

Page - (01)

B. A. Part I (English Honours)

Date: 22.02.21

Sir John Suckling (1609-1642)

It is customary to characterise Suckling as both an irresponsible man and an irresponsible poet. Thus says Legouis: "Sir John Suckling typifies the cavaliers, their loyalty, death, petulance, frivolity, easy morals and wit. Rich, spendthrift, valiant, a gamester and a gallant, an amateur of the drama who wrote four not unsuccessful plays and a faithful admirer of Shakespeare, Suckling mocked at the pains Carow took to polish his verses. He was himself an improviser, one whose work is very unequal but who writes with irresistible swing."

Hardin Craig thinks such criticism to be unjustified, "his verses", says this critic "show no evidence of carelessness, and his dramas are rather carefully wrought. On the personal side also the estimate is a little misleading, since

which would guide the uneducated in correspondence. The volume was to contain a number to instruct girls who go out in 'service', how to behave and how to avoid the snares laid for their seduction. Richardson remembered a story told to him twenty five years ago of a landowner who tried to seduce his maid who resisted him by all innocent means. This ultimately ended in the landowner's decision to marry her. Out of this womb was born the first epistolary novel. Richardson put aside the 'Familiar Letters', retained the letter form and wrote his 'Pamela' or 'Virtue Rewarded'. The novel was an immediate success and many women always circled round him in adoration because they thought him to be "a sage, a prophet, and a law giver."

In this novel the novelist was talking the situation of the age in the most intensely dramatic manner. The next novel 'Clarissa' came out in 1748. This is the longest novel in English. Once again the entire novel is told in letters, sometimes of enormous length between Clarissa and her family, between Lovelace and his friends ~~and~~ etc. In the preface to his novel he makes clear his purpose - (i) instantaneous descriptions and reflections (ii) writing in the light of a present distress "the mind tortured by the pangs of uncertainty than the dry narrative, unanimated style of a person relating difficulties and dangers surmounted can be.

Richardson has followed a dramatic technique. The letters which the characters write to one another are equi-

he pleased. But he prefers a complexity that is not common place, like that of Hamlet. Mediocrity may be tragic or pathetic, but Shakespeare prefers the pathos of smother and the tragedy of Lear. The man who is dull but not dull enough to be altogether laughable, the man whose summed virtues make up respectability, whose actions are reducible to fear, who can neither dare nor enjoy freely, is not a subject of Shakespeare's art. He is included but passed over.

The end.

Munni Bhushan Sinha
Deptt. of English
S.S. College, Jahanabad