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SACRIFICIAL AND EXPRESSIVE VALUE SYSTEMS IN THE
ENGLISH NEO-CLASSIC AND ROMANTIC MOVEMENTS

THESIS

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This rhetorical study applies Clare W. Graves' "Level of Existence" or value systems theory to the English Neo-Classic and Romantic Movements. Graves' framework, which focuses on sacrificial (Tribalistic, Absolutistic, and Sociocentric) systems and expressive (Egocentric, Achievist, and Individualistic) systems, was utilized in analyzing the politics, society, religion, philosophy, and literature of the two periods. The Neo-Classic Period was dominated by sacrificial systems, especially Absolutistic, while the Romantic Movement was dominated by expressive systems, especially Achievist. This thesis suggests that man's cultural development, like his psychological development, appears to evolve in a spiraling, pendular motion between sacrificial and expressive systems.

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CHAPTER I

INTRODUCTION

If art reflects life, the literature of a period may function as a mirror reflecting the social mores, the religious views, and the philosophical outlooks of the influential people of an age. Although literature is not a chronicle of the actual events of a time, it is a collage of what is conceivable to a time. The ways people might behave or should behave, the ways they do and may yet behave are explored in different perspectives in different literary works (7, p. 549). Among that which is conceivable in a given age, there are certain universal truths concerning the nature of man (i.e. his needs for love, security, survival) that are applicable to all times. However, in each period, there are also certain particular behaviors and values that are especially conceivable as a result of the circumstances that created that era. Each literary-cultural movement then has its own particular personality. This personality is a composite, not completely in agreement with itself, but dominated by major trends in thought developed in the literature of the period. The literature of an age deals with its writers' perceptions of what is, what is not, what might be, or what ought to be. According to Maslow, all of these perceptions are perceptions of values (10, p. 109).

Most literature of a literary-cultural age reflects the values that are dominant in that era. The problem of understanding the dominant values of a particular society or even of a particular individual is a complex task. Clare Graves of Union College has developed a very useful framework, which he calls the "Level of Existence" point of view, for understanding value problems. Graves' theory describes eight alternating, hierarchical value levels an individual can evolve through in a process of achieving higher stages of psycho-social maturity. Although each level contains its own unique characteristics, the even-numbered systems, the sacrificial systems, resemble each other in that men at these levels value a tensionless state of existence and deal with the world by sacrificing themselves in order to achieve this end. The odd-numbered systems after one, the expressive systems, also resemble each other. Individuals at these levels value a feeling of control over their external environment and attempt to achieve power by expressing themselves toward this goal (4, 5). As Graves relates his theory to the individual, the culture, and the species, literary-cultural movements can be seen as alternating between these two kinds of systems in their development just as individuals do. As an individual is dominated by either a sacrificial value level or an expressive value level, so, too, the composite personality of a literary-cultural movement is dominated by a value level in one of these two systems.

Statement of Purpose

The purpose of this study is to apply Clare Graves' theory of value systems to two different literary-cultural movements, English Neo-Classicism and English Romanticism. It is hypothesized that English Neo-Classicism was dominated by sacrificial values, especially Level Four values, and that English Romanticism was dominated by expressive values, especially Level Five values.

The English Neo-Classic and Romantic movements were selected for this study because classicism and romanticism, like sacrificial systems and expressive systems, have been viewed as opposite yet complementary components of a total concept of human nature. Although this study deals with Neo-Classicism and Romanticism as particular historical movements, some literary critics, including Grierson, Lucas, and Comfort (8, 9, 2), have discussed the qualities of classicism and romanticism that characterize these movements as timeless traits that emphasize differences in approach or sensibility. While classicism emphasizes synthesis, stability, balance, and order, romanticism emphasizes diversity, turbulence, passion, and uncertainty. The characteristics of classicism and romanticism are in polarity to one another, but are complementary in the scheme of the conceivable possibilities of human nature. The same can be said of the sacrificial systems and the expressive systems. Men in the sacrificial systems of development focus upon the inner subjective world and are

concerned with security, salvation, and community. Whereas, men in the expressive systems of development focus upon the external world and are concerned with power, materialism, and existence (4, 6). The traits of these two systems are also in polarity to each other, yet are complementary to each other in the realm of man's possible responses to his environment.

The Limitations of the Study

Although Graves' theory for understanding human values is helpful, it is not fully understood, nor is it a panacea to the comprehension of value problems (1). In that this theory, as any theory concerning psycho-social development, is limited in its ability to analyze the value levels and problems of man, so, too, this study is limited in its ability to comprehend the values that influenced the English Neo-Classic and Romantic movements.

This study is also limited in its ability to describe a true picture of the influential values of these two periods of time because a literary-cultural movement does not encompass the wide diversity of views that are present in every age. Neo-Classicism and Romanticism are cultural movements because in each there are certain trends in the thoughts concerning politics, society, religion, philosophy, and literature that give each period a thematic unity. In this study an attempt is made to discuss the major influences that created these movements, but exceptions can be found in either age to contradict the dominant ideologies.

Finally, this study is limited in its ability to identify the values of the Neo-Classic or Romantic movements in any one level of existence or even in either the sacrificial or the expressive value systems. No individual or culture in any given period of time is purely at any one value level. Individuals and societies are influenced by the dominance of one level of existence, but their total make-up is usually composed of a cluster of value levels (1). Statements in this study made concerning the dominant values operating in either the Neo-Classic or Romantic periods are not exclusive and recognize that other value levels also may be operating in lesser degrees.

Survey of the Literature

Graves' theoretical concepts have been applied to a wide range of areas. Graves (3), Myers and Myers (11), and Beck and Cowan (1) have applied the value systems to the improvement of personnel management in business relations. Beck and Cowan have applied values systems analysis to marketing and sales strategies, teaching and school administration, marriage and parenting, counseling, religion, playing and coaching, law enforcement, and military service (1).

In regard to literature, the most comprehensive application of the value systems approach has been made by E. R. Zietlow in his work Transhominal Criticism (12). Zietlow suggests that humanistic psychology in general and the theories of Maslow and Graves in particular be used as a means of

evaluating literary works. According to Zietlow, such an approach "stresses the essence of man in the essence of literature" (12, p. 18). Zietlow sees the critic's role as one of interpreting the human meaning of a work, which tends to deal with problems of value consolidation or value emergence (12, p. 54). In that the value posture of a critic has a direct effect on his perception of the values involved in a work of art, it is necessary that a critic be of the highest value levels or that he have internalized an understanding of the values systems theory so he is capable of comprehending works on any value level (12, p. 12).

