu'! . .

Byron remarked about his own stories based on Oriental themes:

" With regard to my story and stories in general, I should have been glad to have rendered my personages more perfect and amiable, if possible, inasmuch as, I have been sometimes criticised and considered no less responsible for their deeds and qualities than if all had been personal. Be it so- if I have deviated into the gloomy vanity of ' drawing from self' the pictures are probably like, since they are unfavourable; and it is not those who know me are undeceived and those who do not, I have little interest in undeceiving. I have no particular desire that any but my acquaintance should think the author better than the beings of his imagining; but I cannot help a little surprise and perhaps amusement, at some odd critical exceptions in the present instance, when I see several bards (far more deserving, I allow) in very reputable plight and quite exempted from all participation in the faults of those heroes who, nevertheless, might be found with little more morality than the Giaour and perhaps- but no- I must admit Childe Harold to be very repulsive personage and as to his identity, those who like it must give him whatever ' alias ' they please ." *

LANDOR : GEBIR

The first of the new Eastern Romances in English poetry appeared in the same year as the Lyrical Ballads (1798). A legend connected with the name of Gibraltar it portrays the conflict and the love between Gebir, the Prince of Spain and Charoba, Queen of Egypt. It was written by Clara Reeve. Landor made a poem of it in Gebir, and epic poem.

* Byron : letter to Moore, January 2, 1814

Gebir, an Iberian prince, invaded Egypt but his conquest was arrested by his love for its young queen Charoba. By the treachery of her nurse, Dalica, he was slain amid the marriage feast and the city that he was founding was destroyed by magic. Tamar, his shepherd brother, whose only ambition was to win the love of a sea-nymph, was carried away by her beyond the world of mortals.

It is a Semitic story with an Eastern background.

" The tale involves enchantments, a descent into hell and the death of the hero in a horrifying manner. The Latinate syntax, the heavily charged style and the allusive indirectness of the narrative make Gebir a burden to read entire, consecutively. Few pieces of comparable length gain more from selection; and the selections are usually such brief passages as the famous lines on the Sea-shell. The men and women of the story, for all the violence of the issues in which they are engaged, are not dynamic. " They are figures in low relief- figures, one may add, upon a stele, for about them there is a death-like stillness ". *

" Gebir in an Oriental tale, told with an artistic reserve that signalised his lack of sympathy with the prodigal exuberance of his great contemporaries! **

" Landor's Rose Aylmer lived for a time in Calcutta." ***

* Arthur Symonds: The Romantic movement in English Poetry (1909 P.179)

** Compton- Rickett : A History of English Literature P.349

*** R.Sencourt : India in English Literature Chp.IV., P.422

(Group- c)

PROSE WRITERS.1. Scott : The Surgeon's Daughter :

Sir Walter Scott had an interest in India which can be placed at par with that of a historical romancer. He was extremely fascinated with the Indian background, because ' that is the true place for a Scott to thrive in '. He might find " as much shooting and stabbing here as ever was in the wild Highlands." He found horrible rogues many as his mind fostered. He also might have met with that gallant caste of adventurers who would put down their consciences at the Cape of Good Hope as they went out to India and forgot to take them up again when they returned. Scott's imagination flared up by the great exploits which could be witnessed in India. " Before Europeans were numerous there, the most wonderful deeds were done by the least possible means that perhaps the annals of the world can afford." Indian history during the period of the East India Company affords much to kindle the imagination of Scott who loves history which supplies him with plenty of themes he wants. " In India each officer of a regiment becomes known to man by name, nay, the non-commissioned officers and privates acquire an individual share of interest. They are distinguished among the natives like the Spaniards among the Mexicans. They are like Homer's demigods among the warring mortals. Men like Clive Cailland influenced great events like Jove himself. The inferior officers are like Mars or Neptunes ; and the sergeants and corporals might well pass for demigods."

Then comes the thing of interest for Scott, the religions of India. Such a breeding ground of religions like India must have

fomented the romantic imagination of Scott. He enjoys with heartfelt interest the various religious costumes, the habits and the manners of the people of Hindustan-- " the patient Hindu, the warlike Rajputs, the haughty Moslemah, the savage and vindictive Malay- glorious and unbounded subjects ." *

Sir Walter Scott had a passionate attachment for the past of his country. He was a devoted singer of the soil and he was a worshipper of the earth. This attitude of Scott led him to the soil of India when she had been under the company's rule and Tipoo Sultan was on the throne of Mysore in the Deccan.

Scott had a genius for visualising the past. By dint of his artistic power he was successful in painting the Indian history of the south in ' The Surgeon's daughter '. His painting of the history has much of the romantic colouring and thus in the melodramatic story-telling factual history was often forgotten. In his fairy tale many things cropped up. Every palatial building, tower, minaret, mosque, barrack, the tunnel in between Seringapatam and Mysore, the nocturnal wilderness infested with wild animals, the brilliance, pomp and grandeur of the procession of Tippoo-instantly conjured up its old world associations.

The peculiar climatic condition of India transformed history into an enjoyable lengthy story. The Surgeon's daughter, Menie Gray's arrival in response to the call of her lover Richard Middlemas who betrayed her to Mrs. Montraville, the Moote Mohal or the Queen of Seba,

* Quotations from Preface to The Surgeon's Daughter.

her confinement under the charge of Moote Mohal, her deliverance by Hartley, another disappointed lover, Hyder Ali's disguise as a Fakir and his exertion of power for the liberation of Menie Gray from the clutches of Middlemas and Mrs. Montraville; Hartley's anxious moments and his earnest attempt to rescue the lady, his riding through the jungles and rough paths of the Deccan, the meeting of the Begum with Tippoo, the blaze of the procession through the bazars of Seringapatam; the lunatic faintings of Mrs. Manooda, wife of the Governor at Madras; Hartley's visiting the famous tomb of Razi; the chanting of Koran; the muslim religious customs; their greetings; the murder of Middlemas by an elephant- these and many other episodes had the exactness of reality. Every thing that happened at that time came to our eyes as if we witness the daily incidents around us.

The novelist with his knowledge of history in the present and of the past of his own country welded together the past and the present into a homogeneous whole. To him history of the world was a continuous process exhibiting events in their true colour without any climatic discrimination. India and Scotland in his historical conception had shown no spiritual differences.

The historical novel, 'The Surgeon's Daughter' depicted not the great epoch-making incidents but a little bit of that time dealing with the life, manners, customs and the life of the great personages like the English Governor at Madras, Hyder Ali disguised as Fakir, Tippoo's love-advances towards the Begum and the "Planting of a lily from Firingistan within the recesses of the secret garden of his (Tippoo's) pleasures".

Scott extended his humanitarian sympathy to the lowly, down-trodden who walked before our eyes as human beings, and the gorgeous personages, kings and queens were lost in their brilliant dresses and pageantry. The Surgeon's daughter is a melodramatic novel with the picturesque presentation of setting which caught the local colour of actuality.

Indian Characters :

Scott in his Surgeon's Daughter portrays a host of Indian characters. These characters are mostly taken from Indian history. Historical personages come up with their gorgeous pomp and splendour. The lowly characters are human. Some of them are typical Indians and others have no special stamp of character in them. They can be placed in any clime. Scott had "mingled the real with the ideal human type against a highly romantic background." - Writes Dr. Bhupal Singh. * He continues, "It was due to Scott's unfamiliarity with India and Indians." Scott perhaps knew the president of the Council at Madras, an able and active but unconscientious man, who carried mysterious intrigues with the natives. He also knew the beautiful adventuress, the Begum Montraville who had been known as the Queen of Seba. It is certain that he did not know any Indian except Barak-el-Hadij who is slightly drawn. Dr. Singh writes- "Scott's imagination can help him to conjure up Indian scenes but not Indian characters."

Hyder Ali, the most formidable foe of the English in the Deccan has been delineated by the novelist as a Fakir devoted to the services of Almighty. His royal glamour, his undisputed commanding authority, his courage, his shrewdness as a politician of a grand order, as a

* A Survey of Anglo-Indian Fiction. P.264

general versed in the tactics of terrible warfare, as a hero coming out with flying colours from many a devastating battle with the English are absent here. He abdicated the throne in favour of his young son Tippoo and he became a muslim monk relinquishing royal affairs. Scott has put emphasis on the sense of justice of Hyder Ali who, in response to the call of Hartley who was very anxious to save the chastity of Menie Gray and who made an appeal to his Highness, broke forth from his state of disguise and demanded the unequivocal surrender of the firingi woman to him. Apart from this single gesture, Hyder Ali remained unrecognisable as the able ruler and the bulwark against the English in the Deccan. His solitary appearance on the stage does not throw much light on his character as a man of action and able administration. Dr. Singh writes- "Hyder Ali is represented as just by perhaps political considerations, but by temperament his blood is as unruly as ever beat under a black skin." In his life time he struck terror into the hearts of the English. He was not favourably disposed of by the English historians. He had been painted as the most unscrupulous ruler devoid of any sense of justice. Scott might have painted the character of Hyder Ali from his own imagination which preserves his historical name only, and nothing else. Scott was keen to show Hyder Ali as the most resigned man who by way of compensation for his rash deeds with the English evoked a sense of pity from the Britishers. 'Hakim', He says, addressing the faithful Hartley, 'Thou shalt return with the Feringi Woman and with gold to compensate her injuries- Do thou say to thy nation, Hyder Ali acts justly.'

We lose that chivalrous son of the soil in the portrayal of his character.

Tippoo, the son of Hyder Ali and the successor to the throne of Mysore, whom we meet in the novel is not the exalted personality of Indian history. He is rather the imaginative portraiture of the novelist. His policy towards the English was practical and unmistakable. " He, like his father, understood that Great Britain rather than any native power was the enemy and he never leagued himself with her (Great Britain) against his neighbours." * History says--

" He was an untiring general, a brave soldier, autocratic in his administration". ** The prince appears before us as a romantic lover, going in a procession through the streets of Seringapatam in the midst of splendour and pageantry. It is his journey taken with a view to meeting his love, the Begum Montraville or the Queen of Seba. We see Tippoo steeped in the romantic colour of love, breathing in an atmosphere of dreams, beauty and opulence, diving deep in the ocean of luxury and lust, not a king swayed by royal duties and cares. Tippoo was adolescent in his look, behaviour and speech. Tippoo's hankering for Menic Gray speaks of his typical Muslim lust for love and the flesh. He wants to plant this foreign rose in the recess of his pleasure garden. His league with Middlemas and Mrs. Montraville showed his leanings towards juvenile delinquency. He was rather haughty and quick-tempered as a muslim youth. When Hyder Ali in the guise of a Fakir remonstrated with Tippoo for his intrigue against Miss Gray, Tippoo's angry outburst was heard. He ordered to whip the Fakir black and blue but Hyder's dramatic appearance put a wet blanket

* (Roberts : Indian History, P.201) ** ibid. P.203

on the blazing anger of the young Prince. Thus Tippoo came straight from history but in portraying his character Scott transformed him into a dreamy youth neglecting his care for royal duties.

A true study of Tippoo's character has been expressed in the remarks of Richard Middlemas, the Villain of the novel :

" Tippoo is young ", answered Middlemas, " and to the temptations of the passions is what a lily on the surface of the lake is to the childhood- will risk life to reach it, though when obtained it is of little value. Tippoo has the cunning of his father and his military talents but he lacks his cautious wisdom".

Scott writes of Paupiah : " He is known as a master counsellor of dark projects, as an Oriental Machiaeval, whose premature wrinkles were the result of many an intrigue, in which the existence of the poor, the happiness of the rich, the honour of men and the chastity of women, had been sacrificed without scruple, to attain some private or political advantage ."

Beautiful Scene :

Beautiful scenes of India have been very fancifully painted by the romantic imagination of Scott. The sweetness of the Sylvan beauty with its charm and pleasing perfume and resounding notes of Nightingale has got the master touch of a great artist. The whole of the woodland scenery reveals itself before our vision. Scott describes a typical Indian scene. " Hartley entered without further opposition and was now in a grove of mango-trees, through which an infant moon was twinkling faintly amid the murmur of waters, the sweet song of the Nightingale and the odours of the rose, yellow jasmine, orange and citron flowers and Persian narcissus. Huge domes and arches

which were seen imperfectly in the quivering light, seemed to intimate the neighbourhood of some sacred edifice where the Fakir had doubtless taken up his residence." This is one of the pleasant scenes Scott has painted. In this we may breathe the sweet fragrance of rose, Jasmine, citron flowers ; the infant moon shining faintly amid the murmur of water is tenderly charming. The song of the Nightingale creates a romantic woodland atmosphere. This type of amorous nocturnal scene steeped in dimly moon light, convinces us of the novelist's power of visualising the Indian country side.

Dreadful scene :

Then Scott gives us Indian scenes which are fascinating, strange and terrible. There are awe-inspiring scenes where also Scott is equally powerful. The inaccessible jungles infested with carnivorous animals, especially the much reputed tigers, have been painted also with equal vigour and detail. We shudder in the midst of these scenes. The blood-curdling effect of the description proves without doubt the novelist's great artistry in making the scenes so horribly exciting. The Romanticist in the novelist reveals himself once again with his full splendour of imagination and a freshness and vigour. When Hartley took to a long and perilous journey from Madras to Mysore Scott describes- " It was a journey which was not prosecuted without much fatigue and considerable danger, as they had to traverse a country frequently exposed to all the evils of war, more specially when they approached the Ghauts (hills) those tremendous mountain-passes which descend from the table-land of Mysore and through which the mighty streams that arise in the centre of the Indian peninsula find their way to the ocean."

"The sun had set and the party reached the foot of one of these perilous passes up which lay the road to Seringapatam. A narrow path which in summer resembled an empty water-course, winding upwards among immense rocks and precipices, was at one time completely overshadowed by dark groves of teak-trees and at another found its way beside impenetrable jungles, the habitation of jackals and tigers.

"..... It was the dark night and the forest path was more horrible. Hartley had, therefore, no recourse save to keep his eyes steadily fixed on the lighted match of the sowar. The Dowrah conscious of the lighted match and loaded gun behind him, hollowed from time to time to show that he was on duty and to accelerate the march of the travellers. His cries were answered by an occasional ejaculation of *Ulla* from the black soldiers who closed the rear and who were meditating on former adventures, the plundering of a *Kaffila* (party of travelling merchants) or some exploits or perhaps reflecting that a tiger, in neighbouring jungle, might be watching patiently for the last of the party, in order to spring upon him according to his usual practice.

..... The pass opened upon a boundless extent of jungle with a single high mud fort rising through the midst of it. Upon this plain rapine and war had suspended the labours of industry and the rich vegetation of the soil had in a few years converted a fertile champaign country into an almost impenetrable thicket. Accordingly, the banks of a small mullah or brook were covered with the footmarks of tigers and other animals of prey".

Next the novelist describes the most chivalric story of Sadhu Singh. An unrequited lover went on meditation upon God and turned into an Indian monk. Against the perilous jungle scene, where a man might be a prey to a tiger at any time, the very posture of Sadhu Singh invokes our romantic curiosity. He appeared not to observe the approach of the strangers who observed that a tiger's skull and bones lay beside him, with a sabre almost consumed by rust. This description of Sadhu Singh as a monk is realistic and vivid and tallies with the dreadful scene.

DE QUINCEY
DE QUINCEY :

2.

De Quincey wrote* "The Malay has been a fearful enemy for months. I have been every night, through his means, transported into Asiatic Scenes". As Keats on the viewless wings of Poesy came into the romantic beechen green where the Nightingale lived, De Quincey carried the readers into the innermost recesses of his subconscious mind where his opium dreams in all their terrible magnificence held sway. De Quincey very prominently revealed himself as a writer of a class with whom it is the unsubstantial substance, not the authentic records of history or geography, that is of the primary importance. "No man can pretend that the wild, barbarous and capricious superstitions of Africa or of savage tribes elsewhere, affect him in the way that he is affected by the ancient, monumental, cruel and elaborate religions of Indostan". The writer never pronounced any law regarding man's

* Confessions of an English Opium Eater, P-95, May, 1818.

sublime relation with gods in the Eastern Countries, rather like an amateur metaphysician he pronounced a sceptical view about the Asiatic peoples' religion burdened with barbaric and inhuman practices. De Quincy^e crowded all his opinions about the religion of 'Indostan' into the pigeon-hole of the contemporary notion of it. He gave vent to his unfortunate feelings for Eastern religion. An Avowed believer in the intuitive, he wanted to go to the shadowy domain of unsubstantiality. De Quincey's interest in the violent practices and horror involved in the execution of the barbaric rituals in religion was perhaps more likely due to his own awe-stricken introspective nature which was for ever turning to the secret springs of human actions. The writer dwelt on the evil practices of the Hindu religion and, expressing his irrational opinions. He could prove himself no better than a writer launching on a boyish overflowing curiosity leading to waste of energy and exaggeration.

"Even Englishmen, though not bred in any knowledge of such institutions, cannot but shudder at the mystic sublimity of castes that have flowed apart and refused to mix, through such immemorial tracts of time". The Writer's historical speculation and research on the caste-based society of the Hindus are heavily and unwarrantably facetous permitting the intrusion of ill-considered humour, bending on sarcasm.

"In China and the rest of Southern Asia, I am terrified by the modes of life, by the manners and the barrier of utter abhorrence and want of sympathy". De Quincey drew upon the habit and manners of backward living and the ebb and flow of culture of the Chinese as well

as of the vast empires also in which the enormous population of Asia has always been cast. His subject-matter was a backward-looking gesture towards the dim recesses of the past and into scarcely known people and their ways of life. It showed his sociological pedantry.

" He (the reader) can comprehend the unimaginable horror which these dreams of Oriental imagery and mythological tortures impressed upon me". "..... I ran into pagodas and was fixed, for centuries, at the summit or secret rooms. I was the idol; I was the priest; I was worshipped; I was sacrificed. I fled from the wrath of Brahma through all the forests of Asia; Vishnu hated me; Seeva laid in wait for me". De Quincey in his dream journey entered into the complicated mythological kingdom of the Hindus. The writer's dark and opium-drugged brooding mind was awakened by an encounter with the Almighty triad, Brahma, Vishnu and Seeva, of the Hindu mythology. His captivity in the pagodas for centuries and his hiding himself as an idol being worshipped and as the priest worshipping the idol and then led as an heifer for sacrifice, revealed very nakedly the writer's loose disjointed utterances of a diseased brain. There was, of course, ~~no~~ true sincerity of the poetic vision of the majestic sublimity of the Hindu Mythology and no amount of superficial pedantry, skill and craft in description could cure that original deficiency. Here De Quinceyism, being curiously reminiscent of Radcliffe, was reduced to creating a supra-terrestrial sensation. He lacked the reverential or revealing grasp on the mythology of the Hindus. He revealed neither the heights

nor the depths. Pagodas, idol, priest, ~~priest~~, worshipping, sacrifice bubbled forth in his dazed and maimed brain like the murmurings of one in a delirium and the wrath of Brahma, the hate of Vishnu and Seeva's lying in wait transported us into a melodramatic world of nonsense staging. De Quincey was liable to a besetting note of artificiality. It was very discreditable for De Quincey to travel with a narcotized brain into the 'realm of gods' of Hindu Mythology and perhaps his dreamy-mind never helped him to take a large stride into the domain of celestial godheads. So we saw him wandering into a morass of irrelevancies. The writer's^s dwellings on the Hindu Mythology were unsuccessful in achieving that ever-challenging power of erecting a literary solid monument.

"Under the connecting feeling of tropical heat and vertical sun-lights, I brought together all creatures, birds, beasts, reptiles, all trees and plants, usages and appearances, that are found in all tropical regions, and assembled them together in China or Indostan". "I was stared at, hooted at, grinned at, chattered at, by monkeys, by paroquets, by cochatos". "But here the main agents were ugly birds, or snakes or crocodiles; especially the last. The cursed, crocodile became to me the object of more horror than all the rest. I was compelled to live with him..... the abominable head of the crocodile to looked out at me, multiplied into a thousand repetitions and I stood loathing and fascinated". De Quincey made the world of beasts and birds of the tropical country instinct with life. The Very

scorching heat of the tropical sun and the very genius of the jungle life with its innumerable chatters and chirpings and with its monkeys, snakes and crocodiles remain linger^{ing} long in our memory. He appealed to the readers' wonderment and unsatiable curiosity by painting a vast perspective of the world of beasts till we grow dizzy in the contemplations. The real tropical kingdom of beasts, birds and reptiles is here all right. We are on solid ground; but in some way it seems to be mainly as a starting-off place; it is as though the real world can suddenly become either the country of nightmare or fairyland and we realise on reading this opium-affected description that nightmare and fairyland have common frontiers and merge each into the other. De Quincey at his most characteristic moods painted the life which was not merely heightened and exaggerated, but fantastic. As a whole, his picture is not like the tropical animal life that readers are familiar with. The world De Quincey endeavoured to represent before his readers was a world dreamt during his opium-drugged drowsings.

"Instantly I woke; it was broad noon and the children were standing hand in hand at my bed-side; came to show me their coloured shoes or new frocks or to let me see them dressed for going out". This scrap of life of the children from the Oriental land may have been drawn from life without much alteration but none of them resemble the children known there. It is not satisfactory to suppose that they are the parodies of life but they are not even recognisable. These children all have life of their own, though they are not like anything in ordinary experience. They are nonetheless new creations. Perhaps he saw

with a transfiguring eye that worked some changes in them at the very moment of their perception.

"I was buried for a thousand years, in stone coffins, with mummies and sphinxes in narrow chambers at the heart of eternal pyramids. I was kissed with cancerous kisses by crocodiles; and laid confused with all unutterable slimy things, amongst reeds and Nilotic mud". De Quincey's dream journey in Egypt acquaints us with the actualities of the region. The pyramids, the sphinxes, mummies and crocodiles vividly come before our vision. It is the most sustained piece of imaginative description credited with ~~merit of~~ a detail visualisation. De Quincey's love for the charnel-house of Egypt, the lurid scene of the crocodiles with their 'cancerous kisses', the torrid fierceness of the slimy things in the tropical region in the 'Nilotic mud' and reeds, the fury of the scorching heat of the blazing tropical sun present to us the utmost physical and spiritual horror with an alluring beauty. The passage offers the uncommon emotions which transport us by an awful power of sight to an unknown land of the pyramids and stone coffins where the limits of reality fling an unsurpassable barrier. It is tempting to utter that the mummies, sphinxes and pyramids have their outline as clear as if we see them through the sunshine of the streets of the Oriental land of our daily acquaintance.

De Quincey in his opium drowsed dream travelled from the land of the pyramids to the enchanting land of China where even the feet of

the Tables of sofa at once became enlivened. The Oriental landscape with its tropical wilderness, the blazing heat of the sun, crocodiles, snakes, birds and beasts, the manners and behaviours of the people, the superstitious religions for the worshipping of countless deities with inhuman uncivilized rituals - all have been touched with meticulous detail.

The atmosphere we breathe is Oriental, the life portrayed is Oriental, the panoramic view painted is Oriental. De Quincy is here in all respects a scholar. His opium habit was to pour brain into all sides of presentation of this article. He resembled rather a school which is satisfied in contemplating gorgeous draperies without caring to interpret the meaning behind those ornamentations. He thus became prolix from the fervency of his mind. He resorted to a rambling thought which reflected in his style, making him utterly incapable of concentration.

3. LAMB :

Charles Lamb had been a clerk of repute in the office of the Honourable East India Company's directors who pensioned him on a handsome annuity. He was known as Elia. It was his privilege to know many incidents about India through the officers coming over to England or the official transactions.

His Essays of Elia made many references to China. Thus he went beyond India to the farthest part of the Eastern World. Lamb's dissertation upon Roast Pig - is a funny story of a Chinese Mandarin and his son.

In his essay Old China Lamb imagined a young and courtly Mandarin, handing tea to a lady from a salver, a lady 'stepping into a little fairy boat, with a dainty mincing foot', and saw horses, trees, pagodas, a cow and rabbit through the lucid atmosphere of fine Cathay.

4. HAZLITT:

He wrote an essay, Indian Jugglers - a company still very popular with the Englishmen.

SETTING:

Every individual literary work, be it a fiction or a drama or even the slenderest poem, is embellished with a sound and suitable setting against which the inspiration of the author finds its full play.

The poets of the Romantic era resorting to the themes of the Orient appropriated the entire gamut of the Eastern hemisphere as the background of their imaginative scribbling.

In its humblest sense the setting signifies the background of a literary enterprise in relation to its time and place of action. In this connection the milieu of creation in its entirety may be apprehended - enticing within its fold the manners, customs, the ways of life as well as the sylvan loveliness or pictorial environment.

Specialisation was the sterling mark of distinction of the Romanticists making the Eastern subjects the nests of their poetic incubation. Their literary achievements, captioned Orientals, comprised the Eastern life of their own time, prior to it, and after. Though a vast sheet of canvas is discernible, yet, for the most part, the Oriental life is rather delineated in sections, each work concerning itself chiefly with one or two aspects of the great social comedy. The mythopoeic tales, suffering from bondage, racial conflict, religious fanaticism, superstitious social rituals, and uneventful life of the Orientals, were fond harvests the Romanticists gleaned from the East and treasured in their literary granary. Subdivision follows topographical lines, as in many poems of

different localities and of local types of descriptions: Shelley's Indian Caucasus, Moore's Delhi-Lahore-Kashmere valley, Keats's Gangetic planes, Scott's Deccan. Frequently, of course, the local types of manners, happenings, aspirations and peculiar ways of life are presented amid their natural surroundings. As for the historical themes of the poets, they aim at painting a more or less detailed picture of the varied features of the life of a particular time. Sometimes the historical setting has the basis on the permanent facts of knowledge. Scott utilised in the 'Surgeon's Daughter' the setting of the struggle of Hyder Ali and his worthy son Tippoo with the imperialist British, and have a laborious study not only of the Muslim life but also of the peculiar political movements among the Muslim and the Marathas and the struggle between lust for love and longing for freedom. At times, the permanent fact of history or spiritualism was so bound up with the imaginary or profane that the setting fails to become an essential element in the human drama itself. This is seen in 'Lalla Rookh' by Moore and in 'The Curse of Kehama' by Southey. It will, therefore, be well to observe the inherent relation between the theme and the setting and the extent to which the latter is essential to the former. In whatever way the setting may be treated, the interest of an historical novel ^{will} always inhere in part for this in one sense is the very justification of its existence in its vivid reproduction of the life of a by-gone age. It is the business of the poets dealing with the historical themes to bring creative imagination to bear upon the dry facts of the annalist and the antiquarian and out of a mass of scattered material gleaned from a variety of sources, to evolve a picture having the fulness and unity of a work of art.

The material setting of the Romantic poets needs little to be said. Every reader will note for himself the difference between poets who pay scant attention to their scenes and those who especially delight in minute descriptions of the streets, palatial mansions and interiors.

In the examination of a poet's use of nature, the first concern will be with his power as a landscape painter. The poet may treat the natural background and accessories of his thoughts in various ways. He may introduce the natural scenes for the purpose of picture-squeness only, or he may associate nature directly with his thought either through contrast or through sympathy. The effect of contrast, of course, depends upon the sense of nature's ironical indifference to human joys and sorrows. In the sympathetic use of natural background, the setting often becomes almost symbolical.

