



پروہشگاہ علوم انسانی و مطالعات فرہنگی
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With haggard eyes the Poet stood ;
 (Loose his beard, and hoary hair
 Stream'd like a meteor, to the troubl'd air)
 And with a Master's hand, and Prophet's fire,
 Struck the deep sorrows of his lyre. "

It is not only in the content and aim that the poets, writers, architects and other artists represent the philosophy and spirit of the age of economic and industrial revolutions; -- as the content of the mind, about which Locke and other philosophers were so deeply concerned, is furnished mostly through the eye -- so the content of art relied to a large extent on formal pattern -- the symmetry of buildings, the careful composition of portraits, the discipline of the couplet, or of prose rhythm.

So we see that the social and spiritual canons of the Century reduce the 17th century intimacy and variety of emotional nourishment to bring in a tone of steadiness and gravity -- a confident civilization, a responsible literature and art to express their genuine emotions within the requirements of a rational harmony they had achieved. It was by drawing the climate of their thoughts from these principles -- social, religious and philosophic -- that art and literature in the Eighteenth Century became responsive to the spirit of the age and contributory to the strengthening of the bonds of cultural unity.

gible and unified beauty, and minute details mar the grandeur of generality.

The fourth and last important canon was that of nature. Following nature did not mean simple realism, but the attainment of representative truth -- the higher beauty and truth. The stress on the supremacy of the epic suggests the Augustan belief that the epic is the loftiest form of art in which human grandeur and the supreme realities of life can be expressed.

These principles of unity and harmony which dominated the spirit of the age were quite unprecedented. The Augustans regarded the poem as a speaking picture, and the picture as a visual poem. Painting was translatable into literary terms. A portrait rendered character and social circumstances; it reported a social event, or a historical scene registering heroism of man. Caricatures were satirical commentary. Poetry was often pictorial by choice. Pope, a close friend both to Jonathan Richardson and Charles Jervas, in his Windsor Forest, shows his direct knowledge of painters and their styles, and proves his sensitivity to the composition of painting. Dryden, Pope, Johnson, Goldsmith, Thomson, Dyer and Gray, in their personifications come very close to painting and to the characterization in novels of the century. Gray's picture of The Bard is a reproduction in words of a well-known picture of the Italian painter Raphael :

"On a rock, whose haughty brow
Frowns over all Conway's foaming flood,
Robed in the sable garb of woe

llence to the ancients, regarding art and literature as a tradition drawn from antiquity. This learned traditionalism was as characteristic of a painter like Reynolds as of a writer like Johnson.

However their devotion to tradition should not be mistaken for servility. The spirit and experiences were carefully studied and thoroughly digested, but the rules did not become 'the fetters of genius,' they fettered, as Reynolds said, 'only those without genius' Johnson said "There is always an appeal open from criticism to nature;" and for Reynolds also the study of tradition is only a preliminary learning on which the intelligent student then achieves his own powers.

The second critical canon was that of intelligibility. Johnson says that "Whatever professes to benefit by pleasing must please at once;" and Reynolds insists that art should please at first sight and appear to invite the spectator's attention. "The arts," he said, "exist for the public's benefit and it is the public's taste that counts." The public judgement may, of course, err, but as Johnson said, "About the things on which the public thinks long it commonly attains to think right."

The third rule required unity and coherence. We all remember Pope's maxim in Essay On Criticism :

"In wit, as nature, what affects our hearts
Is not the exactness of particular parts ;
'tis not a lip, or eye, we beauty call,
But the joint force and full result of all."

Imlac in Rasselas also reminds us that the business of a poet is not to examine the individual, but the species. The mind seeks intelli -

and most beautiful part of human nature. Dr. Johnson, a close friend to Sir Jeshua Reynolds, intensified the tendency by asserting that he would prefer the picture of a dog he knew to all the allegorical paintings in the world!

So we see that painting like the other arts had a social rather than individual reference, for, after all, art and letters were part of a communal culture. The decline of the system of patronage, the rise of the new reading public, and the dominance of new forms of art contributed to this unity. The periodical essay, the social novel, the portrait, the classical architecture, the satirical poetry were hardly the media for self-devoted individualists.