In a lengthy appendix, Zietlow describes a brief historical survey of literature according to Graves' values hierarchy. Zietlow believes The Iliad and The Odyssey by Homer illustrate the predominance of Level Three values. Plato's The Republic is the first work that represent Level Four values, which Zietlow believes dominated literature until the works of Herman Melville, which represent a focus on Level Five values. The history of literature from Melville to the present day, Zietlow sees as a pathology of Level Five perception. The works of Hemingway, Fitzgerald, Faulkner, Joyce, Kafka, Eliot, Styron, and Mailer deal with isolation, loneliness, destruction, anguish, and meaninglessness. Zietlow recognizes these themes as pathologies of Level Five values, but he sees some hope of emergence from these destructive literary perceptions in the works of Saul Bellow.

Bellow's novels tend to deal with individuals who are moving from Level Five values to Level Seven values (12, pp. 91-201).

Although Zietlow believes that it is not until the nineteenth century that Level Five values become the central focus, he recognizes the emergence of Level Five values in the Renaissance, in the Neo-Classic Age, in the Romantic Age, and in the Victorian Age. In that Zietlow is dealing with a very broad historical outlook, his brief comments concerning Neo-Classicism and Romanticism are not necessarily in conflict with the hypothesis of this study. There is agreement in the recognition of Level Four values as predominant in Neo-Classicism, and there is agreement in the recognition of emergent Level Five values in Romanticism. Any difference between the theory of Zietlow and the hypothesis of this study is a matter of degree. Where Zietlow sees Romanticism as still a predominantly Level Four system, this study views it as a predominantly Level Five system.

Design of the Study

To begin the investigation of the hypothesis, Chapter Two, Values Systems Analysis, examines Graves' theory, which is the basis of this study. Chapter Three, The Neo-Classic Environment, discusses the sacrificial values that are reflected in the politics, society, and religion of the Neo-Classic Age. Chapter Four, Neo-Classic Philosophy, deals with the sacrificial values that are expressed in Neo-Classic ideas concerning man, nature, and the universe. Chapter

Five, Neo-Classic Literature, examines the characteristics, style, and criticism of Neo-Classic literature and the sacrificial values found in them. Chapter Six, the Romantic Environment, discusses the expressive values reflected in Romantic politics, society, and religion. Chapter Seven, Romantic Philosophy, looks at Romantic perceptions concerning man, nature, and the universe and the expressive values found in them. Chapter Eight, Romantic Literature, examines the expressive values reflected in the characteristics, style, and criticism of Romantic literature. Chapter Nine, Conclusions, summarizes the study, deals with conclusions made in regard to the hypothesis, and discusses implications of the study.

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CHAPTER II

VALUE SYSTEMS ANALYSIS

Before attempting to develop the hypothesis of this study concerning the value systems involved in the Neo-Classic and Romantic movements, it is first necessary to come to some understanding of what is meant by Value Systems Analysis. The basis of this study is a theory of the nature of human development that has been evolved by Clare W. Graves of Union College, New York. Graves refers to his work as a revision and extension of the views of Abraham Maslow (4, p. 132). Maslow, in his book Toward a Psychology of Being, contends that it is possible to describe a science of human values that are biologically and genetically intrinsic to man as well as culturally developed (6, p. 167). Maslow sees human values existing in a hierarchial, developmental system that is complexly interrelated (6, p. 153). These contentions of Maslow are central to the work of Clare Graves.

Graves calls his theory "An Emergent-Cyclical Model of Adult Psychological Behavior," which he has developed from twenty-four years of research and analysis of 1065 conceptions of maturity produced by adults ranging in age from eighteen to sixty-one. Graves' "Levelsof Existence" point of view is based on a three-part premise:

- I. That man's nature is not a set thing, that it is ever emergent, that it is an open system, not a closed system.
- II. That man's nature evolves by saccadic, quantum-like jumps from one steady state system to another.
- III. That man's values change from system to system as his total psychology emerges in a new form withh each quantum-like jump to a new steady state of being (4, pp. 132-133).

The first part of Graves' premise assumes that man's nature is designed to evolve and emerge to higher levels of existence in an unlimited system for development. As the conditions of his existence change, the human being progresses from subordinate behavioral systems to new, higher order behavioral systems. Although an adult lives in a potentially open system of needs or values, he may not be genetically equipped to move to higher levels of psychological maturity, in which case, he may stabilize and live out his life at one stage or some combination of stages.

The second part of the premise presumes that man can make steady or oscillating jumps from one level of existence to another. The process of movement from one stage to another is a complex wave-like, progressive, regressive movement. An individual moves up and down within a level as he resolves problems of living at his present level. Once he has resolved these problems, his solutions trigger new existential problems. As new problems are produced, new higher order neurological systems are activated to deal with these problems, and then an individual is ready to move to a higher level of existence.

In order for man to emerge to the next higher level, some disintegration of his present state of equilibrium is necessary. The individual may temporarily experience a state that seems chaotic and regressive, but a kind of fall must take place before an emergence can occur (7, p. 57).

The third part of the premise asserts that each level has its own system of feelings, motivations, and biochemistry that are different from other systems. Each stage has its own state of equilibrium and its own theme that an individual experiences and then passes through on his way to higher stages of equilibrium. While a person is centralized in one level, his ethics, values, learning systems, belief systems, and behaviors are appropriate to his level, whether they be positive or negative aspects of that level.

Although each level has its distinct characteristics, the even-numbered systems resemble each other and the odd-numbered systems after one resemble each other. Thus far, Graves has been able to detect the existence of eight, alternating, hierarchically-evolving levels of psycho-social existence. The even-numbered systems, Levels Two, Four, Six, and Eight, are alike in that they focus on the inner, subjective world and attempt to come to peace with it. Individuals at these levels are willing to sacrifice themselves in order to achieve a tensionless state of existence that affords them security, stability, salvation, and community. The odd-numbered systems after one, Levels Three, Five, and Seven, are similar

in that they focus on the external world and attempt to change it to best accommodate them. Individuals at these levels prefer to express themselves in various ways in order to gain some power or control over their environment.

Graves compares the spiraling process of adult psychological life to a symphony built on six independent themes, which repeat themselves on a higher plane every set of six. The first six levels of existence, Levels One through Six, Graves calls the subsistence levels, where man's overall goal is the establishment of individual survival and dignity. After these basic needs have been met, man can move to Level Seven, the first being level, which starts a new plane of six themes. With more personal freedom, man at the being levels has the opportunity to contemplate the interdependence of all life and acquires the challenge of insuring the survival of all viable life forms.

In order to come to a fuller understanding of each value level, a brief description of each currently existing level of existence follows.

Level One

Graves' first subsistence level of existence, the Reactive level, is not applied in this study. Individuals at the Reactive level function on a purely physiological basis and possess a vague awareness of existence. As their main concern is survival, they devote their efforts to the immediate satisfaction of basic physiological needs. In the modern world,

this value level is not seen among normal adults. Today individuals at the Reactive level include infants, and people who are senile elderly or severely pathological.

