

of a work of art. His two remarkable critical documents ~~lectures~~ lectures on the English poets and characters of Shakespeare's plays. On many points Hazlitt is nearer to Wordsworth than Coleridge. He is like Wordsworth rooted in the English empirical tradition and like Wordsworth he inherits the emotionalism and Rousseauism of the later 18th century.

The affinity to Charles Lamb is even more obvious. Coleridge, late in life, admired Lamb. "Compare Charles Lamb's exquisite criticism on Shakespeare with Hazlitt's design upon us." Keats has an aesthetic of artistic control. That is why in a letter he advised to Shelley to curb his magnanimity.

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Known critical remarks of Keats are those on the impersonality and the negative capability of the poet. "Negative Capability" for Keats means the capability of being in uncertainties, mysteries, doubts without any irritable reading after fact and reason. Negative capability is, thus a phrase which defines Keats' grasp of the nature of an aesthetic which is not the same as intellectual or didactic Keats, in fact hates Wordsworth's didacticism. We hate poetry that has a palpable imagination. In "Hamlet" he says, "I conceive Shakespeare to have wished to exemplify the moral necessity of a due balance between our attraction to outward objectives and our meditation in inward thoughts — a due balance between the real and imagery world."

Finally one can say that Coleridge is remarkable because he brought to bear a psychological approval to literary problems. Hid by his studies in metaphysics he died more than any of his predecessors, "to bring attention to the profundity of philosophic problems, into which the study of poetry ~~book~~ may take us."

The three remarkable romantic critics are Hazlitt, Lamb and Keats. As far Hazlitt, he is usually considered a follower of Coleridge. But whereas Coleridge is primarily a theorist handling general ideas. Hazlitt is primarily a practical critic interested in evolving the specific impression

of Shakespeare's dramatic characters. In method

he anticipates Bradley but only in a sketchy way.

The most admired and the most influential of Coleridge's character is that of Hamlet. The idea of making Hamlet an intellectual seems to have been Frederick Schlegel.

Still Coleridge worked it out in a more detail and tried to relegate it to his theory of round and round imitations of them. In fact in method and procedure Lamb anti-

cipates Hazlitt though Lamb cannot compare with him in range and scope, systematic application and theoretical profundity. What is common to Lamb and Hazlitt are the three common models of Romantic criticism — evocation, metaphor and personal reference. The methods are ultimately Longinian.

Lamb's critical pronouncements are contained in his Specimens of English Dramatic Poets and in Way of Scattered Essays. The two most remarkable essays are "On the Tragedies of Shakespeare Considered with Reference to Fitness for Stage

Representation and "On the Artificial Comedy of the Last century." The view that the plays of Shakespeare are less calculated for the stage than those of other dramatists was first propounded by Lamb himself.

As far as he was hardly a professional critic, but his scattered remarks in letters as well as in reviews certainly formulate the romantic creed about the nature of the poet and poetry. The best

Secondary. The primary imagination is simply the power of perceiving the objects of sense both in their parts and as whole. The secondary imagination is the conscious use of this power. It is a composite faculty of the soul, consisting of all the other faculties, perception, intellect, will, emotions. As far fancy, Coleridge did not regard it as a creative power at all. It only combines the things, it seeks, into pleasing shapes instead of fusing them into a whole.

Thus poetry for Coleridge was in the broadest sense an activity of the imagination, idealising the real and realising the ideal.

On the question of the language of poetry Coleridge disputed Wordsworth's assertion that a "selection of the ideal language of man" constituted the language of poetry and that there was no essential difference between the language of prose and that of poetry. For Coleridge, "Every man's language varies according to the extent of his knowledge, the activity of his faculty and the depth and question of his feelings."

His Shakespearean criticism belongs almost wholly to the tradition of character studies inherited from such 18th century writers as Richardson, Mackenzil, Mor and Goethe. Like them Coleridge mostly remarks on the psychology

Romantic Criticism (19th century criticism)

As the 19th century began a new literary romantic sensibilities that upset the apple cart of neo-classical creed and upheld emotion and imagination as something far more important than reason and authority. Among the literary influences on the new outlook that of France and Germany stressed the role of imagination in art which he described as vision and therefore as an experience. In England, this tendency was further strengthened by the study of native medieval literature — the ballad, the romance which delighted the readers without owing anything to the classics.

The first phase of the 19th century criticism is represented by the critical works of Wordsworth and Coleridge. As for Coleridge his two major critical works were *Biographia Literaria* and *Lectures on Shakespeare*. His other prose writings — *The Friend*, *The Table Talk* — contain fragments of his critical writings. It is true that some of his aesthetical and critical ideas are derived from Schlegel, Kant and Shelley, still his contribution to English criticism is historically and intrinsically significant.

The most distinctive Romantic contribution of Coleridge was the exposition of his aesthetic theory of imagination and fancy. He discussed two forms of imagination — the primary and