The basic causes of this unity, however, were to be found first, in the general consent that arts should tend toward the social centre, and secondly in the force of humanism which insisted on the dignity and interests of human beings and their capacity for rational good life. Classical buildings are the most harmonious in proportion and satisfying in their implications of human nature. The paintings of the time are socially inclined and pleasantly civilized. The literature of the century is the most completely devoted to the theme of man in the society and so all arts, manifestations of the spirit of the age.

The canons of critical judgement were also the same, whichever art in question. The first of these canons asserted the pre-eminence of the ancients. Pope advises us to 'Know well each ancient's proper character'; and Jonathan Richardson wants us "To look upon what the ancients have done." Sir Jeshua Reynolds traces all exce-

Augustan styles developed in rich variety, though within the prescriptions of a general sanity. Classical building carefully wedded its details to the unity of the whole with the lucidity and completeness of a mathematical equation which was raised to spiritual contentment.

In this century the 'customary' beauty and 'natural' beauties were distinguished; geometrical beauty was considered to be more naturally beautiful. The square and circle were regarded as most beautiful, and the straight line was more attractive and true to nature than a curve.

Man's civilized desires and social tendencies found their fulfilment best in the classical styles. In the styles of mental order, in architecture that is spacious, massive and coherent and whose rhythm corresponds to our delight. The form is coherent, the emotions are humanized and responsive.

In the English painting of the Eighteenth Century which developed with the growth of national economy and the aristocratic houses, the same principles were dominating. Though there is much in the Eighteenth Century painting which is individual, there is very little that insists on individualism. The English painters, especially Kneller, Hogarth and Reynolds developed qualities of their own, yet there was almost nothing of the revolutionary individualism which the Nineteenth Century was to stamp on the art of painting.

Except for religious art, portrait painting and familiar social scenes were the most popular. Hogarth believed that portrait painting will always be popular in England, the emphasis being on man, and the face being the most regular and well proportioned, the noblest

manners , arms , buildings , civil and military,
animals and plants.minerals, their natures and
properties. "

Pope's watchwords were also 'sense' and ' nature' :

"Still follow sense,of ev'ry Art the Soul ,
Parts answ'ring Parts shall slide into a whole."

Sense means unity and proportion, and the rational spirit of right -
ness which achieves good qualities of mind. Pope's disciple, James
Cawthorn, in his attractive poem 'Of Taste ' ; 1750,takes taste to be
more than an elegant accomplishment :

" . . . true taste , when delicately fine
Is the pure sunshine of a soul divine ;
The full perfection of each mental pow'r;
'tis sense,'tis nature,and 'tis something more."

and that 'something more' is the quality of genius. Taste is to guide
and judge where genius is erratic ; and therefore it is genius's
critical aspect which - again in Cawthorn's words - :

" . . . Corrects by one ethereal touch
what seems too little,and what seems too much;
Marks the fine point where each consenting part
Slides into beauty with the ease of art . "

This informed taste and polite imagination was best revealed
in the architecture of the time. Encouraged by the public spirit ,

the day in which every work of the hand ,
the imagination of the heart, shall be
brought to judgement, and an everlasting
futurity shall be determined by the past."

To say, therefore, that the classics completely rejected the pleasures of rhetoric would be wrong. Shaftesbury writes in luxurious language even when Locke is at the height of his fame. Johnson returns to his early style whenever he wants to be impersonal and formal. Addison very often soars above the normal level . But it is true to say that they generally regarded elaboration as a digression or a 'holiday', particularly in the sphere of thought where clarity was essential.

It is , on the whole, difficult to say how much these new trends helped or hindered the art and literature of the age. But we may, perhaps, say that they generally extended the range of imagination while impairing its subtleties.

Practicality and positive values dominated the artistic activities of the century. The 'Polite Imagination' in art was more than a social grace ; for the Augustans it entered into a man's whole character and affected his moral nature. This harmony between taste and morals was an article of faith for the artists who regarded good taste and good conduct to be twin sides of the complete man. Morality and art, therefore, were both forms of beauty.