Level Two

Level Two, the Tribalistic level, is the first sacrificial level of existence. Individuals at this level are willing to sacrifice themselves for the wishes of a chieftain figure in order to obtain stability, which is their primary concern. Level Two individuals seek safety and security in a chieftain or clan and respond to totems and taboos without awareness, thought or purpose. Their existence is based on myth and tradition, filled with spirits, magic, and superstition that serve to perpetuate the values of their group.

Level Three

Level Three, the Egocentric level, is the first expressive level of existence. Man at this level expresses himself impulsively without caring about the consequences to others in order to achieve some kind of power over his environment. The Level Three individual is generally self-assertive, unrefined, determined, restless, and hedonistic. In the low range of his functioning, an Egocentric individual can be self-destructive, extremely selfish, rebellious, crude, and exploitative. But in his high range of functioning, he can be spontaneous, colorful, energetic, innovative, and autonomous.

Level Four

Level Four, the Absolutistic level, is the second sacrificial level of existence. Individuals at this level seek to find the reason life is the way it is, why some live affluently while others suffer, why all men must ultimately die. Absolutistic man believes that there is some design or plan that guides man and his destiny. He perceives certain rules that define the way different classes of men should live, and he willingly sacrifices himself to obey the rules that describe the proper path for his class in order that he be worthy to ultimately obtain a lasting peace in a later life. He sacrifices and disciplines himself to his belief, system, or cause because of his strong belief in a directive design, which he is sure is "the" truth. The Absolutistic individual's adherence to rules and dogma can lead him to rigidity, punitiveness, and intolerance for anything or anyone that strays from the "proper" path or that introduces ambiguity that questions his absolute beliefs. However, his preferences for authoritarianism can also lead to strong stability, responsibility, effective organization, and a healthy commitment to law, order, and productive systems.

Level Five

An individual at the Level Five, Achievist level, expresses himself in a self-serving manner in order to achieve personal gain, but does so in a way that does not provoke the ire of others. Level Five people are materialistic, competitive,

adventurous, status conscious, and manipulative. They perceive life as a game where one must disassociate from others in order to capitalize on all opportunities to gain power, control, or achievement. In his skillful maneuvering within the boundaries of the law, the Achievist person may be perceived as a con-artist or swindler, who will sacrifice anything for the right price, but his ambition can also be constructive. His enthusiasm and winning attitude may be motivated by a desire to achieve success for himself as well as for others.

Level Six

An individual at the third sacrificial level, the Sociocentric level of existence, sacrifices himself for a sense of belonging and acceptance among other people. Through introspection, the Level Six person seeks to know himself and other selves toward a goal of human harmony. More concerned with getting along than getting ahead, the Sociocentric is convinced of the uniqueness and worth of each person. His strong affiliation needs cause him to promote social harmony and cooperation and lead him to a strong sense of personal and social responsibility, which he may vent by supporting various social causes. The Sociocentric seeks warm, affectionate interpersonal relationships and values sharing experience and feelings with others. Although the positivism of Level Six existence can lead to unrealistic idealism and permissiveness,

the Sociocentric can function very creatively and productively from his people-oriented perspective.

Level Seven

At the first being level of existence, Individualistic, man expresses himself in order to cope with his environment but not at the expense of others. He is a personal activist who puts maximum value on his personal freedom, independence, and autonomy. Self-motivated, the Level Seven individual expects high standards of performance from himself and others and responds to competency rather than authority. Individualistic man is unwilling to blindly accept rules, but he does respond to reasons that fit into some overall system or process. Viewing life in general as a process, Level Seven man is not afraid of life, death, or God. He is spontaneous and is capable of accepting a wide range of diversity and ambiguity in people and in situations. When at a low range of functioning, the individualist can be self-indulgent and normless, but at a high range of functioning, he can be creative, flexible, open, and responsible to self and others.

Level Eight

The second being level, the Synergistic level, is not applied in this study. This newly emerging level has been seen rarely among the subjects Graves has studied. Although little is known about this level, it seems to be based on a strong sense of global community. A realization of the

interinvolvement and interdependence of individuals causes the Level Eight person to sacrifice himself in order that all life can continue.

Graves applies his "Level of Existence" point of view to the development of the individual human being, to the development of human cultural movements, and to the bio-psychological development of the human species. An individual or group usually focuses on one value level that colors all aspects of life. Although a concentration at one level may exclude awareness of other value levels, individuals or groups may be able to superficially employ values from other levels. However, in times of stress, an individual or group will employ their dominant value system (7, p. 53). A person, culture, or species can also be composed of a cluster of value levels, but usually one level is predominant over the others. Except where otherwise noted, the preceding information of this chapter is a synthesis of the work of Graves' (2, 3, 4, 5) and Beck and Cowan (1).

This study applies Graves' theory of psycho-social development on a literary-cultural level. The "Level of Existence" point of view is subsequently used as a model of the understanding of different values that are reflected in the Neo-Classic and Romantic movements. Succeeding chapters attempt to prove that the environment, philosophy, and literature of the Neo-Classic Period reflect sacrificial values, especially Level Four values, and the environment,

philosophy, and literature of the Romantic Period reflect expressive values, especially Level Five values.

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CHAPTER III

THE NEO-CLASSIC ENVIRONMENT

The period of English art and culture during the first half of the eighteenth century has several different names. It is called the "Neo-Classic Age" because the desire for perfect form resulted in adaptations of ancient Greek and Roman models. It is called the "Age of Reason" because of its rational approach to social and literary problems. It is called the "Age of the Enlightenment" because men felt themselves beyond the superstition and uncertainty of the past to the height of comprehending an orderly, structured universe. And it is called the "Augustan Age" because the writers of the time thought that they were doing for the glory of England what Virgil and Horace had done for the glory of Augustan Rome (6, pp. 769-770).

All four of these names reflect the fact that this period was concerned with restraint, regularity, and reason in its politics, society, and religion, as well as in its philosophical and artistic pursuits. The qualities that describe the Neo-Classic Period are qualities that also describe Graves' sacrificial stages of development. The emphasis on security, simplicity, balance, order, classification, harmony, and mechanistic thought are characteristics of both the Neo-Classic Period and the sacrificial systems, especially Level Four values.

For the purposes of this study, the Neo-Classic environment is divided into its political, social, and religious aspects. Each of these areas is examined in closer detail to show that the political, social, and religious values of the Neo-Classic Period are sacrificial values.

Politics

The Neo-Classic Period is dated from approximately 1700-1760. In order to understand the political situation of this time, it is necessary to refer to the period immediately preceding it. In 1682, King Charles II, an Anglican, allowed his Catholic brother James to return to England with his family. Although James promised to stay out of political affairs, he began immediately to exercise a decisive influence over his brother in fueling the suppression of democratic liberties, a suppression that Charles himself had begun when in December, 1681, he obtained a writ of quo warranto against the city of London to inquire into the tenure of its liberties. The Crown saw that the laws against dissenters were more actively enforced, and even the London conventicles, meetings of worship outside the Church of England, were suppressed. Both Charles and James were eager to exalt the royal authority and succeeded in overthrowing municipal independence and revengefully prosecuting dissident Whigs.