Shelley should be held responsible for adopting India's natural, political and philosophical settings for placing his Romantic inspirations. Keats was fond of taking hedonistic excursions into the celestial loveliness of Nature of India.

SOUTHEY: The Curse of Kehama:

Southey's conception of 'The Curse of Kehama' was moulded to produce a poem on Hindu Mythology. In the poem the poet undertook a tremendous, almost superhuman, task of compiling the various mythological elements in Hindu religion in epic dimensions.

1. Canvas:

Southey's Hindu mythological epic was conceived on a vast and extensive scale. The whole system of the mythological world, the infinite space upto the abode of Lord Seeva in Kailash

and Sumeru, heaven, earth and subterranean realm entered into the scheme of this poem. In this lengthy poem, with heaven above and hell beneath, Southey described the conflict between the mighty Kehama and the minion of the gods, Ladurlad, who was the slayer of the king's son, Arvalan. By the flight of his extravagant imagination, the poet so chaotically conglomerates gigantic and unmanagable material that we are disappointed with the petty dimension of the poet's thought as compared to the sublime quality of the Hindu mythology and the mighty power of the gods.

2. Earth Setting:

On the bosom of the earth, the mortal crowding was absent and this earth, the cradle of human beings, lacked human interest. The theme and the plan of the poem left little room for the display of human affection and an acute observation of man and woman, Southey might have made it a necessary condition for the delineation of the deities that a deep interest in human beings should not be shown in the composition of his Hindu mythology.

3. The setting of pomp and grandeur :

We witness pomp and grandeur in connection with the royal funeral of Arvalan. The kingly expression of sorrow was so colourful and gorgeous that it was transformed into a carnival for indulging in a luxury of lamentation. His poetry was the careless exuberance of Oriental opulence. The poet's business was to engage the fancy and to interest the attention by the colourful images. The various and the incredible were the chief sources of delight. Hence we find Southey ransacking the regions of Romance and fiction to find the proper decoration and furniture of his fairy structure. but a

4. Oriental nature setting:

In 'The Curse of Kehama', Southey's eye for the appreciation of Oriental natural beauty is evident. Lacking the intensity of Wordsworth, the receptivity of Keats, and the breadth and vigour of imagination of Byron, Southey revealed himself tolerably agreeable in his love of nature of the Eastern countries. He never described with incisive power the majestic scenes like those of Kailash or Sumeru or the abode of Casyapa towering above the celestial, panoramic beauty of heaven. He entered as a helpless sojourner into that mystic communion with nature wherein the infinite space, the lofty mountains, the boundless heavens are never felt to be a part of himself and he of them. Southey sought the help of nature in order to escape from the clumsiness of the incidents. The poet fearfully stepped into the regions of majestic mountains and the inaccessible abode of Seeva and Casyapa when the hum of the events of the world was a torture to him.

He loved nature, but he was happy perhaps when he was to depict stray pictures of nature. The sunset scene, the flying of a flamingo, the description of the banyan tree and the lotus flower, were to echo the poet's sentiment for the scenic beauty and idyllic landscape of the Oriental lands.

5. Abode of the deities:

The incident of the story changes its venue from the earth to heaven. Southey undertook to present, not the world of human experience but a supernatural world, peopled with supernatural beings, gods and angles. Even for a brief interval of time the readers did not

peep into the splendidly drawn gorgeous pictures of the deities. They miss the form and colour, the splendid heavenly landscape and elegantly decorated massive columns, domes and palaces in Paradise. The name 'swarga' at once sounded like an empty word signifying nothing. The place of eternal beauty, light, and peace never crystallised before the eyes of the readers. The 'Swarga' remained an ideal world, quite as much as the world of the Arabian Nights or the world of the chivalrous romance.

6. Outer world:

Southey endeavoured to delineate the outer world, Kailash, the abode of Seeva. He also ventured to draw an outline of Sumeru, but we cannot expect any kind of vividness or definiteness in these pictures. The lands of eternal silvery snow, with their awe-inspiring majestic sublimity did not come up in the tale before the idealised sentiment of the Hindus. The poet might have expected a readjustment of the reader's mode of apprehension. Perhaps Southey wanted to put emphasis on the inaudible sound of the sphere unbounded by directions. It might be that the projection of the story to these regions in the infinite space was for the purpose of adding space to it, thus gaining the dimensional aspect.

7. Inferno:

Southey's inferno lost its formidable shape, as he could not paint the incomprehensible horror of the most harrowing and heinous hell tortures inflicted on the damned souls by the ghostly-looking fiends with cruel inhumanities. It never revealed itself as the light-excluding dungeon where there was the eternal gnashing of

teeth of the gigantic demons for the execution of punishment. Readers might have vainly expected to behold in the hell the Slough of Despondency, containing in one of its crater-holes, the fires of Sodom. Southey in his description of hell was not exalted with an apocalyptic vision of the horrible inferno. This subterranean world was pock-marked like a body of foulest disease in 'The Curse of Kehama'.

8. Setting of battle:

As the poet's scheme led him to deal with deities and wars in Paradise, he should make them react on one another in the mind of the readers. Southey did not describe heaven and the raging battle between the gods and the wrahhful Kehama who was lifted up to heaven with the majesty of an invincible warrior. The readers did not see the malignant light flashed from the sharp and brilliant weapons or the ragged rims of thunder hurled by the Almighty Indra nor did they witness a terrible holocaust turning Paradise into a veritable hell where the belligerent soldiers bodily entered, suffering unspeakable agony of death. The readers failed to hear the sky-rending clamorous war cry made by the warriors and the tremendous metallic jingle of the weapons. Not a line of description was there to show as to how, with a dare-devilry that far surpassed even the description of the fiends of hell, ever-revengeful Kehama killed enemies, nor did the battle-field look like a violent ocean where innumerable massacred bodies came suadding along the level sand.

Moore: Lalla Rookh:

The setting for the Eastern romance has an extraordinary brilliance of fireworks, an unforgettable description of woodland inaccessible forests, sky-kissing peaks, and magnificent valleys.

1. Historical Setting:

The historical setting in the romance hangs like oversweetness perfuming the episodic march of the story. Moore took the matrimonial incident of the Mughal emperor Aurangzeb's daughter, Lalla Rookh who had been betrothed to the Bucharian Prince, Moore transmuted history into a romantic tale by stealing a tinge of a legend of a far-off time. He grew feeble in power to grasp the ancient historical personages and to re-create them into symbols of destiny-makers of millions. Aurangzeb, Abdalla, Zingis, Jahan Gure, Nourmohal bubbled up on the vast bosom of the romance with the affectation of mediaevalism.

2. Geographical Setting:

Moore had been at pains to work out the entire geographical panorama of northern India, comprising Delhi, the most pompous and gorgeous city and capital of the mighty Mughals on the sweetly flowing Jumna, Lahore, the enlightened and architecturally brocaded city, Kashmere, the paradise on earth, and the countries beyond it, historically glorious and strongholds of Muslim administration.

The light and flame of Moore's reflective vision brought into the arena of the romance jostling imagery and the crowding of strong colourful idyllic pictures. The whole background of the 'Lalla Rookh' was turned into a sparkling surface of gold-dust. Moore achieved his

renown by painting the scenic beauty of the valley of Kashmere. The imaginative faculty of mortals could hardly describe its heavenly splendour.

Lalla Rookh, accompanied by her bridal procession, reached the paradise on earth. In Kashmere, the valley of Hussun Abdaul was rich in the beneficial effect of the sequestered spot. It was adorned with bushy hills which were hued with greenish pigment. Elegantly tinged loose clouds casting their shadows on the mirror-like water of the lakes floated about throughout the summer days. This lovely valley had a soothing effect upon the princess. "All the young attendants ran wild among the gardens and bounded through the meadows lightly as young roses over the romantic plains....." Moore's depiction of the natural surrounding was of a kind which would hardly be worth doing more than once, but done once and with such mastery, it took its place and compelled our admiration. "It was night when they (Lalla Rookh and her party) approached the city and for the last two days they passed under arches, festooned with only those rarest roses from which the Attar Gul, more precious than gold, is distilled and illuminated in rich and fanciful forms with lanterns of the triple-coloured tortoise shell of Pegu. Sometimes from a dark wood by the side of the road, a display of fire-works would break out so sudden and so brilliant....." Moore possessed an almost feminine sympathy for the tender delicacies of the Indian scenic loveliness.

3. Social Setting:

So far as the social setting is concerned, Moore had no close and revealing grasp on Indian life. His romance moved far remote

from the familiar and the homely life of the Indians. +Such a starved ~~life-~~ depiction was inevitable, though Moore lavished inexhaustibly image on radiant image, beauty on dazzling beauty. So the Indian life with its vereigated customs, manners and peculiar rituals of religion and modes of profane living is hardly displayed. The more we look at and our eyes get accustomed to the new kind of pageantry, the more loveliness and light we find in it, but there is not that immediate seizing and taking of the Indian mind. Moore's imagination constantly takes him upward and cannot breathe in an earthly atmosphere.

4. Setting of Pomp and Grandeur :

The poet moved with ease in the realms of Muslim love of Pomp and grandeur, especially in Oriental opulence. He was successful in restoring the awakening breath of life to the magnificence of the East. The leisurely march of the unprecedented bridal party of the Mughal Priencess was depicted by the poet who indulged in the luxuriance of poetic fancy. Thus the succession of events or the harmonising aesthetic colour or the simple central theme got drowned in the gorgeous descriptions of the pageantry.

The most richly robed and decorated cavalcade was on the March. The journey halted for encampment at Lahore. The city at once wore an enchanting look. There was no end to its preparation to accord a grand ovation to Her Highness, Lalla Rookh. Domes and spires were wounderfully illuminated with colourful lights and candles; arches were bedecked with flowers, flags and festoons; fire-works shot up into the dark sky displaying bewitching feats of light and sparks.

Brilliant displays of life and pageantry among the palaces and domes and gilded minarets of Lahore made the city altogether like a place of enchantment. Farista's description is quoted by the poet. Moore himself wrote, "The rajas and omras in her train rode in splendid cavalcade through the city and distributed the most costly presents among the crowd". Thus the royal procession wore a curious picturesqueness.

It is undeniable that Moore excelled in presenting festive gorgeous pictures in which the lyrical cry and the epical grandeur were blended. Moreover it is admitted that Moore constructed scenes more than evoked the spirit of them, made more imagery than he threw life into them; he thus sculptured them from outside more than he created them from within.

Scott : The Surgeon's Daughter

Historical Background :

Scott took for the subject matter of his novel "The Surgeon's Daughter" the early history of the British, rising to power in Southern India in the latter half of the eighteenth century. The period between 1756 and 1761 saw the transformation of the East India Company into a territorial power in India. The time was favourable for the English. India was then a mass of conflicting states not subject to any controlling power. The Mughal Emperor had shrunk into an insignificant figure-head, quite powerless to direct the course of events. The Marathas were trying to step into the place of the Mughals and as a matter of fact they were the most formidable power on the eve of the British conquests. Their most determined enemies were the Afghans who

under Ahmad Shah Abdali dealt a shattering blow at their power on the fateful field at Panipat in 1761. It was this battle which changed the face of India by destroying any chance of Indian Unity at that time. It completely shattered the Maratha Unity and thus paved the way for the rise of the English. The English supremacy is generally dated from the battle of Plassey (1757) but it should be noted that Plassey was a mere skirmish compared to Panipat. Neither Wandiwash (1761) nor Plassey would have ensured British supremacy if the Marathas had come off successful at Panipat. The year 1761 marked an important epoch in the history of India. It saw the destruction of the Maratha power and the complete ruin of the French hopes at Wandiwash. The same year saw the rise of Hydar Ali to a position of supremacy in Mysore. The first two events were favourable to the English but Hydar proved a serious menace to their position in the South.

Tippoo Sultan ascended the throne of Mysore, and he was the worthy son of his worthy father Hydar Ali. He, like his father understood that Great Britain rather than any native power was the enemy and he never leagued himself with the foreign power against his neighbours. He took part in the Second Mysore War and defeated Braithwaite ; continued the war after Hydar's death and made the Treaty of Mangalore, 1784. In the Third Mysore war he was defeated and compelled to cede half of his dominion to the British by the Treaty of Seringapatam. In the Fourth Mysore war he was defeated and killed in 1799.

" Scott himself writes- " Our story took place at a period when the Directors of the East India Company, with that hardy and persevering policy which has raised to such a height the British Empire in the East, had determined to send a large reinforcement of European troops, to the support of their power in India, then threatened by the kingdom of Mysore of which the celebrated Hyder Ali had usurped the Government, after dethroning his master. Considerable difficulty was found in obtaining recruits for that service. Those who might have been otherwise disposed to be soldiers were afraid of the climate and of the species of banishment which the engagement implied; and doubted also how far the engagement of the company might be faithfully observed towards them, when they were removed from the protection of the British laws. For these and other reasons the military service of the king was preferred and that of the company could only procure the worst recruits, although their zealous agents scrupled not to employ the worst means. Indeed the practice of kidnapping or crimping, as it is technically called, was at that time general, whether for the colonies or even for the king's troops and as the agents employed in such transactions must be ^{of} course entirely unscrupulous.

" The principal depot of the troops assembled by these means was in the Isle of Wight, where the season proving unhealthy and the men themselves being many of them of a bad habit of body, a fever of a malignant character broke out

amongst them. Mr. Seetencooper, himself an old and experienced crimp and kidnapper, had obtained the superintendence in the military hospital. Irregularities began to take place also among the soldiers who remained healthy and the necessity of subjecting them to some discipline before they sailed was so evident that several officers of the company's naval service expressed their belief that otherwise there would be dangerous mutinies on the passage.

" To enforce the discipline of their soldiers, the Court committed full power to one of their own body, General Witherington."

This type of history of the long forgotten days was faithfully depicted by Scott and he took pains to bring before us a correct picture of the contemporary situation and condition of the company rule, its recruitment of clerks and soldiers, the rivalry of the native states with the British Government. As far as his knowledge of Indian history helped him, he did his business as a historical novelist well.

" The Surgeon's Daughter" shows Scott's power of visualising the past and mingling fact and fiction. His novel is romantically sweet and fascinating, but historically it is factual and solid. It is an admixture of history and romance. Scott had that magic power in him by which he was successful in blending the East with the West.

Chapter- III

SHELLEY : LOCUS DRAMATICUS OF PROMETHEUS UNBOUND.

In Prometheus Unbound, in Act II, Sc.I, we have a fine stage direction :

" Morning- A lovely vale in the Indian Caucasus. Asia alone." The whole action of the poetic drama has been performed on the dizzy height of the Indian Caucasus. Shelley had a natural fondness for this particular place. Asia Minor, Hindu Kush, the vale of Kashmere, and particularly the Indian Caucasus have been associated with the beginning of humanity. In the Sensitive Plant " Intellectual Beauty" is incarnate as a power in this sweet place.

" An Eve in this Eden". (Part II, line 2)

The place " Undefined Paradise " is localised twice as 'Indian'. The Golden Age has passed from the physical earth, and now must be reborn in our human spirits and in Shelley's view has been associated with the birth of humanity.

In several of his poems, it is found that Shelley must have grown a staunch affinity with the remotest region of the world which is known as the Indian Caucasus. The precise location for staging the drama in India seems more than lyrical. The poet had derived both the specific data and inspiring speculations by his conventional idea that the Indian Caucasus is not only man's ancestral home but the vast range of mountains towering perhaps higher than any other in the world, and the water-shed of all the major rivers of Asia. The stupendous height of the mountains of this place, the magnificence and variety of their lofty summits, the various nations by whom they are seen and who seem to be brought together by the common object

This is expressed in 'Prometheus Unbound' in "A Volcano's Voice." * Shelley's revolutionary idea has found its masterly manifestation in his 'Ode to Liberty' and 'Hellas', and this is in conformity with the contemporary theory that volcanoes were strung out along lines of seismic activity. As this Indian Caucasus has been infested with earthquake tremors and volcanic eruptions, it must in the poet's imagination, be associated with the spiritual rebirth of humanity and the revolutionary force and pulsations must be of necessity issued forth from this pivotal centre and this the contemporary age witnessed in the independence of South America and in the further and future anticipated destruction of the Great Monarchies of Asia. This picture has been depicted as a certitude by the poet who believes that "The mountain strong-hold of the tyrants of the Western World should not remain unshaken by the earthquake which shatters them to dust". ** Thus Shelley's idea of the Indian Caucasus as the abode of energy, regeneration of humanity's revolutionary zeal and the prevalence of the Golden Age, has been theoretically sanctioned by the geographical location of the place and by the political upheaval in the contemporary age.

Shelley would have selected the Indian Caucasus as the background for the drama as well from the social point of view. In those days a social view of the spreading of human colony throughout the length and breadth of Europe and Asia had captured the imagination of intellectuals. It was believed that the principal nations of the world

* In a detailed demonstration G.M. Mathew has shown how this force, manifesting itself as both the earthquake and the Volcanic eruptions functioned symbolically in Shelley's poetry and especially in Prometheus Unbound (ELHXXIV-1957 P. 228)

** A Philosophical view of Reform, Julian, VII, P.17

namely Russians, Germans, Frenchmen, Italians, Englishmen and Spaniards had their original birth place in Asia Minor round about the Indian Caucasus and then they went to settle down in their respective lands which are known today as their own mother countries. The poet, before the composition of 'Prometheus Unbound', had read the 'Universal History' by John Von Müller in 1820.* Here he found that the high central plains of Asia had been elevated from the bed of the ocean to this majestic height and it was the terrestrial seat of the first beasts and animals which colonised the world." In Kashmere ", ~~xx~~ says Müller, "Plants, animals and men exist in the greatest physical perfection." This might have given the poet an inspiration for choosing the 'lovely vale' in the Caucasus regions where Asia waits to free Prometheus from bondage. Modern Geography by Pinkerton (London 1803, P.299) suggests that a Linnaean family ** tree of nations and languages sends its taproots straight into the Indian Caucasus. This helps the poet in strengthening his idea about Caucasus and thus attracts his attention to stage his drama of the emancipation of Prometheus in this region. The composite picture of this austere but awe-inspiring scene of Nature and humanity's birth-pangs would have been naturally outlined in the mind of the most casual reader, and it was not surprising that it would have found an easy access into the mind of the poet who had seasoned his poetic genius about the Indian Caucasus by the sumptuous reading of the books available

* John Von. Muller : Universal History, London 1818.
(Quoted by M. Shelley's Journal-127)

** Supported by William Jones : Popular Geography, London 1818 P.201

in the market at that time.* The recreative mind of the poet has associated man's past moral purity with the dizzy and the most sublime heights of the Indian Caucasus which naturally symbolise it. In the period between the composition of *Queen Mab* and *Prometheus Unbound*, Shelley's affinity with the Indian Caucasus and his interest in the Asian background were largely enhanced and beautified in his eyes as the original homeland of humanity. This was due to his knowledge of the scientific theory regarding Asia as the homeland of the human race as forwarded by Jean-Sylvain Bailly, astronomer and mayor of Paris.** In his theory he cited that the normal propensity of human beings is to migrate from the rigorous climate to a mild one, and he placed the settlement of original man at about 49 latitude. This discovery had also been supported by two other scientists namely Linnaeus and Buffon, who differed from him on the point of latitude only. Shelley's most inquisitive mind accepted this theory. *** Thus the poet's Asian interest, his belief in the birth of humanity in the Indian Caucasus, had a dignified scientific foundation. When in 1818 Shelley decided to write his poetical drama on *Prometheus* he chose as his locus dramaticus the place that metaphorically best suited his hopes and that historically was associated with *Prometheus*. Shelley might have deduced his Caucasus interest from the mythological idea of enkindling the Promethean flame about this region. Bailly gave a credence to this mythological hypothesis. He was quite certain that the mythological incident, i.e., the Promethean fable, is a tradition

* " In 1820 Shelley must have read 'Universal History by Johann Von Muller (1818, London) Mary Shelley's Journal P.128 -

** Shelley's notes to *Queen Mab*, VI, 45-46.

*** Bailly's *Letters Sur Les Sciences*, a'M. Voltaire, Paris, 1777 P.228

of a historical fact.* He argued that " there must have been a golden age, that men could not have invented such a concept, that its presence in all the extremities of Asia, demonstrates its diffusion from a central archetypal form based on racial memory." Historical fact, he was sure underlies all fabulous narratives : " I think that (fables) furnish probabilities to support facts. I think also that the hidden truth makes them worthy of the attention of the philosophers. These toys for infants were once the work of men of genius. I believe that there is no fable received and accepted by the folk that does not reinforce some truth- historical- physical or moral." ** The mythological speculation has been strengthened by the scientist ; so it is not based wholly on hypothesis.

Shelley's theory of myths was the same, at least when he wrote *Alastor*, in which his poet-hero yearned to know and feel-

" all of great
Or good, lovely, which he sacred past
In truth or fable consecrates." (lines 72-74.)

Now it can be said of Shelley that he felt sure about the mythological speculation of Promethean flame which had been enkindled at the dawn of the human race, had its basis on historical, moral or physical fact. This encouraged him to write the drama, placing its locus dramaticus in the Indian Caucasus.

Shelley's installing the hero of the drama on the peak of the Indian Caucasus must bear a testimony to the fact that the poet was capable of unravelling the hidden truth of the mythological fable of

* P.P. 255-256 (Bailey's Letters)

** P.255

(ibid)

Prometheus enkindling the flame. In quest of the truth underlying the fable, Shelley discovered Prometheus to be the original astronomer-prince engaged in studying the stars. He was exiled there by Jupiter, the presumably human tyrant. Prometheus in his destitution in that lonely place had been studying astronomy, gazing at the stars, till he regained his strength. This theory of astronomer-prince, attributed to Prometheus, had been suggested by Abbe Banier in his 'La Mythologie et les Fables Expliquees' * and Shelley had the hint of this theory in a note of Bailly. The poet, before dwelling upon the Prometheus drama, might have found the astronomer-prince narration a summarised form in the Cyclopaedia art. Prometheus by Rees. Thus this rationalisation of the astronomer-prince theory had made an indelible impression upon the mind of the most sensitive poet who at once set on working upon the drama. Prometheus,** the human astronomer had been engaged in the study of stars to know when the inevitable hour of his emancipation and the overthrowing of Jupiter, the human tyrant, would be ripe. " At the dawn of time, in a golden age, the civilizer of mankind acted out the archetypal struggle for freedom from tyranny."

According to Bailly the poet had discovered three truths- historical, - that man had known a golden age in the mountains of the Central Asia and had already perhaps acted out there the enslavement and emancipation that foreshadowed the universal freedom; physical,- that the rule of change is cyclical, like the seasons, the ice-ages,

* Paris 1738. PP 11, 21, 628.

** Now the constellation which is known as Hercules was once called Prometheus.

the vast patterns of the universe; and moral, - that the regeneration of mankind is as inevitable as these physical examples.

In conclusion, it should be said that the poet has selected the locus dramaticus of Prometheus Unbound on the peak of the Indian Caucasus and the reader would naturally expect that the poet should supply the necessary geographic, historic and mythic connotations which would illuminate the otherwise dim allusions. On the poet's part he has given us sufficient proof of his accumulated data from various sources- historical, scientific, mythical and geographical- to instal his poetic drama Prometheus Unbound on the peak of the Indian Caucasus.

Part- III

Chapter- IV.

BLENDING OF INDIANISM WITH HELLENISM IN KEATS.

The recognition of Keats as a Hellenist was dated since the time when Shelley made a grand pronouncement about this younger poet. Keats was an Englishman by birth. His knowledge of the Greek literature was very scanty; still more inadequate was his acquaintance with the Greek language, Mythology and legends. It was, of course, a wonder of wonders how this poet deficient in the knowledge of Greek was christened by Shelley as a Greek.

The channels through which the Greek spirit made its way into the poet's heart were many. It came to him by literature in translation, by sculpture, the Elgin Marbles and by innate tendency. In other words, his knowledge of the ancient legends was for the most part derived from Lempriere's classical Dictionary or Sandy's translation of Ovid's Metamorphosis. Above all the source could be traced to the poet's own temper and nature." His appetite for poetry which had been early developed, remarked Courthope, " was fed mainly upon the works of the Elizabethan writers who had freely availed themselves of the materials of mythology". The ecstatic expression of the poet's mood was first discernible when he found an access to the Greek classical world through the translation of Chapman's Homer. In his sonnet intitled " On First Looking into Chapman's Homer " he himself compared his own feeling to that of an explorer or an astronomer who had first discovered a new planet in the unending blue firmament after years' of patient watching. He exclaims-

" Then ~~fast~~ I like some watcher of the skies
When a new planet swims into his ken."

Lempriere's Classical Dictionary was his companionable book which was a well of fables and tales of the Greeks. Keats used mythological stories one after another in Endymion, Lamia, and Hyperion. These tales were Grecian in thought, sentiment and spirit. The Greekness of the spirit of the poet inspired Byron to make the remark, "Keats without Greek contrived to speak much like the Greeks of old." In his odes the Greek qualities namely sensuousness, mythological imagination and love of personification are manifest.

The calm grandeur of Greek art, its majesty, symmetry, simplicity, its economy of ornament and subordination of parts to the whole- was the impression of Greek sculpture received by Keats from the study of the frieze of Parthenon among the Elgin Marbles.

"Keats had his penetration into the Indian mythological lore through several English scholars devoted to the studies of Oriental classics. * The first Englishman who worked on Sanskrit to any purpose was Sir Charles Wilkins. He began his study of the language in India in 1778, encouraged by Warren Hastings and besides translating Bhagavat Gita and Hitopadesa, produced a Sanskrit grammar in 1808. In 1786 Sir William Jones had pointed out the affinity of Sanskrit with Greek, Latin, Gothic, Celtic and in 1789, its connection with Zend. Burnouf and Friedrich Schlegel learnt Sanskrit from an Indian civilian, Alexander Hamilton, who was captured by Napoleon in 1802 and detained until 1807, and was thereby enabled to

* Proof of Keats's range of reading can be found in the articles
 (a) Identity of the Indian Maid- 248.
 (b) Some Images traced to their sources
 in Endymion Book-IV.- 209.

to excite the first interest in the language in France and Germany. William Carey, the baptist missionary, published a Sanskrit grammar in 1806, edited and translated the Ramayana and translated the Bible in Sanskrit." (Cambridge Hist. of English Literature. Vol. XII) *

Besides these scholars, Keats had before him the works on Oriental subjects left by his countrymen, poets, novelists, dramatists, essayists, travellers and emissaries to India. His contemporary writers Southey, Scott, Moore, Byron and Shelley ** made no little contribution to the building of an Oriental literature in English.

* " His (Keats's) reading had always been of the impressionistic order. To receive impressions, not to tabulate facts, was his aim, and it is the wisest aim for a budding poet. Not until the poetical view-point is so firmly fixed as to become a dependable habit, can youth engage in a long conscious preparation of detail before starting to write. It may sound paradoxical, but it is a truth that Keats had to write; and it would have been an ill-judged move on his part to have held off from actual writing for any preparation whatsoever" (Amy Lowell: J. Keats Vol. I P. 317)

** In the Song of Sorrow in Endymion, a prodigal wealth of imagery drawn from poetry, mythology and fine art. (Leonard Brown, " The Genesis, Growth and Meaning of Endymion, SP. XXX (1933) PP 618, 633.)