It was Jonathan Richardson who in his Theory of Painting, 1715, said :

"Painting is a source of moral improvement and
Knowledge by which we learn of countries, habits

of polysyllables' - as in the Rambler - later on objected to Dryden's prose on the grounds that it was too full of balanced sentences in which 'the first half betrayed the second'. To Johnson himself the latinate style of the early works never became a blind habit. The Lives of the Poets shows simplicity and straightforwardness; Preface to Shakespear is plain, short and poignant with brisque and neat sentences. In Rasselas we see a mixture of the two styles, a movement towards the native style already partly achieved in the Idler :

"As the last Idler is published in that solemn week which the Christian world has always set apart for the examination of the conscience, the review of life, the extinction of earthly desires and renovation of the holy purposes ; I hope that my readers are already disposed to view every incident with seriousness, and improve it by meditation; and that, when they see this series of trifles brought to a conclusion, they will consider that, by outliving The Idler, they have passed weeks, months and years which are no longer in their power ; that an end must be put to everything great, as to everything little; that to life must come its last hour, and to this system of being its last day, the hour by which probation ceases and repentance will be vain;

human nature more into fashion ; or as Addison had said; " To bring philosophy out of the closets into clubs and assemblies, tea -tables and coffee - houses "; This desire was shared by religious congregations, theatre assemblies, readers of poetry and periodicals, and eventually led to the growth of the English novel as a long narrative rich in characterization and human situations.

The needed quality to realize this desire and to propogate knowledge was clear thought and a plain prose style : the sign of a new taste expressed by Sprat in History of the Royal Society :

"Who can behold, without indignation, how many mists and uncertainties these specious Tropes and Figures have brought on our Knowledge?... Of all the studies of men , nothing may be sooner attain'd than this vicious abundance of Phrase, this Trick of Metaphors, this Volubility of Tongue which makes so great a noise in the World"

Rejecting 'amplifications, digressions, and swellings of style,' the Society encouraged a close, naked, natural way of speaking, "preferring the native easiness of the language of artizans, countrymen and merchants before that of wits and scholars. " Rather than the passionate rhetoric of Donne, the poetic imagery of Marlowe, the far- fetched devices of Lyly or eloquence of Shakespear, positive expressions and clear sense became the watchwords.

Even Dr. Johnson who started off with a heavily Latinate style long and elaborate sentences with clause set up against clause, 'using too big words and too many of them--full of teeth breaking pilfering

in flocks and are easily detected . So the pride and pleasure the century took - despite warnings by Swift , Pope and others -- in man's special position and in its spirit of self - reliance and self congratulations was natural enough. Yet all opinions did not coincide. Pope in The Dunciad , Steele and Addison in their Periodicals , Swift in Guliver's Travels , and Dr. Johnson in Rasselas broke down the universal optimism which the century so vainly entertained.

The Augustans were by no means blind to the limitations of the human mind, nor had Locke made excessive claims for it. But like Sir Francis Bacon, he believed in the great potentialities of the human mind rightly used. Alexander Pope urged in The Essay On Man that man might be able to explore nature, but that he could never understand himself :

"Chaos of thought and passion, all confused;
Still by himself abused or disabused;
Created half to rise, and half to fall;
Great lord of all things, yet a prey to all;
Sole judge of truth, in endless error hurled;
The glory, jest, and riddle of the world. "

For Pope, as for all humanists of the century , the prime object of enquiry was the moral nature of man . Years before The Dunciad and similar warnings against the materialism of the age , Pope had asserted in The Spectator, # 408 that : " Human nature is the most useful object of human reason. " Dr. Johnson in The Life of Milton , Goldsmith in The Citizen of the World , and Swift in his onslaught on science -- are only endeavoring to bring the study of

THE SPIRIT OF THE EIGHTEENTH CENTURY

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Eighteenth Century England is noted for its devotion to the Principles of a civilized community, the extension of the doctrines of sympathy, the sense of polite imagination, and its persistent advancement in the creation of a congenial society and the natural growth of a united culture.

Man, or the individual in his social capacity, was therefore regarded as the object of all useful studies in philosophy, art and science ; for man was not only an epitome of the society itself but also the centre of the universe to whom the forces of nature had a special reference ; the fruits of the earth grew to feed him and the rain fell to quench his thirst.

Despite Shaftesbury whose broad outlook saw that nature exists for itself and not for the community, and Pope who satirized the man " Who thinks all is made for one , not one for all , " yet in general man was thought to be the beneficiary of the great benevolent institution . It was observed that animals useful to man multiply faster than others, and those that are good to eat fly