James became more and more active in public business, resuming his seat in the council and in the inner cabinet, and resuming his work as head of the admiralty. As James

became more secure, he began to use his influence to reintroduce Catholics among the ruling class. When James succeeded Charles in February, 1685, religion was his most pressing problem. Catholics were still persecuted in England, and most Britains felt a mingled fear and hatred for the Catholic Church. The Tory party, which Charles and James had helped achieve dominant power, was directly opposed to any relaxation of laws against the Papists. Before his accession, James had been content to worship in privacy, but after it, James called upon his officers of state to accompany him to his illegal service with all the pomp that was customary for attendance at the established Anglican Church. James was able to assuage public opinion on the matter of his religion for a while by summoning Parliament for the first time since 1681 and by accepting the crown from an Anglican Archbishop. But when James asked for repeal of the Test Act of 1673, which rendered Catholics incapable of political or military office, he met with forceful opposition, and Parliament refused to repeal the act.

Protestant opposition to James was strong, but when a son was born to James in 1688, the Protestant leaders were particularly alarmed with the prospect of a succession of Catholic monarchs. The leaders of James' opposition looked to Dutchman William of Orange, the husband of James' daughter Mary, to overthrow James, restore Protestantism, and secure republican rule. When Williams' troops arrived in England,

James was indecisive about confronting William and caused his people to lose further faith in his leadership. Unable to face the increasing resistance of his hostile subjects, James, after sending his wife and infant prince out of the country, fled to France.

With the departure of James, Parliament gave control to William and Mary, but with some limitations. The revolution settlement deprived the Crown of any power to suspend laws, impose unparliamentary taxation, or maintain a standing army in time of peace. It also condemned the current methods of dispensing power by favor and asserted that parliaments should be held frequently to allow for the redress of grievances (9, pp. 209-500). The insistence of these Whig principles established a stability and order into English life that continued through the latter half of the 18th century (1, p. 1306).

In the years preceding the Neo-Classic Period, the English had experienced under Charles a loss of their republican liberties, and under James a jeopardy of their established religion. With the re-establishment of both protestantism and republicanism under William and Mary, the English welcomed a period of relative domestic security. During this period, property and privilege were taken for granted. There was no assault on the hierarchical society, almost feudal in its elaborate grades, rules, and orders (3, p. 23). Thus, the Neo-Classic Period began in an atmosphere where the English were concerned with domestic security and stability, the basic concerns of Graves' Level Two existence.

After Anne succeeded William and Mary in 1702, England became allied with Holland, Austria, and Bavaria in a war against France and Spain. When the English side won the war in 1714, the Peace of Utrecht established a balance of power that allowed England to come into more contact with the culture of Western Europe and allowed Western Europe to begin an enthusiasm for English thought and art. During the reign of Anne, pamphleteers came into vogue as the controversies between the Whig and Tory parties accelerated. Writers hired themselves out to one side or the other to propagate partisan opinions (6, pp. 765-768). During this time, writers also enjoyed prestige and financial security through the generous patronage of Queen Anne. Congreve, Steele, Addison, Prior, and Swift all received a shower of offices and government sinecures for both their services to literature and the Tory party.

After the death of Queen Anne, writers were forced to seek support outside the government. The new rulers, George I and then George II, were of German descent and could barely speak English. Neither ruler had any appreciation for English literature, so patronage declined, but publishers with rapidly growing readerships were eager to supply writers with their support.

George I (1714-1727) and George II (1727-1760) were both handicapped by their foreign language and background and had little interest in the affairs of Great Britain. As a result,

ministers became more and more powerful. The ambition and skillful abilities of the Whig Prime Minister, Sir Robert Walpole, enabled him to establish the roots for the modern system of ministerial government. Although Walpole (1721-1742) based his government on political bribery, he brought peace and prosperity to England through increased trade and the beginnings of industrialism (1, p. 1307).

Throughout the Neo-Classic Period, England enjoyed a domestic atmosphere of peace and stability. Republican principles developed through the parties and capable ministers, and the economy prospered. Writers first received the patronage of Queen Anne, and then acquired financial independence from the Crown by serving the reading public. This environment of safety and order fostered the idea of the Neo-Classic Movement, and fostered the values of Graves' sacrificial systems.

Society

Society in the Augustan Age was highly stratified. All were classified to their appropriate rank and class. Although an increasing number of younger sons of the aristocracy went into business, their positions did not move any closer to the middle class shopkeepers. With business activity fashionable among the nobility, trade and land moved closer together and strengthened the old hierarchies, further widening the gap between aristocratic entrepreneur and shopkeeper (14, pp. 12-13). The people of the period were content with this orderly,

classified society, which reflects values of Level Four existence. By 1750, the people considered rebels as eccentrics or bores, but so weak a force as to appear no threat to the established order (14, p. 100).

During the Neo-Classical Period interest in society and institutions was greater than interest in the individual man (11, p. 188). In "The Coffee-House Politician," Fielding presents an amusing sketch of a busybody so caught up in the pretense of his overwhelming public concern that he loses his concern as a private man (7, p. 179). In the "Essay on Man," Pope declares "that true Self-love and Social are the same" (12, p. 155, IV, 396). This value of sacrificing self and the concerns of the individual for the broader concerns of society is a Level Six value. The Level Four value of sacrifice self now for later reward is also implied in Pope's statement. Self-love and social may be the same because by sacrificing self to society the individual eventually benefits from the improvements made in the society.

The Augustan men believed that a better society can make a better man (6, p. 765). According to Locke, man acquires his ideas and behaviors through experience rather than through innate thoughts (8). If this is true, then a well-ordered and benevolent society can provide man with experiences to improve his nature. This positive belief in the capacity of man to improve through community and harmony is a Level Six value.

In their concern for the rational operation of society, the Augustans created and enforced rules to maintain a standard for behavior in society. The Augustans aimed at achieving a proper sense of decorum, which connoted grace, poise and self-possession. Matthew Prior illustrates this view in his verse: "Beyond the fixed and settled rules/ Of vice and virtue in the schools,/ The better sort should set before 'em/ A grace, a manner, a decorum" (14, p. 23). Henry Fielding, in his "An Essay on Conversation," expands this positive sense of decorum to good breeding: "In short, by Good Breeding . . . I mean the Art of pleasing, or contributing as much as possible to the Ease and Happiness of those with whom you converse" (4, p. 123).