The platonic theme of the quest of a unity transcending the flux of the phenomenon world came in the main from Spenser's Four Hymns, with suggestions from Shelley's Alastor. (Keats's indebtedness to Shelley, in Endymion and elsewhere, is demonstrated in L.J. Thompson, More Magic, Dethroned (1925)

The Renaissance concept of friendship and love , Keats has converted , under the influence of Wordsworth, into philanthropy or Universal humanitarianism, regarding Endymion's stretching of helping hands towards ' The Indian Maid' (ibid)

Further example of Keats's Orientalism -

Sidney Colvin writes: Keats has a sense as keen as Heine's of the immortal romance of India and the East. (Life of John Keats, P. 231)

Keats enriched his Indian knowledge by studying those works. Keats was very much attracted towards India for her simple and innocent people devoted to paganism, for her mythology and wide spread sylvan loveliness and her inhabitants bound by the peculiar modes of social life and rites. *

The London-bred poet was gifted with a delighted insight into all the beauties of and sympathy with the woods and fields and life in India. As Keats was fond of sending his imagination to take a stroll in the regions of Grecian classical beauty, so in the same spirit and delight he sent his fancy into the mythological world of India. Here he was bewildered at the vastness and variety of Indian myths and deities. Keats was a Greek as well as an Indian in temper. The prevailing condition of England irritated Keats. He held that modern science had deprived nature of beauty by depriving it of life; and he felt that worldliness of heart had robbed men of the child's unconscious love of the loveliness of the Universe, and he sent his imagination to Greece to find the divine element of life and of childhood in the World. India was free from those conditions which made Keats look back to India also. Keats was as spiritually akin to the Greek ideas and feelings as he was to those of the Indians. He failed, at times, to differentiate a tangible sense of appreciation of Indian Mythology from that of Greece. In either he found his spirit's true satisfaction.

In the Greekness of spirit and in Indianness of temper Keats showed an innate interest and the twain spirits were bound up in a

* For his materials- Italian and Indian Keats went not directly to Boccaccio but to an English version first published in 1620.

(Quoted from H.G.Wright, Keats's Isabella, LTL, April, 17 1943, P.192)

single source of inspiration. Once Keats was reputed for his Hellenism and today he is also remarkable for his Indianism. Keats's immortality was enshrined in his Indo-Hellenic creed.

The contemporary age of Keats witnessed one of the symptoms of returning vitality in the imagination of Europe in the reawakening to the significance and beauty of the Greek Mythology. For a hundred years the value of that Mythology for the human spirit had been forgotten. The contemporary trick of personifying abstract forces and ideas putting capital initials to their names had been simply a cold obedience to convention. The Greek Mythology had been accepted as dead. Keats took the role of the pioneer who contributed to the task of rescuing the mind of England from this sickening state of thought. Wordsworth seemed to favour the mythological revival when he hankered after the sight of Proteus and the sound of old Triton's horn. Shelley's emotional lyric outburst resounded with Apollo, Pan, Proserpine, Alphens and Arthusa. " But it was the gifts of Keats," writes Colvin, " to make live by imagination, whether in a few words or many, every ancient fable that came up in his mind." This love of Greek mythology naturally inspired the poet to develop a fondness for the Indian Mythology. Keats acquired the Hellenic temperament and forgot the fever and the fret of this work-a-day world. He exclaimed " What the Greeks felt, we may feel." This was true as well of the Indian Mythology. As an escapist he went to live in the Hellenic World of innocence, simplicity and purity. A similar escapist yearning of the poet made him aspirant for the pure, simple and innocent life of the Indians. The ancient Hellenes looked at Nature almost on the

verge of deifying her. In the days of yore, the Indians were staunch worshippers of Nature and every object and aspect of her was a veritable god to them. This approach to Nature was their source of fertile mythology. The Indians dwelt on the absolute beauty, lived and breathed in joy. From the mythological point of view Keats was as much in the spirit and temper of the Indians as he was in those of the Hellenes.

In Endymion Keats revealed himself as a poet interested in the Indian Mythology. His approach to the world of deities of the Indians was not comparable with that of Southey whose satirising and contemptible delineation of the gods invited much wrathful criticism from devout Indians. Keats's reverential approach to the Mythology made the deities sublime and spiritually grand. Such an exaltation of the divine bodies was not possible if Keats possessed an attitude alien to that of the Indians. To the people of India the role of the deities as the guides to spirituality was unmistakably enormous. This spiritual stand-point of Indian mythology was accepted by Keats spontaneously, as the Indians were habituated to do. The poet acquired the divine childhood of the Hellenes ; he was also admitted to a similar position of the Indians. The glorious path to Indian mythology which was opened by the Oriental Sanskrit Scholars, was devotedly adhered to by Keats.

The great Brahma, the creator of the Universe from His mystic heaven had haloed the mythological imagination and aspiration of the poet. The poet heard the disturbing groaning of the Creator at the devastating march of Bacchus over the sacred soil of India. This threatening triumphal journey of the God of Wine made the poet

restless and the utterance of irate Brahma seemed to come from the poet's lips. Here Keats felt as an Indian feels in similar circumstances. The community of priests got frightened at the victorious march of infidel Bacchus. This sympathetic portrayal of the murmuring priests called for the poet's best mythological probing. Keats's diving deep into the Indian mythology repaid him amply and his genius showed as much ardour, sincerity and devotion to the Indian subject as he had shown to the Hellenic mythology. Hellenism and Indianism can be pronounced in the same breath in the case of Keats ; he developed an identical bent to the mythology of the two different countries lying so far apart.

The Hellenes were lovers of beauty ; so was Keats. His was the spontaneously imbibed ideal of the ancient Greeks. He had an inherent Greek passion for beauty, an instinctive Greek love of moderation, an inborn Greek love of the sensuous, and an affinity in his very being with the Greek simplicity and the Greek sense of abandon. Hollingworth remarks- " Keats had much of the spirit of the old Greeks- a desire for a perfected rather than an adumbrated beauty, a delight in finished workmanship rather than in vague suggestiveness, a feeling for form. Added to this were a deep interest in the subject- matter of the old Greek writers- the myths of Gods and titans, nymphs and fauns and that innocent pagan delight in the physical side of life".

To Keats, as to the Hellenes, the expression of beauty was the ideal of all art. For him, as for them, beauty was not exclusively

material, nor spiritual, nor intellectual but beauty found its expression in the fullest development of all that went to make up human perfection. The song of the Nightingale is a thing of beauty; so it can weave a dreamland by its magic spell, which lightens for a moment the bitter experience of life. The Grecian Urn is a thing of beauty; it reveals the underlying harmony of the Universe which is the only poetic truth man needs to know when he feels perplexed and worried. Moreover, a thing of beauty is a joy for ever to the poet. Keats is known for his Hellenism; he is also remarkable for his Indianism. We discover in his Indianism the same pagan delight, a sense of simple amazement, an escapist's satisfaction, a traveller's exaltation, a feeling of wonderment and a lover's pursuit of beauty, as we find in the case of his Hellenism. A thorough reading of his works will unmistakably show that the Indian elements are not less remarkable in him than the Greek elements. He travelled over the land of India 'on the viewless wings of Poesy' with a similar temper and spirit as could be detected in his wanderings over the land of the Hellenes in search of beauty. An unsophisticated, unsatisfied girl-like soul was always on its tour over the ever-enchanted land of India in the quest of beauty to which he had been a dedicated soul.

Keats, a worshipper of beauty, was thrilled in his sensitive imagination by every touch of beauty from whatever quarter it came. His friend, Haydon, tells us that "the humming of a bee, the sight of a flower, the glitter of the sun, seemed to make his nature tremble; then his eyes flashed, his cheek glowed and his mouth quivered." Keats was as sensitive to the beauty of art and literature as to that of life and nature. His pursuit of beauty was the soul of all his

poetry. The poet resolved to find beauty in the loveliness of pure Nature; in the great tragic stories of the World; in all the fair and chivalrous tales of love and glory. He loved beauty in the flower and in the cloud but he loved beauty in each thing as a part only of the Universal Beauty. The yearning for the beautiful was the master passion with Keats. Beauty in all things- was Keats's great poetic intuition. This involved a profound acceptance of life as it is.

We find Keats, in the quest of beauty, running after the murmuring ripples of the Ganges and the Indus. He was in the pursuit of sylvan beauty in the refreshing leafy mango-groves on the fertile banks of the Ganges. The poet was collecting gems and shells with hurried steps as he was seen charmed and fascinated by the unearthly brilliance of these invaluable and curious stones in the enchanting caves of Golconda. In the midst of grand and awfully sublime oceanic beauty we see him standing as one bewildered soul who took an uncanny delight in the daring exploits of the Ceylon divers who went all naked into the bottom of the Indian ocean infested with dangerous, blood-thirsty sharks for the collection of pearls of rare kinds, sizes, and beauty. The poet was found enjoying the pathetic beauty of the sorrow-stricken Indian Maid who was brimming the lily cups grown in plenty in the Ganges sitting in the secret bower of large-bladed palm leaves. The most perilous landscape in the inaccessible Northern rocky part of India was not less enchanting in beauty to the poet. Keats's eye feasted on a celestial, solemn and spiritual beauty presented by a spectacle of rival fanes peeping through the lofty heads of the palm trees

luxuriantly grown on the Gangetic isles.

"In her wide imagination stood

Palm-shaded temples and high rival fanes

By Oxus or in Ganges' sacred isles". (Hyperion, II, 59-61)

We may trace the poet's daily companionship with beauty through his poetry of nature. Keats was a Greek in his manner of personifying Nature. Gray's personification is but a picturesque figure of speech imitated from a classic model. To Keats, who was a sensuous mystic, the personified objects of Nature were half-human. They could be heard, seen, touched and perhaps talked to. His imagination turned "Nightingale to a Dryad", "the Moon to Titania", "the fairy queen" and "the stars to her fairies", "the Grecian Urn to the still unravished bride of quietness", "foster-child of silence and slow time".

The world of Greek paganism lived again in Keats's verse, with all its frank sensuousness and joy of life, with all its mysticism and deep-hearted questioning of the natural world.

The temper of the soul with which he looked on nature had all the simplicity and the feelings of joy and worship wrought together which a young Athenian might have had before Socrates came among them to disturb their life by urging them to the pursuit of knowledge of themselves. Such a youth moved in a living world and everything that lived in it was lovely and might speak to him. It was no mere ball of fire which the young man saw when he looked on the rising sun from the Acropolis but Apollo himself, burning in his chariot with ardour and driving the tameless steeds. It was no dead volcanic world he saw when the moon sailed through the sky, but the goddess of the Silver bow on her way to kiss Endymion. At any moment, as he walked among the olives

and oaks, he might meet Pan with his "sweet pipings" and all the choir of fauns. From every tree under whose shade he step at noon, from every brook where he drank at eve, the Naiad might come forth and the immortal knit relation to the mortal.

This very temper, half-worship, half-joy and both in a thrill of hourly expectation of the birth of the wonderful, this living sensibility, this power of seeing all things with a child's amazement and forgetfulness, was the temper of Keats when he was with nature. It is not so much the temper of any other of the poets.

It was a temper, in Keats, of unruffled pleasure, a sensitive girl-like, sensuous pleasure in beauty and in the consolation of beauty to the soul, a pleasure which loved also to have the body comfortable while the soul enjoyed, so that all things might be in harmony. When Socrates speaks of the grass softly sloping like a pillow for his head, of the delicious coolness of the stream to the feet - we not only listen to a Greek but we listen to Keats also. It was also a temper in him which, freed from the religious and philosophic troubles of men, could play with nature. He had a way of fluttering, butterfly fashion, from one object to another, touching for the moment the momentary charm of each thing, the work of fancy who is never at home.

In the innocent loveliness of the woodland and in the bewitching natural phenomenal surroundings of India Keats could have the same degree of aesthetic satisfaction as he derived from those of the land of Hellenes. Enraptured by the sweetly pleasant and vividly variegated Nature of India, the mind of Keats was filled with Romantic visions of

flowers, especially water lilies, streams, hills and mango and palm trees, each in particular and all together calling to the poet to sing of them. The visible world, irrespective of the land of the Hellenes and that of the Indians, for Keats meant the world of nature. Displaying the riot of rainbow colours, spreading the orchestral woodland notes, diffusing the sweet fragrance of wild flowers, the Nature of India sent a most endearing and irresistible invitation to the poet. Like a self-uncontrolled and bewildered girl with a palpitating heart of a delicately smelling flower of the night, and with a newly grown happiness and a serene sense, Keats had, at once, been transported to the dales of the Oxus, the Indus and the Ganges full of nature's innocent beauty and loveliness as he was accustomed to be transported to the vales of Arcady or Tempe. Keats himself in the guise of the Indian Maid took part in the revelry of the Bacchanalian festival. In Keats's 'wide imagination stood palm - shaded temples and high rival fanes by Oxus or in Ganges' sacred isles.' The poet went briskly and sometimes running casting his ever busy glances over things of beauty in the realm of Nature in India. The poet lingered by the side of the Ganges and with the quick glancing eyes of a fawn that waited for the Indian nymph 'brimming the water lilly cups' in her despondent desolation caused by the unattainable love, in lazy pleasures. Sometimes the poet noticed all things minutely. He looked at the Ganges and 'pleasant fields' and at the amorous picture of Endymion and the Indian Maid "contented seemed..... pillowed in levely idleness, nor dreaming what horrors may discomfort thee and me". At other times the poet let all things fleet, not caring

to ask anyone to stay and to keep him company. A young Athenian before Socrates, as he was, Keats roamed about in the unsophisticated land of India with a mood variable under varying circumstances. That was often his temper. It was not the temper of the deeper imagination. That was grave and penetrative. And when the game of fancy ceased to please him, its power was active in Keats through all his intercourse with nature. The work of fancy was to decorate the ineffable landscape it created, the landscape the soul saw underneath that which the eye beheld; but itself went home to humanity in the midst of nature and to nature in the midst of humanity. But the imagination of the poet, moving like a creative spirit, wove together the mind of man and the soul of the natural world.

Walking about under the endless warm and blue firmament, the poet stole into the grassy country-side where the rustics in the lap of Nature followed the smooth tenor of their life. Keats's ever-pleasing eye sought delight in the 'palm cut by an Indian for its juicy balm'. Moreover the poet turned into a state of intoxication by the exhilarating 'cloves' of India. The chaste, immortal beauty that lay enshrined in Nature in India stirred his soul with the same amount of thrill and amazement as was found in the poet in his association with the natural beauty of the Hellenes. If Indianism implies a sense of non-moral attitude to Nature and her beauty, then Keats, initiated like the ancient Hellenes into paganism, appreciated the Indian woodland and her natural objects with a temper of half-worship and half-joy.

Keats conceived India as a land of innocence and purity and he possessed an attitude of extreme reverence and adulation which resulted finally in the formulation of mythical image which means an imaginative conception of India. Keats seemed to locate the area of the inception of an innocent and spiritually-based culture all over the Gangetic India, which was the primordial garden where the first flicker of human wisdom was nourished. His dwelling on the priest-hood, religion, mythology, temples, calls for Keats's love for those things in India and his Hindus seemed to be creatures of innocence. They were childlike, graceful and beautiful. This revealed Keats's idealistic admiration. The features of Hindu women revealed the tenderest lines of beauty, as was proved by the fact of his choosing an Indian Maid for the love of Endymion. The pantheistic conception of the Hindu Godhead seemed to him a parallel to the Hellenic ideas and well-stated in the metaphysical language of Hindu philosophy. The essential nature of a god of the Hindus, who cannot be described or perceived by human senses, requires symbols to be used to depict his attributes. Keats seemed to symbolize the three essential cosmic forces at work in the Universe in the Hindu trinity - Brahma, Vishnu and Maheswar - the creator, the preserver and the destroyer. That is why, when Bacchus, the god of wine, the most reactionary force, marched on the holy land of India, the Great Brahma and the whole of the priest-hood moaned and groaned. Keats's investigation of Hindu Mythology ends with the longing for the beauties of the art carved and painted by a people still in a state of innocent childhood amidst the blessings of a benevolent nature. This was to strike a sympathetic response in the heart of the poet as an aspect of the mythical image.

Milton had brought about a harmonious blending of two opposite elements - the Renaissance or Hellenic and the Puritan or Biblical. But in the case of Keats, not the opposite elements but almost identical elements, namely Indianism and Hellenism, have been harmoniously fused. These two elements had entered into and fashioned his poetic genius. In thinking of his Indian elements as a whole, we emphasise this Indianism of his poetry. But his Indian zeal came in his earlier life to govern all his poetical thinking as his Hellenic feeling for beauty was the strong current of his poetical flow all over his career. Indianism and Hellenism do not flow as parallel currents, but Indianism in the midst of Hellenic poetical current, flows with equal murmuring and fertility.

Once Hunt spoke of him : "Keats never saw a tree without a Dryad". We may speak of him that the eyes which were after the discovery of a Dryad in each tree, had been cast upon the Indian woodland loveliness with a similar feeling and satisfaction.

Quite appropriate is Byron's remark on Keats : "Keats without being a Greek contrived to speak much like the Greeks of old". In the identical vein we, the Indians, can recite the words of Byron that Keats without being an Indian contrived to speak much like the Indians.

Chapter - V

SCENES STEEPED IN INDIAN ELEMENTS .

Southey : The Curse of Kehama.

THE FUNERAL :

The fire of poetic inspiration which illumines the funeral scene of Arvalan, the assassinated prince of the mighty Kehama, has not the warmth and consuming power beyond the gigantic presentation of the pageantry of the carnival of lamentation in the manner of gignts. The flood of pomp has washed away the traces of agony at bereavement. The kingly ceremonial funeral of the Orient has been coloured by idiosyncrasy. Had he taken pains to work out the Hindu conception adumbrated in the social codes of the people, Southey should have delineated the very psychical depth of the acutely-felt sorrow of the bereaved father rather than a protracted monotonous royal lamentation disfigured by inharmonious illuminations, ravings and by putting too much emphasis on the hideous superstitions of the burning of Suttees alive. He seems to have eclipsed the tumult of the soul of the father by the uncommon dazzling display of thousands of lights and torches. And beyond that he is on slippery ground.

"Upon the midnight air,

Blotting the lights of heaven

One portentous glare".

The funeral light has quenched the light of the twinklers of the night and even the broad eyes of day might be outstarred by the lighting revelry. Light was everwhers, a crowd was at every spot and the capital looked very grimly festive.

The unending, varied pageant of the funeral was accompanied by the frenzy of the processionists attending to the sovereign ceremony. The dirge of the deceased had been sounded by the beating of the thousands of drums all at once and

"Ten thousand voices then join in,
And with one deep and general din,
Pour their wild wailing".

Besides, the priests chanted the holy couplets at the top of their voice.

"With quick rebound of sound
All in accordance cry,
Arvalan, Arvalan,
The universal multitude reply".

The subtleties of the poignant sorrow, the complexities of emotions aroused on such occasions and the wistful, tender and pathetic charm wrung out of the heart of the tragic scenes remained beyond the ken of the poetic genius of Southey.

The king Kehama followed his dead son.

"Nor joining in the ritual song,
Nor calling the dear name;
With head deprest and funeral vest
And arms enfolded on his breast,
Silent and lost in thought he moves along".

Kehama looked almost a nightmarish figure and was thinking up a new plague for Ladurlad, the slayer of the prince. He became dazed in the intensity of sorrow and was absorbed in the exploration of onslaughts on the enemy. Kehama in the excess of vanities, in his pageant of sorrow,

was suggestive of a condition of mind incompatible with the Indian belief in the invulnerability of fate.

Now the scene changed to the sorrow-stricken, distracted wives of the deceased prince. The protagonists, to mention only two of them, Azla and Nealliny, were seen in their widow-ropes of white and

"With gold and jewels bright
Each alike an Eastern queen,
Woe ! around their palankeen".

This austerity generally practised by the Hindus, was, to the poet, tantamount to barbarity. The tension and tedium of the scene, enhanced by the agents of retribution, were jarred by the dissonances when the youthful princesses were forcibly placed on the blazing pyre.

"Then with a doubling peal and deeper blast,
The tambours and trumpets sounded on high,
And with a last and loudest cry,
They call on Arvalan".

These victims of the Hindu social custom could not show the spirit of implacable defiance of the worst of fate. They behaved as the spirits of gentleness. These youthful lovelinesses were ordained to a life of total negation in the name of religion and sacrifice. Southey seized this heinous occasion to embroider his poetic fancy on this common theme of the Hindu widow's self-immolation. The scene turned into a verbal protest against this custom.

Azla accepted the inexorability of fate with Desdemona-like fortitude. But Nealliny broke all the bonds of Hindu rituals. The irony of satanic revelation is not relaxed for a moment. The assembled people ---

"..... strip her ornaments away,
 Bracelet and anklet, ring and chain and zone,
 Around her neck they leave
 The marriage knot alone".

Thus they helplessly bowed to the social ritual. The gathering of people crowned her jetty locks with white flowers. They pressed her on the pyre. Her mournful cries could not be heard because these were drowned in that hideous sound they made. She desperately struggled in vain for life.

The lighting of the pyre was afterwards performed by the grief-stricken father, Kehama. As soon as the father finished enkindling the pyre, the frenzied revelry of the ritual followed :

"At once on every side,
 The circling torches drop,
 The fragrant oil is poured,
 At once on every side.....".

The rapid flames rushed up. The processionists then in drunken whirl wheeled around.

"The tambours and trumpets sound,
 And clap of hand shouts and cries,
 From all the multitudes arise".

In the encircling madding crowd there was no room for that kindness, simple affection, tearful sentiment, which did most to redeem the life of the sacrificed lady and save, at that moment, her life from the intolerable uncivilized practices.

Then we witness a wide carnival of conflagration and a mass sacrifice in the social holocaust. All the living and aspiring wives of Arvalan should jump into that engulfing fire and perish.

"While round and round, in geedy wheel,
Intoxicate they roll and reel;
Till one by one whirled in they fall
And the devouring flames have swallowed all".

We observe in it a morbid brilliance, a phosphorescence of decay.

Afterwards we come on to the last lap of the burning of Suttees. After so much parade of gorgeous rituals, so much thundering of shouting and beating of drums, and so much display of demoniac power and energy, there descended a cryptic stillness all over the surrounding.

"Then all was still, the drums and
clarion ceased ;
The multitude were hushed in silent awe
Only the roaring of the flames was heard".

Thus grappling with fate and crushing out of it, the most melancholy feeling of the utter nothingness of life was emphasised.

In this canto concerning the state funeral of the massacred prince Arvalan, the performance has failed the promise. It is lamentably unsuccessful in transmuting the accuired stock into an intimate poetical thought ~~and~~ experience. The reason is to be found in the disparity between Southey's professed aim, which was to exhibit the uncivilized and inhuman practice of burning of suttees alive, and his intellectual powers for fulfilling it. This heinous performance was a poor material

for so ambitious a purpose as composing a canto of epic proportion and dignity.

It is true that his mind was rather prejudiced and conventional and he had not any sublime poetic vision. The burning of suttees had been turned by the poet to the ostentatious display of pomp and pageantry in the luxury of royal sorrow and it lost the magnanimity of majestic epic poetry. Southey depicted the gorgeous procession, illumination, din and bustle, the prolonged ritual, the savage parade of physical power and ghostly horrid scene of burning of the suttees but he had not penetrated into the very genius of the tragic scene, into the nobility of the tortured souls. There is no inner greatness in the poetic interpretation of his materials. In other words, Southey had ended by stumbling over the rock of the external cataloguing of pageantry on the festive lamentation of Kehama. The poet's ideas and images jostle and stumble together and fall into each other's arms and strain and burden the expression in a way which is sometimes exciting, but oftener merely awkward and cruel, embarrassing and extravagant. His rhetorical artifices and his packed turns of speech, speak of poet's energy but betray a lack of talent and grace.

THE HAULING OF THE CHARIOT OF JAGANNATH :

The Car festival of the Lord Jagannath at Puri when the chariot is drawn by millions of devout Hindus, is regarded as the national festivity. The town was in spiritual ecstasy because of a virgin bride whom the ascetics brought to the Lord burdened with seven heads. It was the pre-condition for the pulling of the car that a mortal bride of matchless beauty and of devotional disposition should be found out. Kailyal, lovely daughter of Ladurlad, had been brought in by the sages

to the divine presence of the Lord.

" Searched they the world again from east to west
 In endless quest,
 Seeking the fairest and the best.
 A fairer than the fairest have they brought,
 A maid of charms surpassing human thought,
 A maid divine. "

When we read this canto, we are not really upon this earth but lifted into a plane of greater showings of phantasmagoria where elevated to a semi-miraculous stature, we have vaster visions of miracles in a more colourful air. Southey's conception of the 'monstrous Hindu Mythology' created the figure of Lord Jagannath most depraved, clumsy and horrible, as he attributed seven heads to the beloved idol of the Hindus.

Southey's poetic genius was set to work not by a sense of immanent divinity but simply what he knew and by the appeal which it had for him. He caught the alluring of a wild superstitious Hindu religion and deities and exciting incidents. He lacked the meditative musing ; he had little sense of spiritual mystery but a very live sense of wonder and delight in the energising hallucinations of Hindu religion. Southey seemed to have appeared in the arena of Oriental mythology with a cudgel in hand to destroy the sweetly fostered sacred belief of the Hindus in their Lord and installed a horrible giant seven-headed image much to the repugnance of the devoted Hindus. His mind was a cracked mirror in which the deities of the Hindus reflected themselves, but as if scarred. The searching of the human bride for the Lord by sages did not strictly belong to the idea of the Hindus.

It was a rash defiance of the accepted code of Hindu Mythology. The Changes Southey made in the mythopoeic story were not for any psychological exploration nor for any profound spiritual intimations which were grafted on the original, so as to give the epic impressive new dimensions quite beyond the scope of the Hindu conception of divinity.

Afterwards the mortal bride for the Lord should be installed on the chariot, huge in structure and resting on twenty wheels, resembling a gigantic ship, tallied with the formidable and colossal image of the Lord. The pulling of the car required a stupendous exertion, coupled with ^a deafening shoutings of the Mammoth crowd of the innumerable priests devoted to the idol.

" Loud crack its ponderous wheels, as through the gate.

A thousand Brahmins drag the enormous load. "

Southey resorted to display a curious spectacle, a gigantic physical acrobatic, a turbid fulmination, the terrific sound of drums and maddening outburst of the devotees, as the never-failling accessories in the observance of the rituals of religion on such occasions and these might help us to attain an undreamed of novelty of pseudo-religious world created by the poet with a spurious rhetorical pomp. Southey took those for the sparkling robes of divinity but the body of the religion he clothed, was clumsily carved with a lifeless image. The poet painted the statue of the human consort of the Lord. A psychological fog spreads over her being...

" For she regarded all things like a dream,

Having no thought, no fear, nor will,

nor aught."

The car festival was being observed in a moonlit night. The rioting of the devotees with thousands of burning torches brandished above and the enormous shouting and the expression of obtuseness welled out of their bouyant spirit, turned the whole place into a wrestling ground. Southey was of the confirmed opinion acquired from his pedestrian knowledge of the Hindu religion that the Hindus on festive occasions were prone to excitements and clamours. His attitude to Hindu mythology was ever suggestive of his spiritual fussiøness.

As for the natural beauty, Southey preferred her silences to her many voices, moonlight to sunlight, the sea retreating from the moon-blanchèd land with its melancholy to a sea in tumult and storm. Nevertheless it might be said that his emotion about scenic beauty seldom rang true and went off its mark. He seemed like an echo, not her voice. His poetic genius was like a starry heaven at night with a touch of frost beautiful and chilly.

The grace of the tender night with the flooding of moon-beams died down. The poet cries :

" How have they dimmed thee with the torches' glare,
Which round you moving pageant flame and flare,
As the wild rout, with def^aening song and shout
Fling their long flashes out,
That, like infernal lightings, fire the air."

Southey's expression of emotion was chiefly concerned with spiritual discords and abandon to indulgence in the facile forms of sentiment.

Now the zero hour struck and the pulling of the car began. But to the surprise of all the car with its enormous load remained stationary. Immobility of the car overwhelmed the Brahmins with

some ominous suspicion and they forthwith prostrated themselves before the car on the dust. The hauling then was repeated with the congregated might of the masses and the wheels rolled on with a thundering cracking sound crushing the devotees to the ground. Such a shuddering sight was too deep for tears. Southey painted the sombre aspect of religion, emphasising blind bigotry and inhuman practices and perhaps he over-stressed the errors of religion which rather destroyed the aspiration for elevation and divinity. The niggardly gods should be kept within the bounds of pleasing humours which demanded the blood of their devotees, not their devotional offering of prayers and flowers.

" Prone fall the frantic-votaries in its road

And calling on the God ;

Their self devoted bodies there they lay

To pave his chariot way

* * *

The ponderous car rolls on and crushes all

Through flesh and bones it plough its dreadful path."

The installed human consort remained utterly tongue-tied in dismay at the ghastly spectacle of mass destruction of the devout souls under the wheels of the Lord who was the saviour of mankind in their woes and catastrophies. This was something like the pathological rupture of the tissues of devotional aspirations which severed all connections between the gods and the devotees.

" Pale grows the maid at this accursed sight

The yells which round her raise ~~her~~.

Have roused her with afright
 And few hath given to her dialated eyes
 A wilder sight."

A band of harlots seized Kailyal, the human consort of the Lord in her unconscious state and escorted her to the shrine where she had been kept confined. These fallen women gave grand performances of dance accompanied with chorus song and instrumental music. After a long interval of time Kailyal was rescued by the Brahmins who restored her to her father.

This scene has been made spectacularly brilliant and exciting. Such a delineation of pomp and pageantry bore the crumbling relics of divinity where any hope of spiritual sublimation has long been superannuated. Introducing harlots instead of virgins, dedicated souls engaged in offering of light, song and dance in the evening rituals in the temples, Southey betrayed his contemptuous attitude which rejected what was deep, sublime and mysterious. The scepticism awakened in his breast exasperated him to a rude defiance of Hindu religious tradition. He was neither a mystic nor a theological metaphysician. The wisest thing for the foreign poet, peering into the affairs of Hindu religion, was to accept its code with humility, bow his head and then go on making enquiries about its spiritual grandeur and sublimity, without venturing to undo its sanctity by resorting to a display of spectacular cruel or barbaric practices much to the relish of unbelievers.

Indian readers might be offended by his masquetry on religion. It was all veneered with the tortoise shell of his accumulated knowledge, the stained ivory of his scanty thought on this subject

and it was not carved out in bold forms with a chisel, but cut in slipshod fragments, sometimes of no great value, and fitted into the brilliant surface-pattern, with a non-plasticity of mind which was tantamount to stagnation of talent. Southey failed to invite the admiration as an impartial artist. The poet denied the dignity of divinity and religion in order to affirm the blind superstitions, and his denial brought in a note too discordant and shrill. There was a void of the true sincerity of poetic vision at the heart of the Oriental conception and no amount of craft and skill in language or descriptive detail and picture could cure that original deficiency.

THE BANIAN TREE

The description of the banian tree in 'The Curse of Kehama' might be judged too trivial to be of interest to the Indians, but the poet Southey himself achieved a truth of meticulous observation which was rarer and far more enduring than the truth of fact. Though he seemed to be humdrum, still he is not engrossed in too negligible things. His work was founded upon a knowledge of what was most persistent and seductive in such a natural description. Southey was perhaps leaning to the verge of panegyric. In detailed delineation with a free hand in colouring Southey might anticipate the School of Tennyson, as merely a fellow-pupil in the same stern place of learning.

This scrap of his description --

" And in the midst and aged banian grew.
 It was goodly sight to see
 That venerable tree
 For O'er the lawn, irregularly spread
 Fifty straight columns propt its lofty head."

-- tells about the acute discriminating senses of an observer who takes in things with an attention at the same time analytical and matter-of-fact.

No one before him except the glaring example of Milton, had caught, or at least expressed through words, the description of the banian tree, a very commonly grown species throughout India. The picturesque essence of a particular aspect of the tree was seen and rendered with unflinching felicity.

Southey went on :

" And many a long depending shoot
 Seeking to strike its root,
 Straight like plummet, grew towards the ground".

Or when Southey composed :

" Some to the passing wind at times, with sway
 Of gentle motion swung.
 Others of yougger growth, unmoved,
 were hung

Like stone-drops from the cavern's fretted height,
 Beneath was smooth and fair to sight."

the whispering of the wind upon the cluster of leaves. What treasures, ignored by our eyes and lost to our ears, to our sense of smell and even to our touch, have thus been preserved from overlooking due to too much familiarity with it :

Here Southey's genius of creating a sylvan setting is in full display. Within the lines of his poem, we smell and hear, touch and see, with an intimacy that we take for granted until we pause to reflect that, after all, this amazing experience is a verbal one, a conjuring up by the poet.

Scott : The story of Sadhu Singh in The Surgeon's Daughter :

Scott inserted a story of tragic love of Sadhu Singh into ' The Surgeon's Daughter'. Rooted in the hearsay, the episode still maintains a vigorous currency in the Deccan.

Sadhu Singh in his professional life was a brave soldier, the victorious hero of many a dreadful battle. He was not renowned as a towering personality, nor had he any aristocratic bearing of the hero but a sepahce indulgent in the youthful dreams and not a mature man ' declined into the vale of years'. Engrossed in the love of a girl born to his colleague , Sadhu got the green signal of marriage and, after the solemnisation of the nuptial ceremony was over, he was proceeding homewards with the bride, followed by a bridal procession. " She was mounted on a tatoos, a small horse belonging to the country and Sadhu and his friends preceded her on foot, in all their joy and pride." Nothing can be a more vivid and photographic picture of an

Indian marriage party, gay and frivolous than this presented by Scott. It is not a pompous wedding party made by a spectacle of light and gorgeous display of robes and clamorous with the beating of drums and shoutings. Mighty in love but poor in richness, Sadhu afforded a simple party, devoid of frenzy and pageantry of the rich.

The bridal procession is on the move through a meandering course uneven and covered with undergrowths. It comes to a sudden and unexpected halt on the brink of a mullah. A terrific roar of a ferocious tiger accompanied by a shriek of agony is heard which turns the situation into a lamentable chaos. " Sadhu Singh who instantly turned, saw no trace of his bride, save that her horse ran wild in one direction, whilst on the other, the long grass and reeds of the jungle were moving like the ripples of the ocean, when distorted by the course of a shark holding its way near the surface." There can hardly be any spectacle at once so bewildering and so tragic as this. All too sudden a darkness of catastrophe drops its pall over Sadhu so full of energy in the victory of love. Such a prodigious calamity as this which befalls Sadhu just on the threshold of conjugal life throws his heart into a wasteland. It forthwith liberates the beast of despicable revenge in him.

Single-handed, with a flashing sabre, Sadhu Singh offered an encounter to the blood-thirsty animal which had to succumb to his wrathful blow. The lover's passion for the bride aroused his hatred towards the formidable tiger. Sadhu was turned to a being tortured by a mixture of longing and loathing. In gross nakedness, writhing and gasping by the side of the vanquished enemy, ~~was~~ Sadhu stood like one whose soul went into fragment in extreme mental shock at the

treachery of the beast. " The brideless bride-groom would permit none to interfere with his sorrow." With the loss of the bride, the intensity of pain sent him to the margin of insanity. He relinquished the charms of life, which now became an unmitigated burden and desert for him. His occupation in life henceforth was to soothe his loveladen soul with the pious drops of tears from his eyes which were closed upon the pageant of the world in deep meditation by the tomb of his beloved built by himself with clay. This poor mud-built tomb enshrined the lady-love of Sadhu who idealised it as the bridal bed, the temple of their wedding and conjugal happiness. The brave Sadhu Singh as a soldier crumbled down like a house of cards and his shattered heart luxuriantly grew into a pious wood embowering the sacred memory of his idealised love. Hesitation was almost foreign to him. If stirred to indignation, he answered with lightning stroke. Sadhu's love-sucking soul within his iron-built physique dashing against the violent surge of fate rendered it pitifully ruined. There was pity and there was also terror. There was the precarious imbalance in his nature between the monstrous and the tender, the giant and the lover, the soldier and the man. Sadhu as his name signifies, underwent a sea-change, a change from a lover hungering after love to a spiritualised soul absorbed in self immolation and sublimation. Unstirred like a tree he sat by the tomb as a monument of love in the vast wilderness. " The beasts of prey themselves seemed to respect or dread the extremity of his sorrow. His friends brought him food and water from the nullah but the neither smiled nor showed any

mark of acknowledgment unless they brought him flowers to deck the grave of Mora." " Four or five years passed away and there Sadhu Singh still remained among the trophies of his grief and his vengeance, exhibiting all the symptoms of advanced age, though still in the prime of youth". Sadhu Singh dedicated his life not as a patriotic soldier to the cause of the country but as a lover courted martyrdom at the pedestal of love.

The narrative of Sadhu Singh does not encase a momentous theme or action fulfilled by heroic characters under the control of a sovereign destiny. It is rather a feeble episode of love and utter disappointment of a star-crossed sepahee told in the native genius of Scott revealing sometimes in a sudden blaze or a momentary swell.

Scott's power of delineation finds a luxuriant indulgence in the echo of the philosophy of life of the Indians who fondly choose a life of negation in monkhood in gloomy despair after having failed in the attempt at overcoming the inexorability of fate.

The atmosphere of India is mellowed by the romantic colouring and we fear lest this painted atmosphere, conjoined with the writer's dexterity, should steal upon our esteem. In the verbal legerdemain of Scott India, with her unrelieved jungle infested with ferocious animals and her sons prone to mendicancy, remains an interesting story to the western people.

MOORE : LALLA ROOKHTHE FLOATING AWAY OF LAMP :

Mr. R. Sencourt writes about the scene : " Nothing could be more vivid and accurate than the following ."- *

Lalla Rookh, the Princess of the mighty Mughals, on her journey from Lahore to Kashmere, was enthralled by a strange and touching Indian practice of floating down a burning earthen lamp on the crest of ripples of the river by an unknown maiden, who with a throbbing pulsation is waiting for the safe return of her near and dear ones who had set out on a dangerous voyage on the perilous ocean.

Her Majesty's palankeens came to a sudden halt and Lalla Rookh watched peering through her veil :

A maiden " lighted a small lamp, filled with oil of Cocoa and placing it in an earthen dish, adorned with a wreath of flowers, had committed it with a trembling hand to the stream and was now anxiously watching its progress down the current, heedless of the gay cavalcade which had drawn up beside her."

One of the Princess's attendants who passed her days upon the bank of the Ganges where this ceremony was so frequent in the dusk of the evening informed Her Majesty, Lalla Rookh that.. " It was the usual way in which the friends of those who had gone on dangerous voyages offered prayers for their safe return. If the lamp sank immediately, the omen was disastrous, but if it went on shining down the stream and continued to burn till entirely out

* India in English literature, Chapter-IV (From the Company to the Crown.)

of sight, the return of the beloved object was considered as certain."

This incident is a guage of measurement of the anxious moments the maiden is passing through. How sweetly emotional the scene is! Moore dives deep into the unfathomable recesses of the Indian belief in the inscrutable ways of fate. It serves as the documental evidence of the accurate knowledge Moore acquired about the inner life of the commoners in India swayed by hopes and disappointments.

Reading this scene people may interject : " How entirely Indian." Moore here is successful in stirring in the reader's mind a vibration corresponding to what was felt by the maiden.

The badge of Indian life, the shining land and riverscape, the genuine atmosphere of the soil have produced a mellowed charm. The depiction of the river bosom studded with floating lighted lamps in the dusky evening has transmuted the water surface to a veritable ocean of stars, and the finished riverscape attains a luminous perfection. Moore achieves an unsurpassed splendour of poetic vitality which expresses itself in almost lyrical emotion, in intimate and intuitive description and in passionate details.

Moore by the help of his interpretative penetration often strikes the depths though not the heights. Moore's painting in vivid details adorned with similies and ornamentations works up a great accuracy of observation and colour; but the sincerity of a born nature poet is perhaps somewhat tantalising. It yields to a besetting note of a slight artificiality, a frequent excessive stress, a colouring which is often too bright for the stuff it hues

and is unevenly laid but it is always effective.

The poet is overpowered by an intense sensibility to every intimation of beauty and comprehends a sober spirit. It does not desire to possess itself of the external elements but it tries to penetrate into the essential charm. Moore dwells not only on the untroubled beauty of nature, on the simple effects of the sun and shade but on the remote and symbolical beauty seen by glimpses. This beauty is mixed with certain strangeness and mystery suggesting an inner and a deeper principle intermingled with a sadness. Moore learns to see with an impassioned zest the truth in the sentimental life of the Indians through a sorting of accumulated thought and expression and to discriminate between what is facile, impressive, spacious and what is deep, permanent and sincere.

The poet's achievement is of a kind which would hardly be worth doing more than once.

KEATS : ENDYMION

THE SONG OF THE INDIAN MAID :

In Book IV of Endymion, to captivate the readers with the latest show of the strategy of the romantic techniques and to add the magic of Promethean fire to faintly breathing story, Keats introduced the Indian Maid, the very quintessential grace and loveliness of a woman who was the counterpart of the disguised Cynthia, the Moon-goddess with whom Endymion fell in love.

Endymion, the hero of the story, traversing over the oceans and on the surface of the globe, fell in a sort of deep trance which was truncated by bitter lamentation of a lady, paragon of beauty in the form of an Ædic roundelay.

With tear-drops on the apple-stained cheeks and a pensive strain on her purple-red lips the Indian Maid looked utterly desolate in the wide world having been dislodged from her native home somewhere on the bank of the Ganges.

The damsel at once flung the most bewitching light of romance on the romance-bereaved heart of the hero who fell a blind victim to her affection. Endymion stooped down to soothe his love-wounded soul with the balm of the pathetic story of the lady told in mournful rhymes.

The Indian Maid finding a companion in her destitution regained a sense of security and she thus began her pitiful roundelay on sorrow

" O sorrow

Why dost borrow

The natural hue of health from vermil lips ?

To give maiden blushes

To white rose bushes

Or is't thy dewy hand the daisy tips ?"

The Indian Maid, bereft of the yield of the spring time of life and youthful pleasure in the secure and peaceful hearth and home, made this revolting affront on sorrow.

The Indian Maid in her mortal loveliness with a heart as ever flutters in a female bosom, conjures up a romantic spectacle of a betrayed beauty. Allured by the countless revellers in the party of

Bacchus, the country-bred darts Indian Maid participated in the mad minstrelsy and subsequently she left the company on his departure from the Indian soil. The wretchedness of the condition of the lady on the solitary bank of the Ganges after the betrayal of her lover has intensified her sorrow and laments :

"Young stranger

I 've been a ranger

In search of pleasure throughout every clime".

Later she has realised the mistake she committed in responding to the obstinate stir of her youthful passion :

"Alas ! 'its not for me

Bewithh'd I sure must be,

To lose in grieving all my maiden prime".

The lady in her utter helplessness in those untrodden ways accepts sorrow as the only prop of her soul :

"Come then sorrow !

Sweetest sorrow

Like an own babe I nurse thee on my breast".

The Maid succumbs to the decrees of fate, She is destined to live in her loneliness :

"There is not one

No, no, not one

But thee to comfort a poor lonely maid".

The climax of her grief sounds very pathetic and pitiable. She yells :

"Thou art her mother

And her brother

Her playmate and her wooer in the shade".

The tragedy of the Indian Maid gains in poignancy when we consider

it as the tragedy of a girl who is never venturesome in the field of amorous artfulness.

The Indian Maid has been delineated by the poet as destitute of maidenhood sweetly charming and pathetically loveable. Endymion addresses her as "Thou Swan of the Ganges", "The Sweetest Indian", "My Indian bliss". These endearing vocatives are indicative of the lady's charmingly sweet youthful physical grace which casts a spell of attraction on Bacchus and subsequently on the hero himself.

Painful experiences with Bacchus has produced in her a sense of the principle of rectitude and a hatred of falseness. At last the lady rejects this sort of mournful life unpromising and despicable. She in disgust declares :

"To sorrow

I bade good-morrow".

The Indian Maid seems to be a child a Nature bewailing. Keats has installed her between the wasteland furrowed by the roaring wheels of the chariot of Bacchus and the sweetest scenic grandeur on the bank of the Ganges which is dotted with water lillies. Exhausted she sat on the slopes of the bank 'brimming the water-lilly cups with tears' shed cold and in fear. Under the bushy palm shades she is a palpable reality in the surrounding of Natural enchantment. Her deportment, her looks, her sing-song lamentations cast a halo of pure romance around her. We approach her as a wonder.

She has modesty, shyness and passion but permeating all is her natural innocence. Every feeling, every sentiment comes to her clothed in the richest imagery. She speaks as if, in pictures. They crowd

upon one another, giving to her words a melodious attraction. The readers see her image set against a rich background. With her youth and inexperience, her matchless beauty, and the unutterable sadness of her desolation, the Indian Maid so over-powers the mind that it is impossible to speak of her without indulging in hyperboles.

A passage from Colvin* will throw a flood of light on the song of the Indian Maid. He writes :

"What chiefly or alone makes the episode poetically acceptable is the strain of lyric poetry which Keats has put into the mouth of the supposed Indian Maid when she tells her story".

"Keats calls the song of the Indian Maid a 'roundelay'---- a form which it only so far resembles that its opening measures are repeated at the close. It begins with a tender invocation to sorrow and then with a first change of movement conjures up the image of a deserted maidenhood beside Indian streams; till suddenly with another change, comes the eruption of the Asian Bacchus on his march; next follows the detailed picture of the god and of his rout, suggested in part by famous Titian at the National Gallery and then, arranged as if for music, the challenge of the Maiden to the Maenads and satyrs and choral answer :

"Whence come ye, merry Damsels ! whence come ye !
So many and so many and such glee ?

We follow Bacchus ! Bacchus on the wing,

* Sidney Colvin : The life of John Keats. P- 231.

A conquering !

Come hither, lady fair and joined be
To our wild minstrelsy !"

Again :

"Whence came ye, jolly satyrs ! whence came ye !
So many and so many and such glee ?

Come hither, lady fair, and joined be
To our mad minstrelsy !"

The stropes recounting the victorious journeys are very unequal and finally, returning to the opening motive, the lyric ends as it began with an exquisite strain of love-lorn pathos :

"Come then sorrow

Sweetest sorrow

Like an own babe I nurse thee on my breast";

The high water-mark of poetry in *Endymion* is reached in the lyric of the fourth book."

Chapter - VI

PHILOSOPHICAL.SHELLEY'S AFFINITY WITH THE INDIAN SEERS AND MYSTICS:

Shelley, the beautiful angel, steeped in abstract philosophy, established an intimate affinity with the metaphysicians and mystics of India.

'Prometheus Unbound' remains illuminated by its lofty vision and Shelley had a soul overflowing with the milk of human kindness. We find his passion for reforming the world, his faith in the perfectibility of mankind. As a lover of liberty he saw in established institutions, in kings and priests, all the diverse forms of evil and obstacles to happiness and progress. This inspired him with a philosophical conviction. 'Prometheus Unbound' may be reckoned a touchstone of man's capacity for understanding the poet's philosophical ideas.

Though Shelley felt the presence of evil so powerfully it was his formal creed that evil is not inherent in the system of creation, but an accident that might be expelled. Zeus must be consistently a tyrant, but he must disappear and Prometheus must be unequivocally victorious. Since Jupiter stands for the power of evil which it is his task and destiny to destroy, he cannot be placated. Thus Prometheus besides being the Titan of Legend, symbolises the aspiring and enduring spirit of humanity and Asia represents love, with which, when the liberation is complete, humanity will be reunited. He was convinced that love must be a necessary factor in the millennium to come. That millennium must be moulded on some idea or in other words,

must be an imitation of an archetypal spiritual world. Shelley used Plato's idea of the world soul and souls in different natural phenomena which are parts of the world soul. Spirit and not matter was the only reality to him. Thus it can easily be seen that though Shelley was early under the influence of the atheist and materialist Godwin, in Prometheus Unbound he has given magnificent expression to the faith of Plato and Christ's philosophy of love.

Shelley's undying faith in the perfectibility of mankind led him into a crusade against organised religion and society, and the idea of millennium dawned upon him as a cure of illd prevailing upon earth. "What his millennium i.e., the Promethean age achieved, therefore, was the gradual conquest of chaos by thought or of time by eternity. The final conquest is only ~~is~~ ^{only} possible outside of time altogether, but here and now man can reduce the limitation of earthly existence and expand the borders of the kingdoms of thought"

Shelley was bound to go beyond mere human perfectibility. He had to seek "a single abiding reality behind the multiplicity of transient things and his mind turned naturally to the universal and the permanent, whose faint reflections he saw in the phenomenal world!"

The thoughts of mutability of man strikes a jarring note in that moment of triumph. Prometheus is immortal. "What is then the destiny of man in the Archetypal world? Man, though transfigured has not been so by the conscious and calculating process of reason but by the cosmic and spontaneous operation of love."

* Milton Wilson : Shelley.

**Bowra : Romantic Imagination.

*** A. Strong : Three Studies in Shelley.

In Indian traditions Philosophy is generally defined as the Science of Liberation. Man is destined to find his real self, the truth of his being. This can be done only by transcending the worldly existence, by liberating one's self from the bondage of nature. The world with its whole paraphernalia is to be used in order to transcend it. And after it is being transcended all about it is to be forgotten as if it was never a reality. This appears to be essential feature of almost all spiritual philosophers and religion of the past.

To-day the aim of spirituality is to change life and existence. "For this Supermind is to be brought down and made to inhabit and energise the earth-consciousness. The physical, the vital, the mental, all would come under the supramental influence. At first a handful of people will embody this supramental consciousness but there will be radiating influences which will gradually encompass all earth life"* They will radiate and infiltrate into the lower ranges their happiness which will bring about a global purification and even the material world, the vegetation, will be taken up into this luminous consummation. The earth brings in a new and fresh revelation, a hope and vision looking into the more glorious future. This world of the supramental beings which Shelley calls the millennium on earth, is the achievement of Sri Aurobindo.

What will be the condition of the world charged with supramental power and inhabited by the supermen? What Sri Aurobindo envisages is the transformation of matter and material life. The spiritual

* Prema Nandakumar : A Study of Savitri.

transformation, the divinisation of Matter is possible, not only possible but inevitable because it is Matter that wants it, because Matter in its essence, in its true reality is spiritual energy, is the Spirit itself. That is the great secret Sri Aurobindo has brought to light. The ideals in the past for the reclamation of human nature and reformation of human society were tackled with mental and moral powers which were not adequate to the task. Even when the spiritual power was invoked, it was of the static category which is above, aloof, witness and can have at best a kindly look and influence. That the spiritual dynamic is involved in Matter and as Matter is a truth that has to be discovered.

"The supreme creative power of the Spirit - Truth - Consciousness - Sri Aurobindo calls the Supermind. This power is not only up there above, but it is here below and within Matter. It is a power of Matter itself, its most secret power. Truth-consciousness or Supermind congealed, solidified or crystallised under certain conditions re-becomes Matter : now to become its own true self and nature is the very drive of Matter, that is the true sense of evolution. The very nature of Matter makes its transformation absolutely inevitable. It obeys no alien force or rule, its achievement means self-fulfilment and therefore it is something destined and when done, permanent and perfect."*

Evil and its manifestations are neither eternal undivine powers nor beginningless Maya but a field of forces with a limited validity at the middle mental rung in the stair of consciousness. Evil will cease when the ignorance is replaced by spiritual knowledge.

* Malini Kanta Gupta : Collected Works : The March of Civilization; 'Values Higher and Lower'. P- 262.

The ascent from ignorance to knowledge will be long and slow, and there must be many gradations on the way. In order to reach the Supermind, many levels above the Mind—Higher Mind, Illumined Mind, Intuition, Overmind—will have to be passed. But it could be done and it would be done, leading "inevitably towards an evolution in the knowledge, a self-finding and self-unfolding of the Spirit, a self-revelation of the Divinity in that true power of itself in Nature which is to us still a Supernature!"*

Sri Aurobindo in his 'The Human Cycle' which is a notable treatise on the psychology of social development writes that man's primary urge should be to open to the higher light of the overhead planes of consciousness : to turn to the Divine, to achieve a progressive divinisation of his nature. When man so manifests the Divine, then his philosophy, art, science, ethics, social existence and vital pursuits will be no longer an exercise of mind and life , carried in a circle, but a means for the discovery of a greater Truth behind mind and life and for the bringing of its power into our human existence. "Human society", Sri Aurobindo writes, "progresses really and vitally in proportion as law becomes the child of freedom; it will reach its perfection, when man having learned to know and become spiritually one with his fellow-man, the spontaneous law of his society exists only as the outward mould of his self-governed inner liberty!"**

* Life Divine, P-947.

** The Ideal of Human Unity, P-167.

In the realm of the transformed beings Night flees, Twilight is lifted and Eternal Day reigns. Light, beauty, power, harmony, truth-consciousness, bliss are some of the features of paradise as conceived by man. This is the world of deathless bliss, a marvellous sun looks down upon it; here is "perfection's home", surrounded by God's "Everlasting Day", Earth-nature seems changed, the very air seems "an ocean of felicity"; the lowest of earth seems a heaven now. All Nature hymns the glory of the ordainer of order. Rivers taking their origin on hills and flowing to the sea, when translated into their divine archetypes, become a celestial choir. The inhabitants of this realm enjoy an unending happiness. Colour, shape, word, rhythm all fuse into perfection. Variety, and harmony, richness and sufficiency, impulse and law, all achieve a splendid co-existence. Here Time dwells with Eternity as one. Humanity is delivered from its thrall of incapacity, misery and death.