This polite behavior which Fielding describes is seen by Goldsmith as deriving from ceremony:

but tho' ceremony is very different from politeness, no country was ever yet polite, that was not first ceremonious. The natural gradation of breeding begins in savage disgust, proceeds to indifference, improves into attention, by degrees refines into ceremonious observance, and the trouble of being ceremonious at length produces politeness, elegance and ease (5, p. 307).

Thus the Augustans attempted to arrive at decorum through ceremonious behavior. This suggests a belief that a careful adherence to external rules can come to subtly control and modify the internal nature of man (14, p. 51). Such a belief is characteristic of the Level Four individual.

The ceremonious behavior of the Augustans was in part a painstaking attention to the manners of dress. Women wore

elaborate headdresses, beauty patches, and extravagantly shaped clothes (6, p. 774). Men wore expensive waistcoats, ruffles, silk stockings, and fancy buckled shoes (10, p. 22). Men attached great importance to accessories such as snuff-boxes, amber-headed canes, and silk handkerchiefs, which supplied many ceremonious gestures (14, p. 57).

In addition to the rules of dress, there were numerous rules of social behavior. Goldsmith describes some of these in "Rules to be observ'd at Bath" from The Life of Richard Nash. Typical of these rules are number two, "that ladies coming to the ball appoint a time for their footmen coming to wait on them home, to prevent disturbance and inconveniencies to themselves and others," and number three, "that gentlemen of fashion never appearing in a morning before the ladies in gown and caps, shew breeding and respect" (5, p. 303). The Augustan close observance and religious adherence to rules of social behavior are characteristic of Level Four individuals.

In order to maintain a standard of behavior for society, organizations sprang up to enforce conformity and punish deviant behavior. The Society of the Reformation of Manners came into existence in 1691 and made arrests for drunkenness, swearing, and other social vices. By 1725, the London branch had made ninety-thousand arrests. The punishments of the English penal code of the time were brutal. Hanging crimes ranged from murder and arson to cutting down trees in an

avenue and sending threatening letters (14, pp. 7-8). Level Four individuals exhibit this same fixation on conformity to laws and administer strict punishment to those who stray from the "proper" path.

Seemingly in contrast to their concern for rules and intolerance for rule-breakers, the Augustans also had a humanitarian side. During this period, social reforms included the improvement of jails, the establishment of five major hospitals, the establishment of homes for penitent prostitutes, and ultimately the abolition of the slave trade (1, p. 1311). James Oglethorpe and John Howard are noteworthy philanthropists of the period. Oglethorpe is most remembered as the founder of the colony of Virginia where he helped paupers and religious convicts make a new life. Pope immortalized Oglethorpe in the lines: "One, driven by strong benevolence of soul,/ Shall fly like Oglethorpe from pole to pole" (15, p. 320). John Howard is most noted for his thorough investigations of prisons, quarantine stations, and military hospitals in England and on the continent and for his recommendations for improvement of these institutions (13, p. 10).

The humanitarian zeal of Oglethorpe, Howard and the general populace of the period does not really contrast to the intolerance of these same people in regard to the punishment of rule-breakers when regarded in a values perspective. Both behaviors reflect sacrificial values. The Level Four concept of sacrifice now for future benefit is the basis

for inflicting strong punishments on individuals so that their penance can absolve them of guilt and prepare them for future bliss in heaven. The Level Six concept of sacrifice self now to obtain now for self and others is the basis for humanitarian efforts. Such efforts allow some unfortunate people to benefit and allow the sacrificers to benefit because, as the optimists of the Neo-Classic Age believed, "man derives his greatest satisfaction from the performance of benevolent actions" (2, p. 261).

In addition to humanitarian zeal, social reform of the period was aided by an irrational predilection for sentimentality that developed in the midst of the Age of Reason. More concerned with his own tears than with the suffering of others, the sentimentalist masquerades false emotions for noble feelings. In the sentimental literature of the period, morals are confused as the playwright explains away all evils as products of thoughtlessness or misguided attentions (6, p. 774). The situations in sentimental literature may seem in contrast to Level Four beliefs in strict punishments, but the sentimentalists are also sacrificing self. Their sacrifice is for the purpose of obtaining social recognition as caring, humanitarian people. The benefit to others in these situations is simply circumstantial.

The social environment during the Neo-Classic Period was orderly, stratified, and filled with optimism about the improvability of mankind through society. People paid much

attention to proper social decorum in adherence to rules of dress and behavior. Although the Augustans were rigid in their punishments of rule-breakers, they also showed benevolence through humanitarian actions.

Religion

Though the Neo-Classic Period is known for the influence of natural religion, Deism was not widely popular in England. Deism had a strong philosophical influence among the intellectuals of the time, but it was not accepted as the religion of the day. In the first half of the eighteenth century, the Church of England was divided into High Churchmen, who were associated with the Tory party, and Broad Churchmen, who were associated with the Whig party. In the churchmanship of these groups there was frequently little more than fanatical detestations of Unitarianism and Deism (15, pp. 292-303).

For the mass of English society, religion was highly dogmatic, following the values of a Level Four existence. With economic growth and some rise in the influence of the trading classes, Puritanical standards were at times reaffirmed. Jeremy Collier's protest against the stage in 1698 was typical of the Puritanical attitudes that feared the corrupting nature of licentious living (11, p. 188). Throughout this period the most constant subject of the presses and the subject of widest distribution was devotion. The Practice of Piety, The Companion to the Altar, The Whole Duty of Man, and numerous books of sermons were widely popular (2, p. 10).

Although the Deists faced a steady barrage of criticism and hostility by clergymen, politicians, and the major writers of the period, they exercised a considerable influence on the intellectuals of the age. Pope, Swift, Young, and Blackmore all ~~refuted~~ the Deists in their writings, yet all were influenced by the ideas of natural religions (14, p. 35). For example, Pope was an avowed Papist, yet in his "Universal Prayer" there are strong intimations of Deist thought: "Father of all, in every age./ In every clime adored,/ By Saint, by Savage, and by Sage,/ Jehoval, Jove, or Lord" (12, p. 175).

The Deists based their beliefs on a reasonable analysis of the universe and the laws of nature. They deduced the existence of a Supreme Being or Creator because the universe in its existence presupposes a creator of that existence. They believed the beauty, regularity, and structure of nature are evidence of the goodness and wisdom of the Creator (1, p. 1310). The Deist saw God as the "Divine Mechanic of the Great Machine," who ought to be worshipped in a spirit of calm elevation rather than in fanatic enthusiasm (6, pp. 762-763). Shaftesbury in an enraptured Deist passage explains: "Everything is govern'd, order'd, or regulated for the best, by a designing Principle, or Mind, necessarily good and permanent" (2, p. 262). In this view evil is explained as a part of some universal good.

Both the orthodox Anglican beliefs and the Deist beliefs of the period align with sacrificial values. The

adherence to Anglican dogma and the intolerance for other religious groups reflect Level Four values. The extreme positivism and idealism of the Deist approach correspond to Level Six values. The rational approach to comprehending the universe and the concept of the universe being ruled by orderly structured laws correspond to Level Four needs to seek reasons and to follow logical rules.