" The superman shall wake in mortal man
 And manifest the hidden demi-god
 Or grow into the God-Light and God-Force
 Revealing the secret deity in the cave. (Savitri, P-792)

" The superman shall reign as king of life
 Make earth almost the mate and peer of heaven "

(Do, P-793)

As a "high crown of all", there will result "the end of Death, The death of Ignorance", Matter's world will itself be transformed, for

"Matter shall reveal the Spirit's face". Nature too will be transfigured, "a divine force shall flow through tissue and cell" and every feeling will become a "celestial thrill".

The problem of world unity will have an everlasting solution when the supramental transformation takes place :

"A spiritual oneness which would create a psychological oneness not dependent upon any intellectual or outward uniformity and compel a oneness of life not bound up with its mechanical means of unification but ready always to enrich its secure unity by a free inner variation and a freely varied outer self-expression, this would be the basis for a higher type of human existence!"*

According to Todhunter Prometheus represents the Mind of Man which is also implicit "all the generative energy, the 'father-force' in Nature!"** "This human mind", Hughes points out, "is oppressed by its own creation. The Tyrant (Jupiter) is to be interpreted as the personal god of the historical religions, who rules by ignorance and terror and not by knowledge and love". (Vide also III, iv, 180). Tyrant's power is based on "eldest Faith and Hell's coeval fear" (III, I.10). Prometheus suffered for ten thousand years from misery, scorn, despair, torture and solitude and his painful life has been compared to that of the humanity of the East who had been plunged in ignorance severed from the path of god. Indian sages and mystics representing human mind had been engaged in elevating their consciousness to spirituality. The spiritual endeavour of the Mind of Man in the East is indicative of Prometheus's

* The Ideal of Human Unity, P-323.

**Shelley : a study.

untiring efforts for his redemption. The achievement of Salvation of human consciousness is to be won by traversing a long and hard way. At times single individual consciousness projected towards God but Prometheus like Buddha and Sri Aurobindo, sacrificed for righteousness's sake and stands for " the type of the highest perfection of moral and intellectual nature, impelled by the purest and truest motives to best and noblest ends " * With the liberation of Prometheus there is the emancipation of a regenerated Universe i.e., the Millennium is established upon earth. Shelley is not satisfied with the mere picture of man perfected.

" but man

Passionless ? -- no, yet free from guilt or pain".

Shelley rushed " to the end of his tether towards the ideal, the superhuman, the unrealizable". (Mrs. Shelley). He turned to the Platonic idea of the archetypal world. Just on the eve of this long cherished goal Demogorgon appears as the mighty liberator of Prometheus, the vindicator of love, justice, and liberty. Thus Demogorgon, the eternal law of a moral necessity would set up his Mighty law which is according to Baker the furtherance of good in the cosmos and it should be activated in the mind of man through a regeration. Prometheus is liberated and Zeus or Jove or Jupétor was vanquished. " Suddenly the burden of the world and men are removed; a new age of peace and freedom and illimitable energy begins; the whole universe partakes in the emancipation; the spirit of the earth no longer groans in pain, but sings alternately love-songs with his

* Preface to Prometheus Unbound).

sister orb, the Moon; Prometheus is re-united in indissoluble bonds to his love, Asia," * Then we see the actual Prometheus "slowly asphyxiated before our eyes in the vapour of Universal carouse".** In the Millennium of Shelley man is transfigured but is not free from guilt and pain, chance, death and mutability. (Strong) In the kingdom of the superman God will descend in man i.e., man will be illumined in the body and his consciousness will reach the highest point of supramental. The whole Nature and Universe will be transformed to be the fitting abode of the men transformed to godhead. The Supreme Mother, "Savitri, the force and Satyaban, the Soul-- God's dual power will operate on earth to divinise it ; between them they are to give the right turn to human life and point to ' the souls of men the routes to God". *** In Prometheus Unbound in the union between Prometheus and Asia is seen that " all the love in the world and the generation in love, all union of the father-force with the mother-force is typified by the embrace of Mind with Beauty of which art and virtue are the result " (Hughes). A grand analogy can be drawn between the appearance of Demogorgon and the advent of Avatars of incarnates of God of the Hindus on earth. The Demogorgon in Prometheus Unbound ends the tyrannical rule of Jove by overthrowing him and ushers in the millennium upon earth. The fatal wedding of Jove, representing brutal forces in human nature, " which obstruct and persecute its noble desire" (Bowra) and Thetis, of Evil, the shadow to the bright image of Eternity has resulted in Jove's summoning Demogorgon to heaven for his own destruction.

* Symons : Prometheus Unbound

** Campbell : Shelley and Unromantics

*** Prema Nandakumar : A Study of Savitri.

" Evil principle is doomed when it attempts to manifest itself in Eternity. With the arrival of Eternity and the full recognition of the power of love, the rule of Jove is over... The whole malice of Jove has only served to bring forth infinite goodness". (Campbell).

The advent of Avatars is similarly possible " whenever there is a great crisis and man needs salvaging and salvation God descends in a human form. God comes down with all his angels, with divine hosts to battle for establishing the Dharma". *

Besides, in Hindu legend the advent of the Goddess Durga in military posture decorated with various kinds of arms supplied by the gods in heaven can be compared with the appearance of Demogorgon.

The mother Durga is known as the Mohisasuramardini who kills the devil in the form of a buffalo. The Devil like Jupiter occupied the throne of God and turned heaven to a veritable hell unleashing a reign of terror. The congregated might of all the Gods in heaven created the Goddess who fought tooth and nail to vanquish the Devil and to kill him.

After the destruction of this devil the gods were restored to their former subliminal position and a new era with love, hope and happiness was dawned upon earth. This is the archetypal world or the millennium of Shelley upon earth.

Shelley's adherence to Platonic Ideal is that, it gives a chance to bypass Godwin's material philosophy. Though Shelley's approach to it is intellectual, he resorts to intuition for the grand ideas he dwells upon. To him spirit and not the matter was

* The Gita: Canto IV slokas 7 & 8

the reality. His intellect becomes inadequate to fathom the depth of Spirit. Plato's idea is that only real world is the spiritual world of the mind the archetype, of which this external world is but a weak copy as the materials, from which this world is made, were not ideal ones. Plato's idea of the world soul and souls in different natural phenomena which are parts of the world soul-- gives him an opportunity to arrive at the doctrine about the future of man and about the substance of his soul of the unique value of love. This Platonic idea of Shelley might have resemblance to Sankara Vedanta philosophy, which regards the world phenomena as illusory and Brahman is the only reality. The phenomenal existence is to be understood as a real manifestation of the working of God's creative energy or His lila. This is the spiritual world of the mind the archetype of Plato.

Plato's idea of world soul can be taken as similar to Sri Aurobindo's Supramental light-force, Truth-Consciousness or Supranature which is the dynamic force working for the overthrow of darkness from his sovereign power and can bring down the suffering and death with which earth'y life is ever afflicted and sets to fashion the future and realise the divine destiny of mankind. This power grapples with ignorance and inconstancy and descends to embrace Matter.

" Thus shall the earth open to Divinity
 And common natures feel the wide uplift,
 Illumine common acts with the spirit's ray
 And meet the deity in common things.
 Nature shall live to manifest secret God,
 The Spirit shall take up the human play,
 This earthly life become the life divine." (Savitri.p.798)

KEATS : SIMILATITY WITH INDIAN THOUGHT IN ENDYMION.

Endymion is a romance of love. Keats has a great attraction for the beautiful. He would bow down his head to a love that takes no account of the body, but in his own heart he could find no beginning of his love except in beauty. And later in a letter to Fanny Brawne he expressed this view-point in spite of the involved suggestion which he countenanced that he did but love her beauty and not herself. " Why may I not speak of your beauty since without that I could never have loved you. I cannot convince any beginning of love as I have for you but beauty. There may be a sort of love for which, without the least sneer at, I have the highest respect and can admire it in others; but it has not the richness, the bloom, the full form, the enchantment of love after my own heart". *

Keats desired that respectable love for himself.

In Endymion he is concerned with the love which has its origin and consummation in spirituality. True, at the end of his story he makes Cynthia say to Endymion :

" 't was fit that from this mortal state
Thou shouldst, my love, by some unlooked for change-
Be spiritualised-"

One finds this spiritualisation in the story.

By " Spiritualization " Keats means the change from mortality to the immortal life of the Olympians, which change, as all students ^{of} Greek Mythology and ancient Hellenic faiths know, was due to the favour of some individual divinity.

* Letters to Fanny, 8th July 1819. No.136

That Endymion became a god was due to Cynthia's falling in love with him and Cynthia, we know was the daughter of Jove, and Jove did not fail his beloved child in her need.

The story is essentially the story of a divine romance, with a mortal party to it, as was not uncommon in such cases. How many mortals did Jupiter himself love and translate into immortality? And Keats's, "when I wrote it, it was a regular stepping of the imagination towards a truth", applies only to the passage to which he himself applies it, to the defence of the love by Endymion :

" Wherein lies happiness ? In that which becks
Our ready minds to fellowship divine ;
A fellowship with essence, till we shine,
Full alchemised and free of space ".

And the whole thing reproduces Keats's thoughts, " a regular stepping of the imagination towards a truth ".

And there are things which Keats makes his hero say.

As for example, the disappointed Endymion speaks of becoming a hermit, for he says :

" There are higher ones (pleasures)
I may not see,
If impiously an earthly realm
I take- "

Though he knows full well that :

" These deceptions which for pleasures go
' Mong men, are pleasures as real as real may be :"

What a flight of imagination is here, not to speak of stepping forward :

It is the same view of the world as Ramakrishna, the sage of Dakshineswar preached. The world is as real as the Brahman. To say that the Brahman is the only reality and the world a mere nothing would take away a portion of the total reality.

Moreover Vedantic philosophers say that the Brahman alone is real, the world is nothing, because they want to guard against what Keats calls, " impiously taking an earthly realm ", which excludes them from " the higher pleasures". And later when Keats denounces physical love in unmeasured language in LAMIA, he does nothing more than what our wise philosophers have done who have given us the dictum of the truth of Brahman alone and the nothingness of the world.

Part- IV

Chapter- VII

PHILOLOGICAL(A). PLACE OF INDIAN WORDS IN ROMANTIC LITERATURE.

It is not unreasonable to suppose that the cause of the enormous propagation of the English language is to be sought in its intrinsic merits. Political ascendancy would be found in most cases to have been the most powerful influence. The British empire caused contact with many peoples of the world and thus countless foreign words found their way into the language.

In the present state the English language bears the milestone of the progress of civilization. Any kind of idea and any kind of truth have found their place in the vast literary texture of the English.

The English language has derived some of its materials from India. During the periods of contact with this country, the navigators, travellers, messengers brought to the English soil words, ideas, philosophical thoughts and various sorts of valuable information about this half-lighted, superstitious people of the sub-continent. All-devouring and assimilating practice of the British people swallowed everything they found here novel and interesting. Oriental-minded scholars and poets of their own sweet will give a shape of literature to these collected materials from the East. This effort was responsible for the birth of the Oriental literature in England.

The first stage of insertion of the Indian elements into the literature of the English did not demand any individual treatment from the literary section.

The age of the Romantics dawned. By this time a great change came over to the mind of the English people. The Romantic poets took India as a land of romance where they could escape for dreaming of dreams. This Eastward leaning of the poets inspired them to devote themselves to the composition of Oriental literature both extensively and intensively. The scope of the poets broadened and resorting not only to mere allusions but to an Oriental theme and embellishing it with words, ideas and thoughts, the poets multiplied the number of their literary output.

From the philological point of view, the usual practice of the poets was to create a literature out of the translated themes and they could be expressed through the words of their own. Here we are more in the English literary world than in the Indian. The thirst for the Oriental literature of the English remained unquenched and a pure English literature failed to Crystallise.

At the next stage, the penetration of the poets into Indian ideas and themes was more deep and thorough and they used words of Indian origin conveying thoughts in their own Oriental meaning, colouring and context.

One of the most characteristic features of the Romantic poets' use of the Indian words was their boldness. Their boldness of metaphor paved for the English literature a way towards the Oriental world. The boldness of their sentence structure was shown in the fact that the words from the Eastern regions found an easy access into their sentences. Words like stars shone in countless numbers in the literary firmament of England much to the wonderment of the people. These words were then things beyond their grasp.

The poets used them to be read and dwelt on by the eye but such a sympathetic public was found missing.

Gradually the reading section of the English showed an increased interest in the Oriental literature and the poets took pains for the selection of words from the Eastern Vocabulary. They chose words which showed the proximity to the ordinary language used by the Eastern people. They did not always so much rely for their highest poetical flights on the use of ordinary words but they knew how to achieve the finest effects of imagination by stepping outside the ordinary vocabulary of the East.

In " Indian Serenade " Shelley writes- " The Champak odours fall, like sweet thoughts in a dream ".

This ' champak' is an ordinary flower in India. The very name of 'champak' sounds like a magical sound. The sweet cadence of the word ' champak' rings in the ears of the readers who are steeped in an Indian atmosphere. Thus the most ordinary name of the flower ' champak' fires the imagination of the poet.

In Hyperion BK II Keats's imaginative flight is noteworthy when he makes Asia extend her mind into India in her days of innocence and sublime woodland loveliness.

" in her wide imagination stood
Palm- shaded temples and high rival fanes
By Oxus and in Ganges' sacred isles ".

Two rivers the Oxus and the Ganges are taken from India. The vast track of land between the Oxus and the Ganges at once conjures up the romantic fancy of the poet. This land was the play-ground of the Aryans, Their religious nature and advancement of civilization are manifest in the lofty temples throughout

the Gangetic planes.

The Romantics were on the look out for the words which were preferable for their sonority and beauty of sound and they would be the chief agents in the creation of a special poetical dialect.

" The kings of Inde their jewel-sceptred vail."

(Endy. BK IV.L.263)

Here India has been softened into 'Inde'. This shortened word is more attractive to the readers. This word creates the poetic sound and atmosphere. Further examples : 'Ind', 'Andes'

Another example may be cited to show the poet's fondness for such musical sonority of a word.

" Damsel ! list ! one word I have to say,

Sweet Indiana! I would see thee once again."

The Indian Maid has thus been addressed by Endymion. This has enhanced the beauty of the sound of the word 'Indian'. An amorous and sweet femininity shrouds the word 'Indiana'.

Similar examples can be recorded :

Keats : Golconda.

Moore : Camalata, Nilica, Lalla Rookh.

Shelley : Champak, Asia.

Romantic poets used words which were sometimes of vague or of indefinite meaning, or sometimes they never belonged to the Oriental language. This explains the fact that these words were not clearly understood in their Oriental meaning by some of the romantic poets.

Generally Mythological words were not properly used and

they failed to convey the sublime spiritual halo and devotion of the Hindus.

'Kehama' is the hero of the Mythological epic of Southey. This God, in the conception of the Hindus, is associated with love and affection. It is the idol of the young, fascinating souls. Kehama is presented as the mighty and wrathful avenger who aspires to have his sway over the three worlds- the earth, heaven and the under-world. This is the distortion of the existing idea of the Hindu God.

Pollear : is a god who is unknown to Indian Mythology. It was the creation of Southey.

Glendoveer : a god, has been presented by the poet as the most beautiful. This god is also unknown in the Hindu Mythology.

Kailyal : the heroine of the epic, is a name not found in any Indian Mythology. This name does not convey any idea of feminine tenderness or grace or any divine sensation.

Again there are poets who have handled the mythological names or words very aptly. These words at once hold up before the mind of the readers a picture of deities of the Orient. They build up the spiritual sensation and feeling befitting the Hindus.

' Great Brahma from his mystic heaven groans.' (Endymion, BK IV).

The creator of the Universe is, of course, great in Hindu Mythology. This perfectly tallies with the Hindu conception of the deity.

Great Brahma groans when He sees the victorious marching of

Bacchus, the god of wine, over the holy land of India. Here the sublime figure of the Hindu Brahma is perfectly delineated. Kalki is believed by the Hindus as the last of the Avatars. His advent is to destroy whatever appears to be ugly, unrighteous and detrimental to the spiritual elevation of the virtuous and to establish a kingdom of peace, light and spirituality.

This conception of the Hindus about the deity has been exploited by Campbell to express the idea that Kalki would come down to deliver the Hindus from the severe tyranny of the British.

Sometimes the Romantic poets imported to their poems some Oriental words which at once took a romantic colour. They were romantic because they were related to the strange practices of the Eastern people.

The Indian cloves : Indian spices were smeared all over the body of the deceased for the prevention of its early decomposition. Indian cloves were known throughout the world for their medicinal power and perfumes.

The burning of Suttees : In those days when Indians were ignorant chaste ladies were burnt alive with their dead husbands on the same funeral pyre. It was, of course, romantic and fascinating to the English readers.

Amreeta : Nectar.

It is believed by the Hindus that by drinking ' Amreeta' mortals achieve immortality. Gods drank it and they are immortals. Southey could not receive the significance of this divine drink which he used in his epic as something which had the power of distribution of divine dispensation. To corroborate this idea Kehama had been made to

suffer torture when he drank it. This idea might be novel to the English but repugnant to the Hindus.

The flower of the Amra :

The flower of the mango tree'- has been incorporated into the English language from the song of Joyadev, an Indian, rather a Bengali, Poet. This ' Amra' was made available to the Romantic poets by Sir William Jones.

Some Romantic poets created a historical association by using suitable historical words. Keats in his *Endymion* writes-" though striding Alexander past the Indus with his Macedonian numbers". The very name of Alexander, the world- conqueror conjures up the historical imagination of a reader. Naturally the poet must associate the Indus with Alexander who invaded the land where it flows. Thus the romantic curiosity of the poet found an opportunity through historical association of the word ' Indus'.

Romantic poets sometimes chose words from the Eastern world. These words denoting proper names of geographical importance had been very aptly inserted into the very texture of a poem. They helped in the enhancement of the glory of the names and the dignity of thoughts. These words being remote caught a romantic tinge which tickled the imagination of the readers. " The caves of Golconda "- Keats used in his famous poem " On receiving a curious shell and a copy of verses ". This shell for its brilliance in colour and preciousness due to rarity, made the poet spell-bound. Any reader might have a prolonged pondering over the application of the words and he is astonished to see their appropriateness to and assimilation with the context and the prevailing thought of the poem.

The words have been emotionally integrated into the poetic atmosphere.

Shelley in his 'Prometheus Unbound' has used 'Indian Caucasus'. This lofty summit of the mountain in Asia Minor has acquired dignity as its name is connected with India. At once it acquires a mystic value and an impenetrable mystery hangs around this dizzy height. The dramatic action of 'Prometheus Unbound' takes place on this snow-capped peak where Prometheus had been kept chained for ten thousand years by Zeus. Prometheus is symbolising the soul of humanity and this cliff in the opinion of Shelley is the birth-place of humanity. 'Indian Caucasus' has been so spontaneously brought into the thought of the Western readers that they must have the passionate longing for the words if they are found missing from the context.

The prime object of the Oriental literature was to choose incidents and situations from common life and to relate or describe them throughout, as far as this was possible, in a selection of words really used by the Eastern people and at the same time to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect and above all, to make them interesting.

Poets like Shelley, Keats and Byron have selected words which are coloured by imagination, and burning with emotion.

Byron : Atar Gul ; Leila; Hassan.

These words bring us to the gate of the Muslim world of the near East. They shine in the Eastern firmament in their glory.

Shelley : Himalah.

This word symbolizes the abode of eternal snow. A majestic grandeur of the snow-capped Himalayas is revealed.

Keats : Ganges; Indus; Oxus; Deccan.

These words are sweetly associated with India. They at once conjure up a romantic landscape of this enchanting land which is fed by the murmuring rivers.

Some Indian words have actually passed into English vocabulary. These words are mostly taken from administrative field.

Words like- Sipahce, Durbar, Raja, Begum, Bukshee, Howdah, Bungalow.

Some common words have been made popularised by the Romantic poets among the English people.

Thug, Suttee, Feringi, Burqa (veil), Khansama (cook), Beliat (foreign country), Zenana (Lady), Shawl (Woolen wrapper)

Scott has chosen a host of Indian words which are commonly used by the native people in their daily life. He has done so for the purpose of giving his novel a local colour and atmosphere.

Words like- Coss (Two miles), Hookah (a smoking pipe), Chabouks (long whips), Fakir (Muslim monk), Kafir (infidel).

Scott has bodily shifted some Indian words and has given them English appearance.

Example:- Budnamed (bad name);

looted (plundered);

Lathi charge (to charge with a stick).

The Oriental vocabulary had its hesitating introduction into the literary festivity of the English language. In course of time it had gained the solid seat of confirmation among the English learned society. During the period of Romantic poets this Oriental vocabulary made a world of its own in England. This Eastern diction attracted the attention of readers by its strangeness, dazzling brilliance, romantic colour and musical sonority expressing the sweetness, sentiment and emotion of the romantic lands of the Eastern hemisphere.

The Oriental Vocabulary for its frequent contact with the Western world lost the sharp edge of novelty and with the passage of time it bordered on the line of banality. It was charged with low and maudlin imbecility when poets like Southey, Thomas Hood, Moore did not pick the Eastern sentiment, the meaning of the diction they used for the Oriental themes. Sometimes the feelings these poets tried to express through the Oriental diction, sounded ludicrous and extravagant.

While passion held these Romantic poets devoted to the Eastern vocabulary and they were moved or exalted, their diction kept its naked intensity. But when their own feeling flagged and there was ground to be covered, they became mechanical and artificial. The Eastern Vocabulary exhausted itself in its glow and thus these words in the Oriental Vocabulary became feeble and merely verbose.

The lack of vitality rendered the poetic diction false and vapid. The Oriental poetic diction remained an uneventful platform with the decoration of morbid fancy.

(B) A FEW IMAGES IN THE SONG OF THE INDIAN MAID AND WORDS OF OTHER POETS HAVE BEEN TRACED TO THEIR SOURCES.

1. 'Beneath my palm trees, by a river side'- I sat weeping.

The Indian Maid was deserted by her lover just under the palm trees which grow on the bank of the river.

This palm grove along the Gangetic bank is a very common landscape. Palm trees are growing in abundance in the northern part of India, the vast tract of land in between the Himalayas and the Vindyas. Keats might have known this very common scenic beauty of the rural side of India.

He read about a similar situation in the translation of Ovid's Metamorphosis in Sandys's BK VIII. Theseus left Ariadne when profoundly asleep, on the shores of Dia, and Ariadne in her desolate and helpless condition after waking, cried bitterly.

Keats's imagination at once creates a like situation for the Indian Maid. She has been placed against the Indian scenic background. The shore of the isles of Dia had been replaced by the bank of the Ganges.

2. The 'palm trees'- were derived, Mr. C.L. Finney believes, from Booth's translation of Diodorus Siculus' Historical Library. Diodorus described palm trees which grew in Nysa in Arabia where Bacchus was reared by the nymphs. This hint was enough for Keats to replace this palm grove in Nysa by the palm trees growing in plenty on the Gangetic soil of India.

3. 'Brimming the water-lilly cups with tears'.

It was pointed out by Mr. Selincourt that Keats might have noticed the exact situation in Milton's Lycidas. (L.150)

'And daffadillies fill their cups with tears.....

Keats's romantic mind had transformed these daffadillies into water-lillies which are found in profusion in the Indian lakes and rivers. The disconsolate Indian Maid sat weeping by the Ganges, and she was filling the water-lilly cups with tears.

4. " Beneath my palm trees, by the river side,
I sat weeping : What enamoured bride,
Cheated by shadowy wooer from the clouds,
But hides and shrouds

Beneath dark palm trees by a river side ? "

Mr. Finney suggests that Keats wanted to suffuse his Indian Maid in an atmosphere that is weird and mysterious by having her cheated by a shadowy wooer from the clouds instead of having her deserted by a mortal lover such as Alexander or Theseus.

The picture of a bewailing woman might have been drawn from the 'woman wailing for her demon lover' in Coleridge's Kubla Khan.

Keats might have gone to the Mediaeval Arthurian story of the demon who cheated a British maid and begot Merlin.

The demon-lover in Kubla Khan and Merlin had been associated with the Indian Maid who had been divorced by either Alexander or Theseus or Bacchus in the romantic love story of Endymion.

5. " Onward the tiger and the leopard pants with Asian Elephants".

The tiger, the leopard and the Asian elephants which pant

onward, that is, which draw the chariot of Bacchus- were fused together from several sources.

Mr. Lempriere said, ' The leader (Bacchus) was drawn in a chariot by a lion and a tiger'.

Mr. Tooke said, ' He (Bacchus) is carried in a chariot which is drawn by tigers and lions and sometimes by lynxes and panthers'.

Diodorus, relating to the return of Bacchus into Greece, said: ' After he had spent three whole years in an expedition into India, he returned with many rich spoils into Bœotia and was the first in triumph mounted upon an Indian elephant.'

The tiger came from Lempriere and Tooke ; the elephants from Rabelais and Diodorus and the leopard from Rabelais. " The leopard appeared afterwards in Ode to a Nightingale'. (C.L.Finney.)

6. " The Kings of Inde their jewel-sceptres wail,
and from their treasures scatter pearled hail".

The treasures which the Indian kings scatter before Bacchus may have been suggested by Rebalais's description of the triumphs of Bacchus :

The employment of vail may have been suggested by a verse in Shakespeare's Pericles. (Act.II, Sc. III, Line 42.)

" Did vail their crowns to his supremacy". (Mr. Finney.)

7. " Great Brahma from his mystic heaven groans
And all his priesthood moans;
Before young Bacchus' eye-wink turning pale".

The idea that ' Great Brahma' from his mystic heaven groans, and all his priesthood moans, before young Bacchus' eye-wink turning pale'- was derived from Milton's 'Ode on the Morning of Christ's Nativity',

in which on the morning that Christ is born, the pagan gods who are fallen angels, lose their power, grow pale, groan and fade away to Hell. For example :-

" The Nymphs in twilight shade of tangled
Thicket, mourn".

8. Monkey Deity- Lalla Rookh- Moore : It is called Hunuman. It is related in the Ramayan. It is celebrated and worshipped throughout the Northern and Southern India. Apes are in many parts of India highly venerated out of respect for the god Honnuman.

(Pennant's Hindustan)

9. The strange Indian bird- Lalla Rookh-Moore :- The chatooke- They say it never drinks at the streams below, but opening its bills when it rains, it catches the drops as they fall from the clouds.

(Periodical Accounts of the
Baptist Missionaries
Vol.II P.309)

10. The Footless fowl of heaven-Lalla Rookh- Moore : The bird of Paradise which, travellers said, was to be found in Molucca Islands, born without legs.

(Godley: Poetical works
word notes p.600)

11. Thursh of Hindostan- Lalla Rookh-Moore : The pagoda Thursh is esteemed among the first Choristers of India. It sits perched on the sacred pagodas and from thence delivers its melodious song.

(Pennant's Hindostan)

12. Sublime Bird-Lalla Rookh- Moore :- It means Huma' a peculiar bird to the East. It is supposed to fly constantly in the air and never touches the ground. It is looked upon as a bird of happy omen and that every head it hovers on will in time wear a crown.

(Richardson)

13. Royal Garden of Delhi- Lalla Rookh- Moore: The Royal Garden of Delhi was found in ' An Account of the present State of Delhi' by Lieutenant W. Franklin, Asian Research .

(Vol.IV P.417)

14. Lake of Pearls- Lallah Rookh- Moore : This lake has been given the name for its pellucid water. " Nasir Jung encamped in the Vicinity of the lake of pearls, amused himself with sailing on the clear water and gave it the fanciful name of Motee Talao, " The Lake of Pearls" which it still retains.

(Wilks's South of India)

15. Brahma's turning founts- Lalla Rookh- Moore : This place is situated near Chittagong. It is esteemed holy.

(Turner)

16. Banyan tree- Lallah Rookh/Moore
The curse of Kehama-Scuthey :-

This tree grows on the soil of India. It is very bushy at the top. It lives for many years casting its shadow and refreshing the tired. " The bended twigs take root in the ground and daughters grow/ about the mother-tree, a pillared shade/High over-arch't and echoing walks between/"

(Milton)

Moore might have consulted Cordiner's Ceylon for the description of the Banyan tree.

17. Chenar-Tree - Lalla Rookh- Moore : It is a delightful tree; its bole is of a fine white and smooth bark and its foliage which grows in a tuft at the summit, is of a bright green.

(Morier's Travels)

18. Champak= The Indian Serenade- Shelley : This is a flower tree. The blossms are of gold colour. The sweet fragrance of the flowers has the maddening effect on the mind of man. The appearance of the blossoms of the gold-coloured champac on the black hair of the Indian woman has supplied the Sanskrit poets with many elegant allusions

(Asiatic Researches Vol.iv)

19. Blue water-Lily- Lalla Rookh- Moore- The blue lotus which grows in abundance in Cashmere and in Persia.

(Journey of Russian Ambassador
to Persia)

20. Camalata- Lalla Rookh- Moore- It is called linnaeus,
Ipomaea.

It is the most beautiful both in colour and form of its leaves and flowers; its elegant blossoms are " celestial rosy red, love's proper hue " and have justly procured it the name of Camalata or Love's Creeper.

(Sir W. Jones)

21. Nilica- Lalla Rookh- Moore : The blossoms of the wonderful Nyctanthes give a durable colour to silk. The plant Nilica is Shephalika. It is so named because the bees are supposed to sleep on its blossom

(Sir W.Jones. Remarks on the History of Bengal P.200)

22. Coral tree- Lalla Rookh- Moore : This tree grows in abundance on the island of the Indian Ocean. The blossoms are of crimson colour. Thousands of Variegated loories (Birds) visit the coral tree.

(Barrow)

23. The flower of the Amra- Lalla Rookh- Moore:- Amra means in sanskrit language mango. Delightful are the flowers of the Amra tree on the mountain tops while the murmuring bees pursue their voluptuous toil.

(Song of Joyadev, Sir W.Jones)

24. Forbidden River- Lalla Rookh- Moore :- Akbar on his way ordered a fort to be built upon the Nilab, which ~~which~~ he called Attock, which means in the Indian language Forbidden, for by the superstitions of the Hindoos, it was held unlawful to cross that river.

(Dow's Hindustan)

25. Crishan- Lalla Rookh- Moore : The Indian Apollo. He and Three Ramas are described as youths of perfect beauty and the princesses of Hindustan were all passionately in love with Chrishan, who continues to this hour the darling God of the Indian Women.

(Sir W. Jones : On the Gods of Greece, Italy and India).

Part- V

Chapter- VIII

CLASHING OF ROMANTICISM, REALISM AND TRANSCENDENTALISM IN THEIR ROMANTIC APPROACH TO INDIA.

Doubtless the approach of the early nineteenth century poets in England towards India is romantic and the literature they produced enshrining their imagination on the subjects is Oriental. By showing a strong personal feeling for and a passionate interest in the remote, unfamiliar and exotic aspects of the Oriental world and by turning their attention to Nature blessed with unearthly beauty and grandeur and the simple and common life burdened with superstitions and social prejudices, the Romantics indulged in a daring adventure into an impossible situation, abstract idealism, visionary splendours and magnificence which no eye had seen. They heard the music that defied definition and enjoyed the fragrance that exhaled the dream of paradise. In the Oriental themes the Romantics sought the fantastic and the bizarre and their sense of wonder and intellectual curiosity was satisfied. Byron felt a genuine interest in the great architectural grandeur, in the riches and pomp and pageantry of the Pashas in the near East. Scott took a richer historical interest in the Deccan where the English had been involved in a fierce battle with Hyder Ali for their ascendancy to power. Orientalism made the Romantic poets like Keats, Shelley, Byron, Southey, Moore, Hood, and Campbell approach the beauties of nature with a caressing tenderness, a wistful fondness for all its delicate nuances, its subtle harmonies of light and shade and all the qualities which give it its enveloping atmosphere. The Romantics were also attracted by Oriental nature for the purpose of embroidery,

decoration and effective background. Some of them like Shelley, and Keats looked upon nature as something capable of responding to their moods, and ready to minister to their spiritual and moral needs and to drown all their sorrows and heart-aches in a wave of beauty. It has been suggested by Rabindranath Tagore that this attitude to nature has found its way into Western literature from Eastern sources : that the influence of Kalidas's Sakuntala, newly translated from Sanskrit by William Jones, may have been potent in this direction. * The Romantic poets susceptible to Orientalism had the instinctive cult of wonder, the faculty of feeling and transmuting the subtle sensation of mystery and pagan delight. The poets of Orientalism apart from their aesthetic satisfaction poured into their poetic matrix a vigorous aerial music and a dreamy style.

Truly Oriental-minded Romantic poets coined words which were 'winged', words that carried the readers flying through the impalpable regions of endless dreams. Hence they found it necessary to employ symbols that suggested more than what words could express. They evoked images and ideas that recreate themselves through associations and memory. The images of Shelley in 'Prometheus Unbound' and of Keats in 'Hyperion' and in 'The Song of the Indian Maid' are relevant specimens.

In 'Adonais' Shelley sings of immortality the survival of the One amidst the passing away of the Many, the abiding Reality and its

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ephemeral , phenomenal manifestations. He is here a Vedantist and a Platonist in combination.

" The One remains, the many change and pass ;
Heaven's light for ever shines, Earth's shadows fly ;
Life, like a dome of many coloured glass,
Stains the white radiance of Eternity,
Un till Death tramples it to fragments ".

And in Keats-
the example of classical nature imagery in imitation of Milton , Asia in the den of defeated Titans, is presented against a panoramic background :-

" More thought that woe was in her dusky face
For she was prophesying of her glory,
And in her wide imagination stood
Palm-shaded temples, and high rival fanes,
By Oxus or in Ganges ' sacred isles " .
(Hyperion)

During the earlier days of contact with India the Oriental poets of England conceived of her as hardly more than a symbol of bountiful opulence, a hint of some thing exceeding European experience in wealth and worldly gorgeousness. It made those qualities of experience which were suggested by words as portentous and exotic more and more concrete.

Gradually an essence was distilled from the narrations of the travellers, Voyages, emissaries, from the debate of the English House of Commons and historians furnishing more definite accounts. With the passage of time the English had established a mighty colony in India and during the eighteenth and nineteenth centuries nothing remained unexplored in this country. Facts, like search-lights, penetrated into the recesses of romantic imagination and coloured the Oriental poets of England. As civilization progressed the

proximity between the two countries became more intimate. The Oriental literature had been swept by the scorching light of realism. The thin nebulous quality of this literature was concretized to an extent and surprising details were picked up by the great writers from informative data on this country. As realism encroached upon the romantic literature dwelling on the East, the imaginative veil was torn off. The effect was appreciable.

Realism means the art of producing on the mind an impression of reality- the world of life as one perceives it around him. It means expressing the form of thing plus its life, - an urge ^{to} see a thing not as being merely, but as becoming, to see it not in its isolation but as a part of a larger society. It is a more extensive world-view. Realism, therefore, depends, first, on a capacity for sympathy and identification with the objective world; and secondly, on the power to feel the dynamic urge that moves the world. The first gives the artist the insight to feel and grasp the ~~spirit~~ ^{spirit} of a thing. The second enables him to put himself in touch with the movement of life. Thus the artist is enabled to represent reality not as a matter of formal design or of elaborate details, but as a creative urge. He suggests both the variety and vitality of life and the living world. So true realism conveys the image of the real world with all its diversity of purpose and purposelessness, its incalculable variations of mood and temper and at the same time, its determination to falsify one's impression of life by seeking it from a special stand point or with a particular end in view

Romanticism and realism both have sprung from fundamental instinct, the source of realism being our delight in seeing the near

and the familiar artistically rendered ; of Romanticism, our pleasure in the remote and unfamiliar. Though the two are opposite in nature, yet they both have their justifications and conditions. An integrated blending of the two can produce a good literature. Realism should be kept within the spheres of art by the presence of an element of idealism and Romance must be saved from extravagance by the presence of poetic truth.

At this stage the question naturally arises as to whether such a harmonious blending of facts and imagination, Romance and Realism took place in the hey-day of British Imperialism in India. It must be admitted that in English romantic poetry on Oriental themes the poetic transfiguration of natural facts was hardly successful and as such the poetic representation of those facts was so oddly made that they became distortions. In the cases of Hood, Thomas Moore and Southey, De Quincey the translations of natural facts of India into their own feelings and emotions so exaggeratedly imaginative that the Indians in the midst of extravagance stand stupified. These scenes of beauty are born out of feelings which were themselves illegitimate or so violent as to render their vision of things untrustworthy and their transcript essentially untrue.

Sometimes the poetic interpretations of nature are based upon such a poor knowledge of facts, and emotions so artificially stirred that the descriptions limit themselves to appearances. Scott's description of the nocturnal scene, the bushy vegetations on either side of the road leading to Seringapattam are to be quoted for evidence. In Indian Maid the imagery of her sitting beside a

river full of lilies and filling the water-lily-cups with tears also gives us for the moment nothing beyond careful observation and appropriate feeling.

In the natural descriptions of Byron, Campbell and Keats the touch of imagination and feeling have tended to transfigure them but they never misrepresent or distort them .

Barring a few, almost all the poets of Orientalism in England never established a bond of fidelity to their emotional apprehension of facts, to the impression which they made upon the Indians, to the feelings of pleasure or pain, hope or fear, wonder or religious reverence which they aroused.

So all along, when not distracted by the grotesquely luxurious tastes of the Britisher or the unintelligible ways of the native potentate, the hardier literary interest of all the great writers on Orientalism in England was concentrated upon the dazzling strangeness both of the natural and supernatural environment of India's swathed myriads of people.

In spite of the inflow of genuine information from India to England through various channels the happy marriage between Romance and Realism, between fact and fiction remained elusive.

Perhaps the real picture and account of India never reached the people of England in their exact colours. They were so twisted that India was transported to a land of wonder and fairy-tale. The colouring demanded in political, social or in religious ceremonials was here thrown upon a distant cloud with tints not less splendid. The English people who were here on Governmental business carried information of this land to their countrymen. They roused the sense

of avarice and enthusiasm of the West by their account of the country's wealth and the commodities with which India could satisfy the luxurious tastes of the wealth either in Asia or in Europe. They maintained it in their stories of the snakes and tigers, of the spacious bungalows and attentive servants, of their parlours, dinners and the rounds of official life. Still the imagination of England looked back over the prosaic to the romantic pictures, saw the glitter of snowy crags through the branches of deodars, saw the mosques and the temples, the flames flaunting to the height of houses their unrelieved mass of gold and scarlet, the elephants and the palms, the Fakir naked in the sun, the royal pageantry and the rajah in durbar and through these the clearness of the air and the power of the sun and of the moon and the shining of the blue unclouded weather.

O magical India ! wonderful in the heat and dust and colour of the plains and her mountains were the courts of the Lord where the lover's heart rejoiced.

O wonderful India ! land of oppression and sickness and starvation and pride ! Can we see what India means to Europe by seeing what it meant ?.

To an Indian then what appeals most in the Romantic conception of life and art is its recognition of the claims of intuition to perceive immediately the ultimate nature and principles of reality which baffle the intellect of man. This intuitional perception has been well-defined as the power of penetrating the ordinary objects of experience and of perceiving meanings and relations lying beneath the surface and of a new synthesis.

The entire epistemology of the Upanishads centres round this idea.

Behind or above the world of movement, there is a world of typical realities, essential form-movements, fundamental modes of consciousness in its Universal and transcendent status. It is this that the Indian poets of immortal fame endeavoured to envisage and express. For the Indian poets like Kalidasa, Rabindranath and Sri Aurobindo were Seers or rishis. What they envisaged was the mystery, the truth and beauty of another world - a real, not merely a mental or imaginative world, as real as this material creation that we see and touch. It is indeed more real, for it is the basic world, the world of fundamental truths and realities behind this universe of apparent phenomena. It is this that they contemplated, this on which their entire consciousness was concentrated. They sought to bring out which belongs to the absolute and the universal and the supreme ananda (divine ecstasy) which has given birth to the creation itself.

This transcendental quality of the Indian poets may seem deficient in humanism. One easy explanation can be put forth. The poetry of the immortal bards of India had to be non-human, because its aim was to be supra-human. These poets chose deliberately non-human subjects in order to bring out the Universal and the transcendent element in the truth and beauty of things. Man is not the measure of creation, nor human motives the highest or the deepest of nature's movements. At best, man is but a symbol of truths beyond his humanity.

From another standpoint the subject may be looked at.

The entire gamut of Indian poetry can be conveniently compared to the Indian Madona. She is not solely or even primarily a human mother, but the mother, Universal and transcendent, of sentient and insentient creatures and Super-sentient beings. She embodies not the human affections only, but also the parallel sentiment that finds play in the lower and in the higher creations as well. She expresses in her limbs not only the gladness of the mother animal tending its young ones, but also the exhilaration that a plant feels in the uprush of its sap while giving out new shoots and above all, the supreme joy which is at the root of creation itself.

The Indian transcendental poetry touches life at its myriad points, transforms it to luminosity and then transcends it to reach divinity. So it looks very natural to see that realism at a certain stage of poetic creation is transported into the domain of romance. And romance and realism by the alchemy of poetry have been elevated to transcendentalism. The apparent contradiction or antagonism among the three is smoothed out into a grand synthesis. This trio is one ⁱⁿ the realm of the transcendental.

In the poems of Wordsworth there are three stages of development of his poetic genius, corresponding to realism-romance- transcendental. His contact with nature was at first sensuous which may be called the state of realism, when he felt all gland animal pleasures in him. In the second stage there was the inwardisation of natural phenomena. He felt the same pleasure as he felt in his physical contact with her.

This stage may be likened to the stage of romance. In the third stage the poet lost all the pulsations and sensations of life and he became a living soul. This exalted state of poetic consciousness is truly comparable with that of the great Indian poets. The transcendental feeling of ecstasy and 'cosmic consciousness' touches the poet at this stage.

Like his skylark, Shelley, the most visionary of poets, leaves the world where cares abound and flies into the bosom of the endless sky where his imagination dazzles with the Sun-light and at last touches the infinite and draws the idealism of millennium upon earth. Shelley conceived of a supreme power, which is at once immanent and transcendent and which moves through all objects of nature and human life.

In the west this transcendentalism in poetry was first affirmed with the emphasis of the utmost indubitable conviction by the great Romantic poets with Oriental bias. Coleridge said, "All truth is a species of revaluation, and the deepest truths are available only by a man of deep feeling". And Keats asserted, "What the Imagination accepts as true must be true whether it existed before or not".

The Oriental-minded poets whose approach to India tended to be transcendental were guided by a vision which transcended the common formulae of the understanding with the help of a penetrating insight and realised a truth not standing upon external testimony but carried alive into the heart by passion, truth which was its own testimony, which gave confidence and competence to the tribunal

to which it appealed and received them from the same tribunal.

In the case of Wordsworth it is seen that he reached sublimity and transcendence in his thought process. Once he got into that celestial region, he preserved it and did not care to bring that state of mind to sublimate physical crust of the world. He transformed the homely into unearthly and besmeared it with the gleam that was not on the hill and on the Sea. This transfiguration gives rise to an altogether novel thing which has no resemblance with the original.

Keats reached the transcendental in worshipping beauty. In *Endymion* he presented his joy in the beauty of nature, in its varied aspects and came out with the assertion-

A thing of beauty is a joy for ever,

Its loveliness increases - - - -

From this world of beauty in female form and nature, Keats advanced to a philosophic concept of beauty. He soon came out of "realm of Flora and Old Pan" of 'Sleep and Poetry' and by the time he came to the writing of the 'Ode on a Grecian Urn', he identified truth with beauty. He made truth and beauty as different aspects of one Supreme reality.

Keats moved a step ahead from this philosophic aspect of beauty; when in *Hyperion* he declared;

" For it's the eternal law

That first in beauty should be first in might "

At a certain stage of thought process when he was sensuous, Keats found delight in the physical aspect of nature. When he looked at her intuitively he discovered truth which takes its eternal Logos.

When Keats elevated beauty to its transcendental stage, he perceived that beauty was the Symbol of power. Thus here at this supreme state of transcendence Keats realised that beauty, truth and power formed a co-equal trinity. In our Indian phraseology it may be transcribed as- Sundaram- Stayam- and Sivam (Almighty).

The searching of Endymion for Cynthia, who is a transcendental being through the worlds of sensuous perception gave him joy. But dissatisfied with the temporal joy, he searched for a higher form of joy, a joy not of the mundane type which he discovered in the matchless beauty of the Indian Maid on the bank of the Ganges. But this lady was transformed to Cynthia, the abstraction of beauty, the beauty of the Indian Madona, the mother of Ganesh.

Keats's approach to the Indian theme of love and beauty transcends all the physical considerations and has been sublimated to a state of blissfulness.

In " Prometheus Unbound " Shelley reached the transcendental stage when he was writing of the archetypal world where Prometheus, the Soul of man or the Father force of the Universe, after vanquishing Jupiter, the Evil power of the Universe, which thwarts everything good and beautiful and divine; consorted with Asia, the dight of the Mother-force of the Supreme. The apostle of highest idealism upon earth Shelley was blessed with the intuitive power which gave birth to the dream of millennium to be established upon earth when immortality will touch the earthly beings. Such an elevated state of imagination which is manifest in him during the time of his intuitive building of heaven upon earth, places him at par with the Indian mystic poets..

This beautiful visionary angel beating his luminous wings in the void, may touch the transcendental state of his thought-process but it is so much abstracted that even its intellectual delineation is not possible. But in the mystic poets of India it is not difficult to find the world, life and spiritualism. The essence of the poems of Tagore is to unite the earth and the heaven- the finite and the infinite. What is wanting in the transcendental approach of the Oriental-biased poets of England is the taste of the earth in their transcendentalism, as, when this stage was reached, the poets are so sublimated that the ancient touch of the world is cut off.

In conclusion it may be said that the Romantic poets in England in their romantic approach to India at first followed the ordinary principle of Romanticism. They added colour to colour and the Oriental theme became a tale of the land of the fairy.

During the time of intimate contact with India the Oriental-literature biased, lost a little tint of strangeness and extravagance. Sometimes India wore a look of illusion of reality. The readers at times were at a stage of willing suspension of disbelief. Now fact and fiction produced such a land where the interplay of light and shade is so prompt that a world of topsy-turvy-dom is created before the discerning eyes of the readers.

At the stage of transcendental approach to India imagination is so intuitively sublimated that the readers are transported to a world of bliss which is the very expression of the Indian transcendent philosophy.

Part-V

Chapter- IX

SOURCES OF THE INDIVIDUAL ROMANTIC POETS.Southey : The Course of Kehama.1. Sir William Jones : The famous Orientalist.

Southey in writing ' The Curse of Kehama' had taken Sir William Jones as his trustworthy guide. His poems, therefore, could not fail to increase his knowledge of the subject. *

2. Picart's Religious Ceremonies .

Southey was indebted to Picart for the description of the funeral ceremony along with the burning of suttee at the death of Arvalan, the son of Mighty Raja Kehama. All princesses, stripped off the ornaments, were placed one by one on the burning pyre on their deceased husbands. This Hindu practice was certainly interesting to the British people. This Hindu practice was certainly interesting to the British people. This was taken by Southey from the engravings in Picart's Religious Ceremonies. **

3. Spenser's Faerie Queen :

For characterisation Southey depended upon the Hindu Mythology he knew and sometimes he gave his imagination liberty which dived into whichever source it found suitable for the purpose. Sometimes he created characters in his own mind. Sometimes he took one or two from other sources. Lorrinite is a character which had been brought from Faerie Queene of Spenser. The imagery of this sorceress dominated Southey's mind and he placed the hag among the dramatic personae of the Curse of Kehama. ***

* R.Sencourt : India in English literature .Ch.IV.P.400)

** A. Waechter, ueber, R. Southey's Orientalische Epen.
Translated by Altick (Halle, 1890) P.341

*** R.Sencourt. India in English literature Ch.IV P.401 :

4. Landor's Gebir :

The description of the submerged city of Baly is copied from Gebir composed by Landor. *

5. Milton's Paradise Lost :

In 'The Curse of Kehama' (Canto XVII, Baly, Section 7) Ladurlad finds Ereenia's bounds guarded by a monster of the deep, whom he is able to slay, once more rendered invulnerable by the curse and as Kailyal awaits the issue of the struggle on the shore,

She starts; for lo ! where floating

Many a rood,

A Monster, hugest of the Ocean brood,

Weltering and lifeless, drifts toward

the shore.

Backward she starts in fear before the

flood,

And, when the waves retreat,

They leave their hideous burthen at

her feet.

The above passage can be compared with Paradise Lost BK.I.

lines beginning with -

Thus Satan talking to his nearest mate

With head up lift above the wave and eyes

That sparkling blazed, his other parts inside

Prone on the flood, extended long and large

Lay floating many a rood, in bulk as huge

As whom the fables name of monstrous size

Titanian- or that sea beast

Leviathan, which God of all His works

Created hugest that swim the Ocean stream. (192-200) **

* R.Sencourt: India in English literature Ch.IV.P.401

** Poems ed M.H.Fitzgerald.(Oxford : 1909 Word Note: Canto XVII.P.600

Scott: The Surgeon's Daughter.

Sir Walter Scott seldom went outside his native country for his themes and at first he was diffident in making any attempt to write on Eastern subjects which had been handled by Morier, Southey, Moore and Byron. However, Scott had many links with the East.

(i) His brother-in-law was collector of Salem in South India.

(ii) His friend Leyden came to Madras in 1800. Leyden, like William Jones, was a greater linguist than poet. The Scenes of Infancy might rank him beside Campbell, though it had not the finish of The Pleasures of Hope. In tenderness, tasteful selection of language and simple emotional power, one or two of the Indian odes may take place among the foremost productions of English. He died a premature death. John Leyden was, indeed, as his friend, Sir Walter Scott, said, "a lamp too early quenched."

(iii) Bishop Reginald Heber whom he met at Oxford in 1805 came to India in 1823 and died at Trichinapoly in 1826.

(iv) Scott's son, an officer in Hussars, proceeded to Madras in 1839.

(v) Orme's History of Military Transactions of the British Nation in Indostan (1763).

Scott read this book and enjoyed it and he regarded the European adventurers in the eighteenth century as demigods.

The romance of India, the various religious costumes, habits and manners of the people of Hindostan gripped him and though he had never been to India and knew nothing at all about

Indians, he undertook to write this romance of India at the suggestion of some of his friends and relations who had seen India:

" Like the imitative operatives of Paisley, Scott says, 'I have composed my shawl by incorporating into the woof a little Tibet wool which my excellent friend and neighbour Colonel MacErries, one of the best fellows who ever tried a Highland moor or dived into an India jungle, had the goodness to supply me with.' "

Sir Walter Scott has written in the introductory note to the novel ' The Surgeon's Daughter' thus :

" That the principal incident on which it turns, was narrated to him one morning at breakfast by his worthy friend, Mr. Train, of Castle Douglas in Galloway, whose kind assistance he has so often had occasion to acknowledge in course of these prefaces; and that the military friend who is alluded to as having furnished him with some information as to Eastern matters, was Colonel James Ferguson of Funtly Burn, one of the sons of the venerable historian and philosopher of that name- which name he took the liberty of concealing under its Gaelic form of MacErries".

Mr. Train was requested by Sir Walter Scott to give him in writing the story as nearly as possible in the shape in which he had told it; but the following narrative, which he drew up accordingly, did not reach Abbotsford until July, 1832

The story in a nutshell :

In the old stock of Fife there was not perhaps an individual whose exertions were followed by consequences of such a remarkable nature as those Davie Duff, popularly called " The Thane of Fife",

* Mr. Croftangry's Conclusion P. 152

who, from a very humble parentage, rose to fill one of the chairs of the magistracy of his native burgh.

.... The Council, court and other business of the burgh, occupied much of his time, which caused him to entrust the management of his manufactory to a near relation, whose name was D-, a young man of dissolute habits but the Thane, seeing at last, that his affairs would fall into a state of bankruptcy, applied to the member of Parliament for that district to obtain a situation for his relation in the civil department of the State. The knight obtained an appointment for D-, in the Civil service of the East India Company.

A respectable surgeon had a beautiful daughter named Emma, who had long been courted by D-. Immediately before his departure to India, as a mark of mutual affection, they exchanged miniatures and each set in a locket, for the purpose of having the object of affection always in view.

The old Thane had the satisfaction of receiving a letter conveying the welcome intelligence of his having taken possession of his new station in a large frontier town of the Company's dominions and that great emoluments were attached to the situation. The fair and accomplished daughter of the village Surgeon heard the favourable report with joy but his previous character caused her to keep her own acquaintance with him secret from her parents till her father received a letter from him, in which he assured him of his attachment to Emma long before his departure from Fife. He waited the consent of her parents to fulfil the vow he had formerly made.

The Doctor gave his consent.

D-, remitted a sum of money to complete at Edinburgh Emma's Oriental education and fit her out in her journey to India; she was to embark at Sheerness, on board one of the Company's ships, for a port in India at which place, he said, he would await her arrival with a retinue suited to a person of his rank in society.

Emma set out from her father's house accompanied by her only brother; on their arrival at Sheerness they met one C-, an old school-fellow captain of the ship by which Emma had to proceed to India.

.... On the arrival of the fleet at the appointed port D-, with a large cavalcade of mounted Pindarees, was ready to salute Emma on landing and to carry her direct into the interior of the country. C- who had made several voyages to the shores of Hindostan, knew something of Hindoo manners and customs. He was surprised to see a private individual in the company's service with so many attendants and when D- declined having the marriage ceremony performed according to the rites of the church, C-, more and more was confirmed in his suspicion that all was not right. He resolved not to part from Emma till he had fulfilled, in the most satisfactory manner, the promise he had made before leaving England, of giving her duly away in marriage. C- taking with him as many of his crew as he deemed sufficient to insure the safe custody of his innocent protegee, should any attempt be made to carry her away by force.

Both the parties journeyed till they arrived at a frontier town where a native Rajah was waiting the arrival of Fife. The Rajah had paid a large sum of money and had only entrusted D- to

convey her in State to the seat of his Government.