As a whole, the Neo-Classic environment was pervaded with sacrificial values, especially Level Four values. After the domestic unrest created by Charles II and James I, the English people welcomed the stabilizing effect of the reign of William and Mary. The Neo-Classic Age began during a time when the English experienced security and order with the return of republican principles in government and Anglican supremacy in church rule. Overall, the nation enjoyed financial prosperity, and writers in particular found generous support from patronage and later from publishers.

With security established, the Augustans developed a rigidly stratified society based on Level Four values that placed great importance on adherence to rules of dress and social decorum. The Augustans reflected Level Four values in their punishment of rulebreakers, but they also displayed Level Six propensities for communal goodwill in their initiation of social reform. The majority of Augustans conformed to the dogmas of the Anglican church reflecting Level Four needs for traditional religion. The independent thinkers

who embraced Deism were allured by its rational and positive approach to the nature of the universe, an approach that reflects Level Four and Level Six values.

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CHAPTER IV

NEO-CLASSIC PHILOSOPHY

The wealthy and educated individuals of the early and middle eighteenth century must have felt a considerable satisfaction with their age, which appeared to them an era of illumination after centuries of superstition, uncertainty, and political strife (11, p. 44). Newton delivered the period from centuries of darkness by explaining the symmetry of the universe and by presenting strong proof that the intelligible laws of nature are the conscious design of a beneficent creator. Neo-Classic men valued the clarity and optimism of this world view (8, p. 41). The eighteenth century began in a movement of optimism about the inherent goodness and rightness of man, nature, and the universe.

The theories of Newton had a strong impact on the Augustans. As discussed in the previous chapter, the Augustans had strong Level Four propensities for classification and stratification within their society. These same propensities caused the Augustans to feel wonder and devotion toward the Newtonian scheme, which seemed to prove that in cosmology and in optics, nature operates by means of a graduate series (8, p. 28). In his book, Opticks (5), Newton explains the colors of the rainbow by showing how a

prism can convert a single beam of light into an array of separate hues. This method of explaining an effect by examining its constituent parts is akin to the Neo-Classic tendencies to classify and stratify (8, p. 44).

In his writings, Newton provided a link between his scientific experiments and a positive religious philosophy toward the universe. In Opticks, Newton writes:

Whence is it that Nature doth nothing in vain; and whence arises all that order and Beauty which we see in the World? . . . And those things being rightly dispatch'd, does it not appear from Phaenomena that there is a Being incorporeāl, living, intelligent, omnipresent, who in infinite Space, as it were in his sensory, sees the things themselves intimately, and thoroughly perceives them, and comprehends them wholly by their immediate presence to himself (5, pp. 369-370, 404).

The Augustans generally believed that in demonstrating the harmony and propriety of nature, Newton had revitalized the basis of Christian thought (8, p. 42).

Newton's theories were popularized in works such as Newtonianism for Ladies (1737), "The Newtonian System of the World, the Best Model of Government" (1729), and in the poetry of the time (8, p. 42). Pope pays Newton tribute in the lines: "Nature and Nature's laws lay hid in night!/ God said, Let Newton be! and all was light!" (3, p. 762). The foremost Newtonian poet of the age was James Thomson. In "To the Memory of Sir Isaac Newton," Thomson writes: ". . . when instead/ Of shattered parcels of this earth usurped/ By violence unmanly, and sore deeds/ Of cruelty and blood, Nature herself/ Stood subdued by him, and open laid/ Her latent glory to his view" (10, p. 437).

The regularity, harmony, and beauty that Newton saw in the universe supported the Neo-Classic belief that the world follows a divine system or plan in which all is for the best.

Pope summarizes this view in his "Essay on Man":

All Nature is but Art, unknown to thee;
 All Chance, Direction, which thou canst not see;
 All Discord, Harmony, not understood;
 All partial Evil, universal Good:
 And, spite of Pride, in erring Reason's spite,
 One truth is clear, 'Whatever is, is right'
 (7, p. 141, I, 289-294).

The Neo-Classic belief in a world plan or scheme coincides with Absolutistic level faith in a design that guides man and his destiny.

The eighteenth century optimism that derived from believing, "Whatever is, is right," was not a joyful or hopeful creed. Instead it acted to support the status quo, presenting "a God who loved abundance and variety better than happiness or progress, and a universe whose 'goodness' consisted in its containing the greatest possible range of phenomena, many of which seem evil to all but the philosophers" (11, p. 43). This optimism led to a hardening of tradition, an indifference to scientific speculation, and a strengthened political stability that overlooked day to day corruption because of an overriding belief in a perfectly balanced constitution (6, p. 9). The Neo-Classic optimism that fostered this traditionalism and stability is complementary to sacrificial needs for security, stability, and harmony.

In order to justify a belief in the static completeness, perfection, and orderliness of reality, the Augustans used the

Great Chain of Being (4, p. 288). Although the concept of the Great Chain of Being goes back to Plato, it was in the eighteenth century that the theme attained its widest diffusion and acceptance. Addison, King, Bolingbroke, Pope, Haller, Thomson, Akenside, Buffon, Bonnet, Goldsmith, Diderot, Kant, Lambert, Herder, Schiller, and a host of lesser writer's wrote at length upon the concept and drew from it new meanings and consequences (4, pp. 183-184). Absolutistic level needs for segmentation and stratification are illustrated by popularity of the Great Chain of Being during the Age of the Enlightenment.

The concept of the Great Chain of Being is based on three principles--plentitude, continuity, and privation. In the principle of plentitude, the universe is composed of a great diversity of living things which are all related and linked together in the principle of continuity. The principle of privation requires that all living creatures, except God, have limited potentials and form the appropriate link in the hierarchical chain according to their potential (4, pp. 24-59).

The writers of the period expound on each of these three principles. In Spectator #519, Addison advanced the principle of plentitude: "It is wonderful to observe, by what a gradual progress the World of Life advances through a prodigious variety of species, before a creature is formed that is compleat in all its senses" (2, p. 220). Although the

number of creatures below man in the chain is great, Addison continues to explain that the number above man is even greater because the space below man is finite, while the space above him is infinite (2). In view of the total chain, man is a middle link only in the sense of being at the point of transition between physical and intellectual beings. His place in the chain is toward the lower end of the hierarchy (4, p. 190). The principle of continuity, the relatedness and necessity of each individual link in the chain, is expounded in Pope's "An Essay on Man": "Or in the full creation leave a void,/ Where, one step broken, the great scale's destroyed./ From Nature's chain whatever link you like,/ Tenth, or ten thousandth, breaks the chain alike" (7, p. 141, I, 243-246). And Pope expresses the principle of privation in advocating that man stay within his limitations: "The bliss of man (could pride that blessing find)/ Is not to act or think beyond mankind:/ No pow'rs of body or of soul to share,/ But what his nature and his state can bear" (7, p. 140, I, 189-192).