The villainous action of D- was known to C-. He communicated the whole particulars to the commanding officer of a regiment of Scotch Highlanders that happened to be quartered in that part of India, begging that he would use the means in his power of resisting any attempt that might be made by the native chief to wrest from their hands the virtuous female who had been so shamefully decoyed from her native country.

The Rajah, finding his claim was not to be acceded to, attacked with great fury the place where the affrighted Emma was for a time secured by her country-men who fought with all their native valour. But the soldiers of the Rajah were forced to retire in every direction, leaving behind many of their slain, among whom was found the mangled corpse of the perfidious D-. C- was immediately afterwards married to Emma and my informant assured me that he saw them many years afterwards, living happily together in the country of Kent, on the fortune bequeathed by the "Thenes of Fife".

Castle Douglas

July, 1832

J.T.

Moore : Lalla Rookh.

1. Longman's Offer :-

In 1814 Longman offered Moore three thousand guine^s for a metrical romance on an Eastern subject. The contemporaries were fascinated by Oriental colouring in poetry. Moore, following the conventional method of the age, made a beginning in Lalla Rookh and the offer of the publisher augmented the energy of the poet.

who took up the work more thoroughly. He then settled down properly to gather materials for the Eastern romance. Thus the latent inspiration of the poet materialised in the form of Lalla Rookh. *

2. Authorities on whom Moore depended :

Moore might have corrected his composition by submitting his conception to contemporary travellers, but he preferred not to do so.

He might have gone to direct authorities such as Bernier to assist him in forming these conceptions but he quotes rather from Thevenot and Travenier^r who were themselves not always dependable and from d' Herbelot, whose knowledge, though extraordinary, was certainly second-hand. **

Sir Thomas Roe :

Moore followed faithfully the description of Lalla Rookh's journey from Delhi to Lahore left by Sir Thomas Roe who came to India as the accredited ambassador of James I, to the Mughal court and who had been entrusted with the task of negotiating a treaty giving security to English trade. ***

Samuel Purchas :

For the description of the city of Lahore Moore followed Samuel Purchas's account of Akbar's empire in his Pilgrimage Relations of the world (BK IV P.58) Purchas visited Lahore in 1610.****

* Lord John Russel: Memories, journal and correspondence of Thomas Moore Vol. VIII. P.307

** A.D.Godley : Poetical works : Notes P.511

*** Russel : Memories, journal and correspondence. Vol.VIII P.308.

**** Stephen Gwynn: Thomas Moore . (EML.1904) P.61

Ferishta :

Moore for the description of Lalla Rookh's procession through Lahore city followed the accounts left by Ferishta.

" Engines were erected in all the Squares which cast forth showers of confectionary among the people, while the artisans, in chariots adorned with tinsel and flying streamers, exhibited the badges of their respective trades through the streets. Such brilliant displays of life and pageantry among the palaces and domes and gilded minarets of Lahore made the city altogether like a place of enchantment." *

de Guyer- 1757

Moore, describing the Shalimar Gardens, took hint from the English translation of de Guyer.

The description of the beauties of the Shalimar Gardens besides the Dal Lake, near Srinagar, which had been made for the pleasure of the Mughal Emperor, runs thus : " His place is the temple of magnificence and his gardens are perfectly delightful". **

Rowlinson's India and Western World :

In the third century before Christ Mauryan Bin-desara wrote to Seleucus, asking him for a sample of Greek Wine, some raisins and a sophist. (P.39) ***

3. Arabian Nights and Fitzgerald's translation of Umar Khayyam :

Moore was successful in reproducing the quality of emotion which was most general in the love poems of the Mohammedan world. The flavour of Mussolman literature had since become familiar to English

* H.M.Jones- The hope that once- A chronicle of the life of T.Moore
P.97.

** A.D.Godley : Poetical works : Notes P.601

*** A.D.Godley : Poetical works : Notes. P.602

readers: first, through the Arabian Nights Tales, and again in Fitzgerald's translation of Omar Khayyam. *

4. Pinkerton's Description of Tibet :

Moore was not always faithful in the accuracy of the landscape description. Sometimes he followed an incident of Indian life almost blindly. Nothing could be ~~more~~ more vivid and accurate ~~xxxxxx~~ than the following : " Lallah Rookh in her majesty's journey from Lahore to Kashmere witnessed a certain incident practised by the Indian Maidens who anxiously wait for the safe return of their near and dear ones who went on dangerous voyages.

As they passed along a ~~sequestered~~^{er} river after sunset, they ~~xxx~~ saw a young Hindoo girl upon the bank, whose employment seemed to them so strange, that they stopped their palankeens to observe her. She had lighted a small lamp, filled with oil of Gocoa and placing it in an earthen dish, adorned with a wreath of flowers, had committed it with a trembling hand to the stream and was now anxiously watching its progress down the currents..... If the lamp sank immediately, the omen was disastrous, but if it went on shining down the stream and continued to burn till entirely out of sight, the return of the beloved object was considered as certain." **

BYRON : ORIENTAL VERSE-TALES.

Verse-tales achieved great popularity in the hands of Scott. Next Byron adopted it to present his hero-type in Eastern settings which he knew so well, and in doing this he was

* R.Sencourt. India in English literature Ch.IV. P.414

** R.Sencourt. India in English literature Ch.IV.417

"Lalla Rookh inspired by Southey and Byron, is no more than a fancy dress masquerade for all its brave show of learning":

(*Journal of the Asiatic Society of Bengal*, 1830)

~~But~~

consciously exploiting a new field of literary subjects and of public interest. Byron writes " from the East, we have nothing but Southey's unsaleables and these had contrived to spoil, by adopting only their most outrageous fictions." *

His own interest, as this remark suggests, was not in oriental tales of fantasy and wonders. He knew The Arabian Nights Tales and admired Beckford's Vathek; but neither of these works had much influence on his poetry. For him, unlike both Moore and Southey, the Near East was not a land ~~mf~~ of Peris and enchanters but of pashas, pirates and banditi; and it was the passion and adventure to be met with in real life there that he drew on in his Turkish Tales. His plots are to a large extent fictitious, but they are founded in varying degrees on fact, history or legend and except for the supernatural episode in The Siege of Corinth they do not go beyond the bounds of possibility; while he prided himself on authenticity of detail in his presentation of Moslem life. " As to Poesy ", he wrote to Professor Clarke, " that is, as men, gods and columns, please do decide upon it; but I am sure that I am anxious to have an observer's, particularly a famous observer's, testimony on the fidelity of my manners and dresses". **

Byron's own experience and observations were thus the source of much of his material and indeed his recollections of Albania, Greece and Asia Minor were the soil from which the verse - tales sprang." With those countries and events connected with them",

* Byron: Letters & journals ed. Prothero Vol.V p.522

** ibid p.523

he wrote to Moore, " all my really poetical feelings begin and end". *

From 1811 to 1814 he kept planning to return to Levant- partly because of his debts, for he could live more cheaply in Greece than in England but also because he loved the East and when he felt disgusted with life as a man of fashion, he would think with longing of his former travels and adventures." Why should I remain or care?" he wrote to Lady Melbourne early in 1814... " My life here is frittered away; there I was always in action or, at least, in motion..... I am sadly sick of my present sluggishness and I hate civilization." ** This nostalgia for the East and for a life of action, this yearning to escape from the constrictions and futilities of English society was one of the main impulses behind the verse tales as Byron himself confesses in the opening lines of *The Siege of Corinth*.

In these lines, as in *Childe Harold's Pilgrimage*, he tried to convey the nature and value of his actual experiences but in the tales themselves he plunges boldly into fiction and invents melodramatic plots to replace the feeble narrative interest of his tour, so that his heroes are given much more striking and important parts to play. Indeed the main appeal of these tales, both for the reading public and for Byron's own imagination, lay in the character and actions of these central figures." This Byronic type of hero fascinated him, since it derived not only from his reading but

* *Hobhouse* : A journey through Albania and Provinces of Turkey (1813) P. 271

** *J. MURRAY* : Byron's correspondence chiefly with Lady Melbourne Vol. II pp.47-48

from aspects of his own experience and personality and he had moods when he liked to think of himself as just this kind of man. In his preface to Warner he tells us that its original, 'The German's Tale', might be said to contain the germs of much that he has written, and this suggests how from an early age, he was moved and attracted by some themes and characters in the sub-literature of the day ; the idea of a prince or nobleman concealing guilt for a past crime, or of a young lord secretly involved with bands of 'black-banditi', is obviously important for these Verse-tales.

Then the influence of Scott is unmistakable, the dark proud hero-villain Marmion, and Roderick Dhu, the bitter outlaw-rebel, have struck Byron's imagination and he seems to have forgotten his own former condemnation of such figures (in English Bards and Scotch Reviewers) while many similar characters from fiction- Mrs. Radcliffe's ' Schedoni', for example, Godwin's ' Bethlem Gabor' and Schiller's ' Charles de Moor' affected his portrayal of the Giaour and his successors. Factors in Byron's own life also contributed. As boy he loved to think of his forebears and their glory, but he was fascinated too by the crimes and isolation of ' the Wicked Lord', his own immediate predecessor whom he liked to imitate in some respects." *

" There was also his sense of guilt or at least his interest in remorse and guilt, the origin of which is obscure- it may be related to the early sexual experience to which he had been subjected by his nurse or it may be the result of his Calvinist

* Moore's Life, pp.13-14.

upbringing in Aberdeen, or it might have been derived from experiments in homosexuality or incest; but whatever its sources, it certainly affects the picture he draws of these heroes. Then his former loveliness, his sense of having been without a circle of acquaintance proper to his rank, his awareness of having been an 'outsider' when he came to London- these things made him think admiringly of haughty isolated men, exiles or outcasts, who spurned and despised society. This was easily related to his mood of discontent with civilized life- his yearnings for the East, for passion, violence and adventure and his admiration for the chiefs and warriors he had met in the Levant- his friendship, for example, with the notorious Ali Pasha helped to reinforce his interest in this hero-type. A wide range of allusion, therefore, literary, biographical and psychological, would be needed to explain the genesis of Conrad, Lara and the rest and their attraction for the poet." *

" The Giaur, when taken up for scrutiny, reveals the fact that it is based upon a certain obscurely defined foundation. The tale which he narrated in this Verse-tale was founded on the incident that he himself saved the life of a Turkish girl of Oriental origin from drowning when she was sewed in a sack and was about to be thrown in to the sea according to the practice of the Mohammadan law.

Byron wrote to Thomas Moore about this event in a

* A. Rutherford: Byron p.169

letter dated September, 1, 1813 and subsequently it was much talked about among the English circle. It was the public belief that Byron had an attachment for the girl but this rumour had been believed by the declaration of Mr. Hobhouse in Westminster Review, January, 1825. He remarked that the palatable tale about the poet was a travesty of truth. The girl was not the poet's but the object of his slave's attachment. The first draft of the poem was written in May, 1813, consisted only 407 lines, by November of the same year, when the seventh and definitive edition was issued, it had expanded to 1334 lines.

Afterwards Byron composed 'The Bride of Abydos' at a very hot haste in four nights. The poet's written letters divulged the secret of his most romantic inspiration. This time his inspiration came from his passion for the wife of his friend James Wedderburn Webster, at whose house he was dwelling then.

The Third tale 'The Corsair' which Byron composed during the latter half of December, 1813, was born out of the same ill-stirred emotion of the poet. How much experience of the Orient travel of the poet is reflected in the poem is not possibly known to a certain degree. Perhaps very little of it. The poet himself faintly hinted at the adventure in his journal, March, 10, 1814. Even Mr. Hobhouse failed to throw much light on the point." *

* The poetry of Byron: Quarterly Review: CCXLI (1924) P.229

SHELLEY : HIS SOURCES OF INDIAN ELEMENTS.

Shelley's poetical works are replete with Indian references. These he acquired by regular reading. The poet had a wistful longing for this exotic land and to satisfy his curiosity he went laboriously through the pages of books which he deemed necessary for the purpose.

Lady Morgan had an Indian tale- " The Missionary" * by her. But the lady had never been to India. In 1811 Shelley wrote about it.

It is also known that in 1812 he personally asked for the ' Hindu Pantheon' **, a book written by Edward Moore. Shelley also ordered the works of William Jones. *** Edward Moore and W.Jones who had their firsthand knowledge about India.

Shelley derived much of his knowledge from reading imaginative pieces about Indian romance, Life and natural descriptions. Southey's **** THALABA AND THE CURSE OF KEHAMA deserved to be mentioned first. He read them in 1814 and in 1815 respectively.

Shelley was not satisfied with these readings. He was desirous of balancing his imaginative reading by authoritative history. He depended on HISTORY OF THE SARACENS by SIMON OCKLEY. *****

Shelley had an opportunity of reading the accounts left by a Professor of Arabic at Oxford.***** This Learned Professor wrote the accounts from his great intimacy with Arabic Manuscripts in England.

* See the complete works of P.B.Shelley(The Julian edition)ed Roger Ingpen and Walter E.Peek. (London and New York,1930-VIII,103,112, 117,135).

** The same IX,34. *** The same IX,36.

**** See Mary Shelley's Journal ed Frederick L.Jones:Norman,Oklahoma 1947,Page No.15,16,48.

***** The same P.40

***** The same.

Shelley while composing THE REVOLT OF ISLAM in 1817 went through the pages very patiently on THE KINGDOM OF CAUBUL by ELEHINSTONE. *

He also followed the accounts of Arrian's HISTORICA INDICA ** very systematically and intensely for a week.

Shelley's cousin Thomas Medwin wrote a book entitled ' Sketches of Hindoostan'.*** He acknowledged his acquaintance with the book in a letter written to him in the spring of 1820.

Ollier published this book later presumably on the recommendation of Shelley. Shelley met Medwin at Pisa and he took to studying Arabic with him and sometimes Shelley listened to the recitations of Medwin from his own journal on India. ****

Shelley's personal habits should have led him to read 'Historical Disquisition' by William Robertson.***** It is concerned with the knowledge which the ancients had on India. Shelley ordered this book in 1812.

Mountstuart Elphinstone : The Kingdom of Caubul.

This book was very favourite with Shelley. Its author was a diplomat who visited Afganistan with a British embassy from India. This book provided Shelley with all practical matters of politics, economy and geography.

In a note Elphinstone uses the name for the Himalayas. Shelley

* The same p.83. (See Ms. Mary Shelley's Journal ed. Frederick L. Jones;
 ** The same p.81-82
 *** Julian, X, PP 156,220
 **** The same, X,P.223
 ***** Julian, IX,P.36; (Published in London,1812)

read this and mentioned the reference in his 'Hellas' (1-50). Shelley took the reference to the Himalayas from Milton. "I have seen the ridge of Imaus (or Hemalleh) at a distance of 150 miles and I believe, they were to be seen at 250".

From the glaciers all the major rivers of Asia have their feeding and the extremities are linked by the mountain ranges here, thus forming a chain of mountains. Such a concept was advanced by the author of the article 'Geography' in William Nicholson's British Encyclopaedia (London 1809) which Shelley ordered in 1812* and in which he presumably was reading on 'Astronomy' in 1820.**

CAMPBELL : THE PLEASURES OF HOPE.

Campbell swallowed any information about India. He showed a great humanistic sympathy for the Indians in chains under British imperialism. He was agog with expectation for a little bit of correct knowledge of India. Fortunately he was furnished with genuine information of this distant country by his friend Mr. John Leyden.*** He kept the poet informed of Indian Mythology. Mr. Leyden gained his reputation as a profound Orientalist even before he had been to India.****

* Julian, (IX, 35). ** Mary Shelley's Journal pp. 143, 218. Here the Caucasus mountains are visualised as a link in a chain that continued (with some subterranean lapses) from the Pyrenes through Switzerland, Macedonia and Tartary to end in Kamchatka.

*** For further information about Ledyden see Scott's Sources of The Surgeon's Daughter, P. 231.

**** R. Sencourt : India in English Literature. Chapter IV, P-407.

"When he saw the British repressing ruthlessly the Polish Freedom Movement, the thought of the Indians who were struggling for the independence of their motherland naturally came to his mind." *

"Campbell saw the commencement of Impeachment of Warren Hastings (1788) which ended in 1795. The speeches of Burke supporting the Impeachment of Hastings, the Viceroy of India who put Nandakumar, a native king to the gallows, fell under the category of political eloquence and had been the source of inspiration to Campbell. A prolonged speech in the House of Commons during the Pitt Administration aroused an intense concern in the mind of young Campbell. 'The Pleasures of Hope' (1798) revealed the poet's distaste for the bureaucratic rule of the English over India. The voice of Campbell still sounds to us more audibly than all!" **

LANDOR : GEBIR.

The history of the story is a curious one. If one may trust M. Pierre Vattier, Arabic Professor to King Louis XIV, he found in the Mazarin library a manuscript written by Murtadha ibn al Khafif, which he translated into French and published. This book was translated into English in 1672 as 'Egyptian History', treating of the the Pyramids and other prodigies of Egypt.

* J.C. Hadden : Thomas Campbell, Edinburgh, 1899. P-279.

** Life and Letters ed W. Beattie (1849), P-430.

"In Clara Reeve's Progress of Romance Landor discovered a story which, with free adaptations and embellishments from other sources, he fashioned it into Gebir (1798).^{1*}

"It is also the fruits of studying Milton and Pindars"^{2**}

THOMAS HOOD : (a) Lines to a Lady on her departure for India.
(b) I am going to Bombay.

The first poem was composed as a parody of J.H. Reynold's once popular song, 'Go where the water glideth gently over'.^{3**}

The second poem is an original creation of the poet.

KEATS : IDENTITY OF THE INDIAN MAID MENDYMION BK IV.

Keats's romantic imagination during the composition of Endymion sought for a worthy maid who could be a match for the Moon-goddess, Cynthia, with whom the hero of the romantic love-story fell in love. In this search for a young beauty Keats plunged deeply into all sorts of sources, old or modern, indigenous or foreign.

Keats was absorbed in the quest of an angel upon earth and, as Sir Sidney Colvin believed, he "had discovered the source of the Indian Maid in a fragment of Prose which Walter Cooper Dendy said that Keats composed in the lecture room of St. Thomas's Hospital while the precepts of Sir Astley Cooper fell unheeded on his ear"^{4****}

* Baugh : A Literary History of England. P-1163.

**Compton-Rickett : A History of English Literature.

*** A note left by the poet himself in his poetical work.

**** C.L. Finney : Evolution of Keats's Poetry, Vol. I, P-275.

This information supplied to us by Finney shows that Keats found the clue to a maid whom he would accept as the befitting heroine in the romantic tale and she hailed from the Indian soil which was ever famed for enchantment, mystery and scenic splendour. Keats read time and again the 'Philosophy of Mystery', a fragment quoted by Dendy in 1841. The words of the fragments are spelt in a crude but consistent imitation of mediæval English diction. The Philosophy of Mystery runs thus :

" When Alexander, the conqueroure was wayfayringe in ye lende of Inde, there mette hym a damoselle of marveillouse beaultie slepyng uponne the herbys and flourys. He colde ne loke uppone her withouten grete plesance and he was welle nighe loste in wonderment. Her forme was everyche whytte lyke ye fayrest carvyng of Quene Cythere, onlie thatte ye was Swellyd and blushyd wyth warmthe and lyffe wythalle.

Her forhed was as whytte as ys the snowe whyche ye talle hed of a Norwegian pyne stelythe from ye northerne wynde. One of her fayre hendes was yplaced thereonne and thus whytte wyth whytte was ymyngld as ye gode Arthure saythe, lyke whyttest lyllys yspredde on whyttest snowe and her bryghte eyne whenne she then oped, sparklyd lyke Hesperus through an evenyng cloude.

Theye were yclosyd yn slepe, save that two slauntyng raies shotte to her mouthe fyndeth a banke of violettes and droppethe thereonne ye sylverie dewe.

The authoure was goyng onne withouten descryng ye

ladye's breste, whenne lo, a genyus appeared- " Cuthberte", sayeth he, " an thou canst not describe ye ladye's breste and fynde simile thereunto, I forbyde thee to proceede yn thy romaunt." Thys, I kennd fulle welle, far surpasssyd my feble powres and forthwythe I was fayne to droppe my quille."

The above mentioned romantic passage naturally caught up the youthful imagination of the poet. He was already absorbed in the matchless beauty of the moon-goddess Cynthia. The romantic hero of the love-story Endymion was engaged in wandering through the earth, in the air and in the subterranean world in quest of his sweet partner in life. At last Endymion ended his journey in the territory of India, the breeding ground of romance, enchantment and wonderful mysterious happenings. Keat's mind weaves romantic tales around Endymion. At this point he mixes up the story of Bacchus and his train with the main story of Endymion. The hero fell into a deep trance and woke up by the bitter lamentation of a maid who had been known as the Indian Maid and who was left over in her bewilderment and desolation on the banks of the Ganges. This Indian Maid looks more mysterious and romantic, as she is an Indian run-away maid and is found bewailing. Thus divorced from hearth and home and disillusioned in her first flush of youthful romance, she was crying for a sympathetic soul who might rescue her from this wilderness. Endymion stepped forward stretching his helping hand for the lady. Endymion felt pity for the lady who became the victim of circumstances and all too soon he became the romantic lover of the Indian Maid.

As his romantic imagination leads him on, Keats wanders over the

lands of beauty, romance and mystery. The poet wants mystery, more mystery, to make his love romance a success. Endymion's falling in love with Cynthia, the moon-goddess, makes the tale sweetly romantic. He found the Indian Maid a paragon of beauty to compete with Cynthia in loveliness. But the story becomes tinged with more romance when it is revealed at the end that Cynthia is in the guise of the Indian Maid. This twisting of the incidents in the story, which places the hero in a puzzling state by making him understand the Indian Maid as an individual foundling, creates a romantic aroma around the tale. The hero wants to love the Indian Maid having despaired of the love for Cynthia who remains to him an enigma, an unattainable loveliness. It is an intrigue in love. Endymion loves the lady, rather he is infatuated; but his true love remains disguised in the personation of the Indian Maid. This bewilderment of Endymion enkindles our fancy and we also feel intrigued in his love and languishment.

The poet Keats found the beautiful Indian Maid who could rival Cynthia, the Moon-goddess, in the 'Lay of Aristotle' where Alexander, the world conqueror, fell in deep love with an Indian maid, matchless in beauty, while he trod India under his feet. Keats had found the myth of Bacchus and Ariadne also. The myth relates Bacchus's conquest of India and other Eastern countries. "The Indian Maid and Ariadne were associated and identified in Keats's mind by the Association of their lovers, Alexander and Bacchus and also by a ~~mixing~~

similar incidents in their lives- the Indian Maid was deserted by Alexander and Ariadne was deserted by Theseus." * It is believed, on the authority of Severn, that the Indian Maid came to his mind fresh and firm from Titian's Bacchus and Ariadne. William Sharp, in his ' Life and Letters of Joseph Severn', said that Severn and Keats made a special visit to the National Gallery in London to see Titian's paintings :

" Keats was deeply impressed and soon after read to his friend the now famous description of Bacchus and his crew in his Endymion".

In " Sleep and Poetry " which Keats completed in December in 1816, he described vividly and accurately the central incident in Titian's painting-

" The swift bound
Of Bacchus from his chariot, when his eye,
Made Ariadne's cheek look blushingly."

Thus so far as clues have been traced, it should be inferred that the Indian Maid is a fusion of the Indian girl courted by Alexander and Ariadne, the lady-love of Theseus.

Keats might have found the image of the Indian Maid in the 8th Book of Sandys' translation of Ovid's Metamorphosis :

" Aegides (Theseus) with rapt Ariadne, makes
For Dia : on the naked shore forsakes
His confident and sleepe- oppressed Mate
Now, pining in complaints, the desolate
Bacchus, with marriage, comforts

When the Indian Maid supplanted Ariadne in this situation in

* Finney : Evolution of Keats's Poetry.

Keats's mind, she brought with her the scenery of her native country. The bank of the river Ganges, for instance, took the place of the shore of the isle of Dia. The Ganges was associated with Bacchus in the Hymn which the Theban women sing to Bacchus at the beginning of the 4th Book of Ovid's Metamorphosis :

" Thy conquests through the Orient are renowned,
Where tawny India is by Ganges bound."

Keats suffused his Indian Maid in an atmosphere that is weird and mysterious by having her cheated by a shadowy wooer from the clouds instead of having her deserted by a mortal lover such as Alexander or Theseus. We can trace the process by which the sources of this incident were associated and fused in Keats's mind. Le. Grand's Indian Maid and Ovid's Ariadne, who wept for lovers who abandoned them, were associated in Keats's mind with the " women wailing for her demon lover " in Colridge's Kubla Khan :

" A savage place ! as holy and enchanted
As ever beneath a waning moon was haunted,
By women wailing for her demon-lover."

Again Coleridge's ' demon-lover' was associated by a similar process in Keats's mind with the mediaeval Arthurian story of the demon who cheated a British maid and begot Merlin. These elements, remaining fused together in Keats's mind, appeared in the 19th Stanza of Eve of St. Agnes :

" Never on such a night have lovers met,
Since Merlin paid his Demon all the monstrous debt".

"Merlin's monstrous debt", H.B. Forman explained, "was his monstrous existence, which he owed to a demon and repaid when he died or disappeared through the working of one of his own spells by Viviane." The process by which the Indian Maid entered into the imagination of the poet has gone to prove that Keats's mind roamed about the Arthurian romance, the dreamy distance of history and Ovid's worm-eaten pages of Metemorphosis. In search of the Indian Maid, we might follow W. Knight who remarks- "There is the Indian Maid in Keats's Endymion to balance the Abyssinian maid in Coleridge."

Thus from whatever sources the Indian Maid might have caught up the romantic poet's imagination, she has appeared before our eyes as a bewailing Indian girl who had been left off the party of Bacchus and his train. This Indian Maid has not been very violently distorted in her actual feature. We have noticed through her tearful eyes the sweet face of an Indian girl. We cannot feel any difficulty in recognising her, as the setting against which she has been held is the very commonplace Indian background. She is weeping on the bank of the Ganges under a palm tree.

"Beneath my palm tree, by the river side,
I sat a -weeping: in the whole world wide
There was no one to ask me why I wept,
 and so I kept
Bringing the water- lilly cups with tears
 Cold as my fears."

She was the Indian girl of whose youthful sublime beauty the mighty conqueror was enamoured and she was found in the midst of the sylvan beauty on the Indus. She was still an Indian Maid deserted by Bacchus on the bank of the Ganges under the shade of a palm tree. She remains the same Indian sweet Maid when she is courted by Endymion. Her lengthy lamentation resembles the winding wordy laments of the sorrowful Indian women.

Chapter - X

ASSESSMENT OF THE INDIAN ELEMENTS OF THE ENGLISH POETS.

The Romantic poets, having shown their interest in the Eastern world, found much time for their imaginative feasting. They extended their fancy in the nebulous distance to India and beyond for their literary creations. This hazy, twilight regions of India became the suitable haunts for the Romanticists to have a brooding sensibility and satisfaction through escapism. Distance lends enchantments to view and everything found in this hemisphere was to them fascinating and inspiring. A poetic world was discovered and the Romantic poets composing poems on the subjects concerning the Eastern countries vaguely labelled as Oriental literature.

1. Difference among the poets :

The Romantic poets differed from one another in their inspiration as the individuals took different attitudes to this subject. But one thing was common to them, that they eyed the Oriental world with a sense of wonder, mystery and with the mundane sense of opulence and with an aesthetic sense of appreciating the scenic beauty. Difference in attitudes among the poets corroborates the idea of the romantic individuality.

2. Grouping according to inspiration :

The romantic poets should be divided into many groups according to varying inspirations they received from the East. Coleridge for his medieval atmosphere, for the supernatural effect, took the readers very fancifully to the land of Xanadu, to the baronical castles haunted and ruined. Moore and Byron took to writing romances dealing with the

Oriental tales of love and languishment. Southey turned to India for the composition of Indian mythology. Keats wrote poems studded with Indian elements. He looked at this newly acquainted world with a sense of girl-like bewilderment and admiration. His was the attitude which found everything for sensuous enjoyment, for dallying with fancy and for escaping to an enchanting world half-hidden from the Western people. Shelley took a different view about India. He felt an affinity with Indian spiritualism and philosophy. Poets like Wordsworth, Coleridge, Byron, Shelley, Campbell were also attracted towards India for her political bondage and suffering. They took a sympathetic attitude towards the swarming people who were groaning under the British imperial rule.

3. Change in outlook:

The discovery of the Eastern world meant sudden fundamental changes in the outlook of the English poets. The poetic mind at its myriads points of contact with this world and the thoughts seemed to become more alive and alert. Outward objects and philosophical ideas were on the increase in their content and their meaning and acquired a new power to enrich literature.

4. The historical sense:

The advent of the Oriental world in the mind of the Romantic poets meant a development of the historical sense which had such a widespread influence that it got itself into literature in the creation of the historical novel. As all strong emotions tend to extremes, this type of historical novel, which seemed rather hysterical now, in its own day delighted multitudes of readers.

This novel with its azure-eyed heroines, haunted castles, trap-doors, bandits, ferocious beasts, abductions, rescues in time, and a general medley of overwrought joys and horrors were immensely popular, not only with the crowd of novel-readers but also with men of unquestioned literary genius like Scott and Byron.

5. Obscure growth took definite shape:

A new type of poetic creation based on Eastern elements, which for long had been in a state of obscure growth, took definite shape in certain pronounced traits. This English literature containing 'Oriental Theme', of a less codified and disciplined nature than the extant literary outputs, was less subservient to an explicit system of rules which had been, so to speak, officially registered by enlightened opinion, incorporated in manners, observed by learned body and upheld by an academy. But the leanings towards Orientalism shown by the English poets cannot be taken for a mere episode in the literary movement in England. And if one examines only the conscious principles at issue, one is forced to admit the presence of far-reaching consequences.

6. Spontaneous turning:

The poetical consciousness was spontaneously turned to the East. It was wholly permeated with an aspiration which exalted it, though not so successfully. It was, so to say, under the haunting influence of feeling for the wonder, magic, beauty and strangeness of the people of the Eastern world. It might be called feeling for the unknown and unattainable which were essentials to this literature because the consciousness was in quest of a certain mood and passion

which were things of the East and because in an obscure way it grasped them and was not a mere image.

7. An air of artificiality:

This branch of Oriental literature revealed that it breathed in an air of artificiality. This section of the British literary production failed to produce any great thing which might expect immortality, being sublime in thought, scheme and literary value. Poets dealt with the Eastern themes which had never been genuinely inspired. These Romantic poets wanted to compose something hitherto unemphasised. They sought the materials which they found ready at hand at current among the people or coined in their brains, because India by their time came hesitatingly into limelight. Information about India, coming to England, took the shape of things of the dreamland. Poems written by the Romantics on Eastern subjects were saturated with dreaminess which was very unwilling to come to face the knowledge of reality, and this would mean the death of the fascinating art of the Romantic poets. These poetic compositions ever remained the dreams of the visionaries. More intimate connections of the Western people with India shattered those visions to pieces. The first flash of curiosity of the English about India abated and the interest of the people showed gradual flagging, as the novelty of the Oriental theme lost its exciting attraction. Thus Indian elements continued for a good length of time to provide the interesting subjects to the English and afterwards a sense of monotony crept over it and created an attitude of aversion to this erstwhile enchanting land of India.

8. Dream and posing united :

The Eastern tradition among the English poets originated out of the introduction of Boccaccio's Decameron (1372) and Fitzgerald's English translation of Omar Khayyam (stanzas of Omar, the tentmaker, 1859)* At first the Romantic poets wanted to make a mark by their efforts of introducing new and exciting elements. The honour and glory were to a great extent denied to them because their too imaginative nature failing in the duty of revealing the truth, was very promptly employed in the magnification of their own pose on these Eastern subjects. Dreams and posing, being incompatible, produced an unhealthy atmosphere when these two opposite elements were promptly handled by the Romantic poets to unite them together.

9. Lack of information makes it imaginative and fascinating:

Sometimes due to the lack of information about India or due to distorted reports or exaggerated incidents supplied by travellers, the Romanticists, having felt the desire for the composition of poems on these subjects, very alarmingly coined the things in their own imagination and as such the romantic fancy on the concrete theme of India became too fascinating. Thus the things of imagination tended to fail. In fact, the poems on India elements not being born

* "The Orientation that is so striking a feature of the later French Romantic Movement, wrote Sir Walter Raleigh, is exemplified in England by a single work, the Vathek (1786) of William Beckford. The breath of the Romantic Movement starts in it and distinguishes it in kind from the exquisitely witty Oriental tales of Count Anthony Hamilton, on which it is modelled. The grotesque extravagance of Eastern Supernaturalism only tickled the fancy of Count Hamilton; it held the imagination of Beckford. The stamp of incredulity is on the tale of Hamilton and Voltaire; with them the Eastern imagination is a mere laughing-stock for the Western wit; it is Beckford alone who accepting the new fantastic domain as his own by right forgets the world of reality and raises his palace in the Shades."

(Quoted from R. Sencourt: India in English Literature. P-341).

out of inspirations supported by the enlightening truth, became
notoriously untrustworthy.

10. The short-lived brilliance:

Literature dealing with Eastern themes, especially with the Indian elements, might have the dazzling brilliance of fanciful images of beauty, but such luminosity could not shine in the Western literary firmament through ages, as the work of imagination lost the strength of pleasure-giving power to the audience as a close relationship was established through the passage of time. This portion of English literature dealing with strange practice of Indian life such as rope-tricks, strange ways of mendicants, the racial conflicts, mythology, social and religious rituals, the scenic loveliness and so on, became once very enjoyable. But these strange themes were gradually robbed of their sharpness and fell into mediocrity. The insincere efforts on the part of the Romantic poets in the composition of Eastern poems did not strike deep roots in English literature.

11. Vagueness:

India being known to the Western world as a land of mystery, the poets composed verses on Indian themes which became vague in their presentation. This subtlety of vague things might create an atmosphere of pleasing sweetness. But the vagueness purposely created by the poets due to a lack of proper knowledge about the subjects, sometimes was proved to be ineffective. This kind of literature could not be the national property and gradually it went out of the convention started by the poets round about the reign of Elizabeth. The sublime achievements in the field of Eastern literature remained unattainable by the Romantic poets, because of their vagueness born out of the insufficient knowledge of the subjects they handled.

12. Attitude:

The attitude of the Romantic poets was sometimes not quite happy. The greater number of poets took India for a barbaric country. Apart from the picturesque landscapes, India had nothing to be proud of. Her religion, her social customs and the peculiar modes of life of the Indians, bore the marks of backwardness in civilization. The political bondage of India and the resultant sufferings of her people at the hands of the imperialist British invoked the sympathy of many an English poet, but there were poets who felt no special interest in the Indian political dependence. They took a generalised attitude of lip-sympathy for the suffering millions in India.

13. Imaginative force exceeds thought power:

The Oriental section of English romantic poetry is powerful but it is imperfect, strong in spirit but uncertain and tentative in form; it is extraordinarily stimulating but not often quite satisfying. It never aims high, so its success is not great and its effects are not up to the mark. Especially its imaginative force exceeds its thought-power and it has not dealt fruitfully with life of the Orientals. Its history was more that of individual poetic achievements than of a constant national tradition. In the mass it has been a series of poetical adventures without any strong inner continuity. That is to say, it has no great self recognising idea or vision of life, expressing the spiritual attitude of the nation and finding successfully its own sufficient artistic forms.

There is no denying the fact that there is an English spirit which could not fail to be reflected in the Oriental poetry; but, not being clearly self-conscious, it is reflected obscurely and confusedly.

14. Want of Finer and subtle poetical thought :

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The Oriental literature steeped in romanticism would be of external nature, sensational and outward, appealing to the life and the senses, not delicate or aesthetic but imaginative and sentimental. Sometimes we should have perhaps much poetical thinking, or even poetical philosophy of a rather obvious kind, prompt or direct or robustly powerful but not finer and subtler poetical thoughts.

15. Look on Nature:

The exotic literature brings in a look upon Nature which stumbles against the sensuousness of beauty and pagan world but rarely pierces beyond her outsides and her external spirit and touches the mysterious of her inner life and that in her which is most intimately spiritual. The Oriental Nature gradually refines passion from a violence of the vital being into an intensity of the soul, modifies sensuousness into a thing of imaginative beauty by a warmer aesthetic perception.

16. Fusion of creative mind and soul is not effected:

The Oriental literature exhibits ^{that} the fusion between the creative mind and the soul of the poet was not effected. That could not always be done, and there arose an uncertainty of motive, an unsureness of touch, an oscillation which did not prevent great triumph of poetic power but did prevent a high quality and sustained perfection of self-expression and certainty of form.

17. A spirit of Adventure:

The section of English literature dealing with Oriental themes follows its own line of poetic adventure. This spirit of adventure brings new revelations which are not worth all the price paid for them.

This portion of literature attempts at being true to life of the Orientals, at holding a mirror to Nature. It is the mirror then which has to do the poetising of life; the vital, the imaginative, the emotional temperament of the poet is the reflecting medium. We have rather an unfaithful reflection which always amounts to a transformation, because the temperament of the poet lends to life and Nature its own hues, ~~its own hues~~, its own lines, its own magnitudes. But the illusion of external reality, or an imitation of Nature is created. The English poetic mind which carries this tendency to an extreme, feels then that it is building upon the foundation of reality; it is satisfied with the earth even when it is singing in heaven.

18. Diction:

The great mass of Oriental literature called for an examination of its diction. This literature should be regarded as an experiment. It was written chiefly with a view to ascertaining how far the language of the Orientals would be adopted for the purpose of poetic pleasure and atmosphere. The language of the Indians or the Oriental world was adopted by many because such a language would hourly communicate with the intimate things and convey the feelings and notions of the Eastern people in simple, unelaborated expression. The use of the English Romantic poets tried to make use of the Oriental language for the most sincere expression of the deepest and rarest passions.

The adoption of the Oriental diction and style by the Romantic poets sometimes ran counter to the orthodox habits of language and style, and they were not in moral harmony with a large majority of the public. These poets took their stand upon emotions which were not common to all and could hardly be idealised in poetry. They carried

the ardour of feeling and imagination to a degree in which the average temperament would seem to perceive an excess. These poets attracted the zealous and the young, but kept the average man in the dark.

19. Conclusion:

The Romantic poets wrote about the Orient in the spacious days of their poetic birth to greatness and they brought many powers, commanded many spirits; but it may be that the richest powers, the highest and greatest spirits yet remained to be found and commanded.*

*General Assessment of the Journals:

"The Romantic poets have brought on poetry dealing with Eastern subjects the imputation of being frivolous and pernicious".

(The Monthly Repository, 1832, P-537).

"The chief fault of Oriental poetry is the want of subject and of matter - the absence of conceivable incidents, to which all this splendid apparatus of rhetoric and fancy may attach itself."

(The Edinburgh Review, 1828, Sept., P-51.)

"The want of poetry dwelling on the Eastern subject cannot be of themes and interest, but rather of those able to seize what lies before them and turn it to right imaginative use."

(The Quarterly Review, 1842, Sept., P-390. Sterling's review-article on Tennyson.)

The Romantic poet with the Oriental bias has thus been encouraged to rise to the occasion-

" It is time for an English poet once more to rise---duly awakened, and befittingly inspired. A poet, rapt in the spirit of this age, will command the next ! What themes and what fame may be reserved for one whose mind can be thus slowly nurtured to great thoughts by great events !".

(The New Monthly Magazine, 1833, pt. I. P-74.)

Appendix

ORIENTAL WORDS USED BY THE ROMANTIC POETS

<u>Mythological Words</u>	<u>Work</u>	<u>Writer</u>	
Kehama - the god of love, Kama.	The ^o curse of Kehama	Southey	
Indra - God of the elements.	-do-	-do-	
The Swerga - Indra's heaven, one of the Hindu heavens.	-do-	-do-	
Yamen - Lord of Hell and Judge of the Dead	-do-	-do-	
Padalon - Hell-under the Earth and like octagon shape; its eight gates are guarded many gods.	-do-	-do-	
Marriatolw- The Goddess who is chiefly worshipped by the lower castes.	-do-	-do-	
{ Brama- Veeshnoco- Seeva-	the creator of the Universe	The curse of Kehama/ The Revolt Islam. The pleasures of Ho- pe.	Southey/Shelley/ Campbell
	the preserver of the Universe	The curse of Kehama.	Southey
	the Destroyer	The curse of Kehama/Queen Mab.	Southey/Shelley.

These form the trimurti- or Trinity. The allusion is obvious, but it has been made for the Trimurti. These Deities are regarded by the people as three distinct and personal hostile sects of worshippers; that of Seva is the most numerous and in this poem Seva is represented as Supreme among the gods.

This is the same god whose name is variously written as Sreeb, Sieven and Siva, Chiven by the French, Xiven by the Portuguese and whom European writers sometimes denominate Eswara, Eswaren, Mohadeo, Mahadeva, Rutren according to which his thousand and eight names prevailed in the country where they obtained their information.

<u>Mythological</u> <u>Words.</u>	<u>Work.</u>	<u>Writer.</u>
Pollear- or Ganesa- the protector of travellers. His statues are placed in the highways and sometimes in a small lonely sanctuary in the streets and in the fields.	The Curse of Kehama	Southey
Casyapa- The father of the immortals.	-do-	-do-
Devatas- the inferior deities	-do-	-do-
Suras- Good spirits	-do-	-do-
Asuras- Evil spirits	-do-	-do-
Glendoveer- the most beautiful of the good spirits.	-do-	-do-
The lute of Nared- In Hindu legend about Narad, a divine son of Brahma. He invented the Vina or Indian lute.	-do-	-do-
Voomdavee- The wife of Veeshnoo, the goddess of the earth and of patience.	-do-	-do-

<u>Mythological Words.</u>	<u>Work.</u>	<u>Writer.</u>
The Dragon foe of the Lord of Night- Ra'hu, a dragon-like monster, according to Hindu legend strives during eclipses to wreak vengeance on the Sun and the Moon for having denounced a fraud which he had practised on the gods.	The Curse of Kehama	Southey
Lorrinite- a witch who was learned in such subjects as are damnable to guess. She was a hag like that Spenser pictured in Faerie Queene, the imagery of which now dominates Southey's references to Hindu mythology.	-do-	-do-
Jaga- Naut- The Hindu Deity placed in the shrine at Puri	-do-	-do-
Yogues- The monks who relinquish the family life and devote themselves to any form of religious ideology.	-do-	-do-
Amreeta- Nectar. It is believed, according to the Hindu Mythology that one who drinks it, becomes immortal. This evolved when the suras "the Gods" and the devils joined together in the operation of churning the ocean while nectar originated and the suras or gods drank it and became immortal.	-do-	-do-
Christ/Jehova	Queen Mab	Shelley
Kalki- The last of the prophets.	The pleasures of Hope.	Cambell.
Seriswarte- The Goddess of learning.	-do-	-do-
Camdeo- The god for business success.	-do-	-do-

<u>Mythological Words</u>	<u>Work</u>	<u>Writer</u>
Ganesa-The God for business Success.	-do-	-do-
Buddh- The Prophet of Ahimsa and Mohanirvan.	The Revolt of Islam.	Shelley.
Oromaze,) Joshua,) Zerdusht,) Religious teachers Foh,) Moses,)	-do-	-do-
Mohamet-The Muslim Prophet	-do-	-do-
Calasay- Kailas: It is know to the Hindus as the abode of Shiva. It is imagined to be India on the Himalayas. Possibly it is the snowcapp- ed peak.	The Curse of Kehama	Southey.
<u>Words on Birds and Beasts.</u>		
The Footless fowl of heaven The bird of Paradise which travellers said, was to be found in Molucca Islands, born without legs.	Lalla Rookh.	Moore.
(Richardson)		
Asian Elephant-The biggest quadru- ped animal mostly found in the Ju- ngles of India. This animal is ke- pt by the Indian kings, Mawbabs and dignitaries for their Movements.	Endymion.	Keats.
<u>Proper Names.</u>		
Leila-Heroine of the Oriental Verse-tale.	The Giaour.	Byron.
Bairama Character.	-do-	-do-
Hassan- Hero	-do-	-do-
Zuleika-Heroine	Bride of Abydos	-do-
Saleim- hero	-do-	-do-
Mejnoun- a Character	-do-	-do-

Words on Birds
and Beasts.

Proper Names

	<u>Work.</u>	<u>Writer.</u>
Abdallah-King of Bucharia	Lalla Rookh	Moore
Haroun- a character.	Bride of Adyos	Byron
Nourjahan- The light of the Harem. The beloved queen of Jehan Guir.	Lalla Rookh	Moore.
Auranzebe-The most powerful Mughal Emperor.	-do-	-do-
Tan-Sein- The famous singer of India who adorned the Court of Akbar.	-do-	-do-
Hyder Ali- The arch enemy of the English. He defeated the English in many a battle. He was the po- werful Nawbab of the Deccan.	Surgeon's Daughter.	Scott
Tippoo- He was the son of Hyder Ali. He was as brave and shrewd as his father. He also was the object of concern of the English.	-do-	-do-
Queen of Seba- Begum Mooto Mohul. This name was given by the people at Bangalore to Mrs. Montraville who was an adventuress from Scotland. She plotted against Menie Gray whom she tried to make a gift to Tippoo as a flower from Siringistan.	-do-	-do-
Sadhu Singh- A sipahce or a soldier who fell in love with the daughter of another soldier. When he was coming with a bridal procession a tiger devoured his bride. He kill- ed the tiger and became an ascetic in remorse.	Surgeon's Daughter.	Scott.
Ram Singh Cottah- A peculiar name of a man hailing from Northern India. In the house of this man Menie Gray, Heroine of the Novel was kept confined by Richard Mi- ddlemas, the villain of the book, in league with Mrs. Montraville.	-do-	-do-
Mooto Mohal- The favourite name given by Tippoo to Mrs. Montra- ville.	-do-	-do-

<u>Place Names</u>	<u>Work</u>	<u>Writer</u>
Macca-The place of Pilgrimage of the Muslims.	Giaur.	Byron.
Caves of Istakar	Bride of Abydos	-do-
Osman Bay	-do-	-do-
Sheeraz	-do-	-do-
Ceylon- It is the name of the island to the south of India in the India Ocean. It is now a separate state.	Isabella.	Keats.
Inde- India called by this name by the ancient people of the Western World.	Endymion.	-do-
Ind- The shortened form of India.	To John Hamilton Reynolds.	-do-
Deccan- The Southern Portion of India.	To the Nile.	-do-
Andes- a distortion of India.	The Daemon of the World.	Shelley.
Indiana- a form of India.	Endymion.	Keats.
Golconda- This is a cave famous for its gems and diamonds and shells of the highest value and brilliance.	Isabella	-do-
The Vale of Kashmere- Kashmere is famous for its scenic beauty. It is called paradise on Earth for its matchless beauty.	Alastor/ Lalla Rookh.	Shelley/ Moore.
Madras- Town in the South of India.	Surgeon's Daughter.	Scott.
Fort Saint George- A harbour on the South coast of India.	-do-	-do-
The Island of Wright-is situated on Bay of Bengal.	-do-	-do-
The town of Ryde- a town in the South.	-do-	-do-

<u>Place name.</u>	<u>Work.</u>	<u>Writer.</u>
Seringapatam- This is a famous town in the remotest Southern part of India.	-do-	-do-
Mysore- The capital town of Tippoo in the Deccan.	-do-	-do-
Pondicherry- A town on the coast of India near Madras. It was occupied by the French.	-do-	-do-
Vandicotta- A town in the extreme South of India where Tippoo made his triumphant expedition against the English.	Surgeon's Daughter.	Scott.
Tibet- An Independent State beyond the Himalayas.	-do-	-do-
Loll- baug- Splendid garden which was the monument of Hyder's Magnificence.	-do-	-do-
<u>Names of Flora and Fauna.</u>		
Mango- grove (trees)- Mango is a peculiar tree growing plenty throughout India. Mango is the most favourite fruit of the India. It is juicy, weest and refreshing. The tree grows high branching at the top. Sometime it grows in cluster so as to form the Grove.	Surgeon's Daughter.	Scott.
Palm- tree- This tree is peculiar to India. It is of a tall trunk which ends on a number of broad-bladed leaves. They grow on the Gangetic plane of India. They grow in a cluster at a place by the water forming a grove.	Endymion.	Keats.
Citron tree- This tree belonging to a lemon family bears fruits flowers are beautiful, attractive.	Pleasures of Hope/Lalla Rookh.	Campbell/Moore.
Tam rind tree- This is a common tree growing plenty in India. Its fruits are sour to the taste. The tree is busy and its branches are thickly inter-twisted.	Lalla Rookh/ Curse of Kehama.	Moore/ Southey.

<u>Name of Flora and Fauna.</u>	<u>Work</u>	<u>Writer.</u>
Acacia tree- It is commonly seen throughout India. It is covered with thorns and small leaves. Its gum is useful.	Lalla Rookh.	Moore.
Bamboo grove- It is founded throughout India, even in Ceylon. It grows, slenderly with branchings which are articulated.	I am going to Bombay.	Thomas Hood.
<u>Name of Rivers</u>		
Indus- This is the river which flows through the Punjab and Sind. It falls into Arabian Ocean.	Endymion/ Alastor.	Keats/ Shelley.
Ganges- This is the sacred river of the Hindus. It issues out of the Himalayas, runs through the Northern part of India, and Bengal, falls into the Bay of Bengal.	Curse of Kehama/ Lalla Rookh/End- ymion.	Southey Moore Keats.
Oxus- This river flows through the inaccessible Northern part, i.e., Kashmir region.	Hyperion/ Alastor.	Keats/ Shelley.
Nulla- This means canal which is dug up artificially.	Surgeon's Daughter.	Scott.
<u>Name of Hills.</u>		
Indian Caucasus- This hill is situated at Asia Minor. It is famous for its loftiness and majesty. Prometheus was chained on this cloud-piercing and snow-capped peak by Jupiter for thousands of years.	Prometheus Unbound.	Shelley
Himakoote- Mythologically these hills are situated in the furthest region beyond Kailash. Here Lord Shiva sat in meditation. It is covered by eternal snow.	Curse of Kehama.	Southey.
Mount Meru- This name is a mythological hill. It is also eternally capped with snow.	Curse of Kehama	-do-
Himalah- (distortion of Himalayas)	Fragments of Unfinished	Shelley.

<u>Words Relating to Administration.</u>	<u>Words.</u>	<u>Writer.</u>
Sipahce-Soldier.	Surgeon's	Scott.
Bukshee-General	-do-	-do-
Durbar-Royal Court.	-do-	-do-
Rajah-King	-do-	-do-
Dubash-Steward	-do-	-do-
Dowrah-Guide- In every village the Dowrah or Guide is an Official Person upon the public establishment and receives a portion of the harvest or other revenue along with the Smith, the Sweeper and the Barbar. As he gets nothing from the travellers, whom it is his office to conduct, he never scruples to shorten his journey and prolong theirs by taking them to the nearest village without reference to the most direct line of route, and sometimes deserts them entirely. If the regular Dowrah is sick or absent, no wealth can procure a substitute. (Scott)	-do-	-do-
Chabootra- A raised platform. It is used for the royal person to sit, i.e., where the throne of the king is placed.	-do-	-do-
Chabouks- long whip. It is derived from Bengali.	-do-	-do-
Begum- This means the queen of the Muslim King.	-do-	-do-
Howdah- Saddle on the elephant.	-do-	-do-
<u>Words Relating to Religion.</u>		
Kaff- Infidel	-do-	-do-
Fakir- Muslim Monk	-do-	-do-
Moslemah- Musalmans, Muslims.	-do-	-do-
Hindoos- Indian People are Mostly Hindus. They are the idolators. They believe in the Gita, The Ramayana, The Mahabharata, Upanisads, Vedas. They includes Bauddha, Seikh, Jain, Baisnab and every religious sect except the muslims and the Christians.	-do-	-do-

Words Relating to Religion.

Owliah-Mohammaden Saint, also
Vaisnab sect in Bengal.

Words.

-do-

Writer.

-do-

Salam Alaikam- Muslim words used
for greeting.

-do-

-do-

Brahmin- The upper class of the
Hindus. They belong to priesthood.

Lalla Rookh/
Queen Mab/
Surgeon's
Daughter.

Moore/
Shelley/
Scott.

Dancing girl of the temple-It is
in Bengali language Devadasi or
Pujarini. She is attached to a
temple. Every evening she offers
her dancing offering to the deity.

Lalla Rookh

Moore

Rath- Vessel of the Suras i.e.,
gods. Ratha- jatra is the most
sacred celebration to the Hindoos.
They believe in the immortality of
man who witnesses Lord Jagannat on
the car or Ratha.

Curse of Kehama

Southey

Suras-gods in heaven.

-do-

-do-

Peri Angel (female)

Lalla Rookh

Moore

Koran- The Sacred book of the
Muslims.

The Giaour/
Lalla Rookh

Byron/
Moore.

Rhamzan- holy fasting of the
Muslims.

The Giaour

Byron

Alla- Almighty God called by the
Muslims.

Lalla Rookh

Moore

Pagoda- Temple, known in this
name in the far-East countries,
like Burma, Thailand etc.

-do-

-do-

Common Words.

Hookah- Pipe with flexible tube
and attached vase of water thro-
ugh which smoke is drawn.

Surgeon's
Daughter.

Scott.

Chowry- A cow- tail.

-do-

-do-

Zenana- Lady

-do-

-do-

Coss-two miles make one coss in
Bengali.

-do-

-do-

<u>Common Words</u>	<u>Words.</u>	<u>Writer.</u>
Shawl- Woolen Wrapper. It is a costly and aristocratic wrapper used by the Indians.	-do-	-do-
Kaffila- Travelling merchants	-do-	-do-
Sowar- groom of the horse	-do-	-do-
Atar gul-essence of rose	Lalla Rookh Bride of Abydos.	Moore/ Byron
Syrind- Indian gitor(symez)	-do-	-do-
Doeli- (Premitive public carrier like plankeen)	I am going to Bombay.	Hood

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