Neo-Classic philosophy required that man stay within his limitations and recognize his allotted place in the universe. This requirement is expressed in the frequent invectives against pride so characteristic of many writers of the period (4, p. 201) and eloquently stated in Pope's "An Essay on Man": "In pride, in reas'ning pride, our error lies,/ All quit their sphere, and rush into the skies!/ Pride still is aiming at the bless'd abodes,/ Men would be Angels,

Angels would be Gods" (7, p. 139, I, 123-126). Pride was a dreadful sin because in giving man higher aspirations, it threatened the laws of order and the graduate system of the universe (4, p. 201).

The Augustans were primarily concerned with conformity to the ordered plan of the world. The Great Chain of Being lends justification for a hierarchical system in the universe as well as in the society of men. In A Free Inquiry into the Nature of Evil, the philosopher, Soame Jenyns, writes: "The universe resembles a large and well-regulated family, in which all the officers and servants, and even the domestic animals, are subservant to each other, in a proper subordination . . ." (4, p. 207). The Augustans believed it was man's place to recognize his duty and accept the station in life that God ordained for him. Pope articulates this view in "An Essay on Man": "Order is Heav'n's first law; and this confest,/
Some are, and must be, greater than the rest,/
More rich more wise . . ." (7, p. 151, IV, 49-51). For those unfortunates who were neither rich nor wise, their moral obligation was to dutifully accept their lot as a part of the plan for some universal good.

The Age of Enlightenment was devoted to making men uniform, conforming them as nearly as possible to a standard that befit their station in life (4, p. 292). The Augustans used the word "nature" to refer to human nature--to the "universal, permanent, and representative elements in the moral

and intellectual experience of man" (1, p. 1314). In Pope's translation of Homer's The Illiad, it is a Neo-Classic Agamemnon who declares, "Love, duty, safety summon us away/
Tis Nature's voice, and Nature we obey" (9, p. 52). An obeisance to duty and safety, a conformity to the standards of one's proper path for his class, and an adherence to a belief in a directive design that controls the universe are the values that pervade Neo-Classic philosophy and are the values of Level Four existence.

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CHAPTER V

NEO-CLASSIC LITERATURE

The first half of the eighteenth century is the approximate time span of the Neo-Classic Period of English literature. Although all of the literature of the period does not conform to the characteristics that have distinguished this age, the major writers and critics of the time are similar in their views in regard to literary purpose, style, and criticism. The values that are reflected in these views are basically Level Four, sacrificial values.

In his work, Taste and Criticism in the Eighteenth Century, H. A. Needham explains the tenets of Neo-Classicism:

Reason, rather than imagination or sentiment, should be the dominant faculty in artistic creation. The primary interest of the poet or writer should be the psychological study of man, and especially of man in society, and the subjects of literature should be drawn primarily from the Court and the city. The artist's treatment of his subject should be impersonal, rather than individualistic, and his work should be based on the close imitation of Classical models. Art should be judged primarily on its technical perfection, rather than on its power to arouse emotion. The 'kinds,' or genres, in literature should be distinct--i.e., tragedy and comedy, for example, should not be intermingled, and there should be a distinction between the language of poetry and that of prose. Finally, the function of literature (and especially of poetry) should be to please and to instruct (13, p. 16).

Similar principles are used to describe the Neo-Classical period in Holman's A Handbook to Literature:

From the French critics, from Horace, Virgil, and other Classical literature came the artistic ideals of order, logic, restrained emotion, accuracy, 'correctness,' 'good taste,' and decorum. A sense of symmetry, a delight in design, and a view of art as centered in man, with man as its primary subject matter, and the belief that literature should be judged in terms of its service to man resulted in the seeking of proportion, unity, harmony, and grace in literary expressions that aimed to delight, instruct, and correct man, primarily as a social animal. It was the great age of the essay, of the letter, of satire, of moral instruction, of parody, and of burlesque. The play of mind upon life was regarded as more important than the play of feeling, with the result that a polite, urbane, witty intellectual art developed (7, p. 345).

In order to write literature that would both please and instruct, the Neo-Classic writers looked to the ancients as models. In The Spectator, #62, Addison advocates an imitation of the ancients: "This is that natural way of writing, that beautiful simplicity, which we so much admire in the ancients; and which nobody deviates from, but those who want strength of genius to make a thought shine in its own beauties" (2, pp. 325-326). The critic, John Oldmixon, also values the rules of Aristotle and Horace "because they are in Nature and in Truth" (4, p. 311). As Pope relates in "An Essay on Criticism," to the Neo-Classic mind, the rules of the ancients and the rules of nature are one: "Nature and Homer were, he found, the same/ . . . Learn hence for ancient rules a just esteem,/ To copy Nature is to copy them" (14, p. 69, I, 135, 139-140).

The Augustans were concerned with following the rules of nature because in this Newtonian era nature appeared orderly

and regular. According to John Dennis, the foremost critic of the day, nature's beauty is in its harmony and order:

There is nothing in Nature that is great and beautiful, without Rule and Order; and the more Rule and Order, and Harmony, we find in the Objects that strike our Senses, the more Worthy and Noble we esteem them. I humbly conceive, that it is the same in Art, and particularly in Poetry, which ought to be an exact Imitation of Nature (3, p. 202).

The Augustans believed that since nature moves us by order, so, too, must art, and art can be made more orderly by following the rules of the ancients. Pope summarizes this view in "An Essay on Criticism": "Those rules of old, discover'd, not devised,/ Are Nature still, but Nature methodized;/ Nature like Liberty, is but restrained/ By the same laws which first herself ordained" (14, p. 68, I, 88-91). The Neo-Classic need to methodize nature, to follow the rules of the ancients, the rules of tradition, reflect Absolutistic values.

In regard to art, the Augustans saw a need for restraint, which they attempted to achieve by a close conformity to rules. In his Complete Art of Poetry, the critic, Charles Gildon, writes:

Poetry is an Art; for since it has a certain End, there must be some certain Way of arriving at that End. No Body can doubt of so evident a Truth, that in all Things, where there may be a Right and a Wrong, there is an Art, and sure Rules to lead you to the former, and direct you to avoid the latter (4, p. 309).

The dicotomous view of perceiving a "right" and a "wrong" way to approach art and the belief in sure rules to guide an artist in his creation are Level Four values.

In the latter part of the seventeenth century, the Royal Society was formed for the purpose of establishing and advocating

conformity to the rules of art. The Royal Society decreed that its members employ plain, concise, and utilitarian prose, avoiding metaphors, similes, and rhetorical flourishes that tend to engage the emotions. Although such figurative devices could be tolerated in poetry, in rational discourse, they would distract from the full engagement of reason (1, p. 1319).

Even in poetry, the Neo-Classic aim was toward reason rather than emotion. The poet was not to dwell on private emotions and highly personal experience, but rather to discuss the universal truths that are valued by all mankind (12, p. 201). In "Rasselas," Samuel Johnson makes the following remarks on the purpose of the poet: "The business of the poet, said Imlac, is to examine, not the individual, but the species, to remark general properties and large appearances" (10, p. 23). That Johnson follows his own advice is apparent in the same work in his highly generalized description of Happy Valley: "The sides of the mountain were covered with tress, the banks of the brook were diversified with flowers . . ." (10, p. 2). In The Lives of the Poets, Johnson explains the reason that poetry should be expressed in general terms is that "poetry is to speak a universal language" (9, p. 336). The Neo-Classic critics used universality as a primary test of great art. If a work of art possessed any element that was not accessible to every rational mind, then it was considered lacking or false (11, p. 289). The tendency

to dwell on reason rather than emotion and the tendency to sacrifice the personal for the universal reflect Absolutistic values.

In order for the poet to develop a knowledge of the truths that are common to all men, the Augustans believed he needed to live in the society of men, ceaselessly observing them and conversing with them as an important part of civilized society (1, p. 1315). The poet's role was important because it was his duty to enlighten and inform men as well as delight them. Much of the literature of the Neo-Classic Period was didactic or moralistic. Defoe wrote a long list of such works in the popular tradition, including Religious Courtship, The Family Instructor, and The Complete English Tradesman (8, p. 173). Swift's journalism in The Examiner and the journalism of Addison and Steele in The Tatler and The Spectator were primarily intended to instruct and refine the public taste. In the literary tradition, didactic writing occurs in the pindaric odes, verse satires, and essays of Defoe, Pope, Addison, Swift, and Johnson.

On the whole, Neo-Classic literature is concerned with man and his social relationships (1, p. 1322). It is a literature of wit rather than originality that brought the perfection of the essay and the satire. Notably devoid of enthusiasm, Neo-Classic literature is a reaction against the florid, extravagant language of the later Renaissance (16, p. 1). It aims instead to achieve restraint, correctness, and purity

of diction so that the period is richer in prose than it is in poetry. Defoe, Swift, Steele, Addison, Fielding, Johnson, Hume, and Burke all wrote in prose (16, p. 2). Even Pope, the major poet of the time, aimed for restraint and elegance of form, which he achieved by employing the closed heroic couplet, a pair of iambic pentameter lines that rhyme and form a complete statement in themselves. Level Four values are evidenced in the Neo-Classic propensities to produce didactic and moralistic literature and to aim for stylistic restraint and purity of diction.

The Absolutistic tendency to segment the parts of a whole also applies to Neo-Classic literature. Augustan writers were inclined to construct works of art in the form of a series. For example, Gulliver's Travels is built around four separate but parallel adventures. Pope's "The Rape of the Lock" and "The Dunciad" both appeared in a truncated form and became more complex as separate units were added (15, p. 29). "The Dunciad" like Tom Jones is constructed in a layered fashion with an elaborate series of paralleled undertakings (15, p. 28).

In concurrence with the Level Four tendency to segment and also to stratify the parts of a whole is the Neo-Classic doctrine of kinds--the idea that each of the literary types is distinct and has its own proper material, characters, language, style, and task. Certain rules, as to appropriate style, characters, and tone, directed the creation of a

literary work according to its genre (1, p. 1316). Even words themselves followed a pecking order, with notably established terms of poetic diction enjoying higher status than banal terms of everyday living (15, p. 29).

The Neo-Classic need for standards, rules, and general principles made necessary the issuing of a work to standardize vocabulary and usage. Samuel Johnson, an advocate of standards, was a fitting creator of A Dictionary of the English Language (6, p. 782). Although the Augustans were concerned with restraint and standards, the tendency of many poets to avoid commonplace words led to the use of abstract and artificial diction. Simple concrete concepts are sometimes expressed in rather absurd would-be-elegant phrases. For example in "The Rape of the Lock," Pope calls the sky, an "ethereal plain," and the sea, a "purpled main," and in "The Bard," Gray calls the sun, "the orb of day," and the sunlight, a "golden flood" (6, pp. 779-780).

But the Neo-Classic Age does not claim prestige from such hollow verbage, rather the strength of the period lies in the satiric works and the serious essays. The great writers of the period used satire as a moral weapon to strike out against the evils of their time. A satirist is usually a conservative, who uses his weapon against social behavior. Pope and Swift wrote their satires as Tories at a time when Britain was dominated by the Whig party. They resisted the social and economic changes that were transforming

England from an agrarian to a mercantile economy, and they felt a sense of doom at the invasion of the "polite world" by the barbarous middle classes (1, p. 1324).

The qualities that characterize Neo-Classic literature are also the values that characterize Level Four existence. Neo-Classic needs for order, restraint, proportion and decorum are Absolutistic values. An esteem for the tradition of the ancients, a reverence for universal truths, an adherence to rules that determine right and wrong, an emphasis on the society rather than on the individual--these are the values of both Neo-Classic literature and Level Four existence. The tendency toward didactic, moralistic, segmented writing also corresponds with Absolutistic values.

The Augustan Age was a time which assumed that writers were responsible for utilizing the resources of language to edify and improve the society. A sense of moral failure in the culture pointed to literary failure as well (8, p. 163). For Pope and many of the other writers of his time, the supreme value was order--cosmic, political, social, and aesthetic (1, p. 1679). Pope saw or believed he saw the order of the world threatened on all sides to the extent that by 1738, he doubted satire was strong enough to serve as a weapon against the forces of disruption. In his "Epilogue to the Satires," Pope writes:

So--Satire is no more--I feel it die . . .
 All, all look up, with reverential Awe,
 On crimes that scape, or triumph O'er the Law:
 While Truth, Worth, Wisdom, daily they decry--
 'Nothing is Sacred now but Villany'
 (14, p. 209, I, 83; p. 210, I, 167-170).

Pope, Swift, and other Tories felt that the reigns of George I and George II were periods of moral, political, and cultural deterioration caused in one way or another by the increasing influence of the moneyed rather than the landed (1, p. 1679). Perhaps these Tory opinions were based on the narrow frame of reference of an elitist group who were concerned with preserving their illusions of the past and were frightened by the prospects of ever waning influence in the future. Perhaps what was happening in the change from an agrarian to a mercantile society was a transformation of values rather than a moral deterioration. Graves suggests that when a value level change occurs in a society, those that cling to the old value level see the changes that take place as signs of the decline of moral and ethical structure (5, p. 131). Perhaps the Tories believed, "Nothing is Sacred now but Villany," because they were clinging to Level Four values when Level Five values were surging and beckoning to overthrow the established order.

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CHAPTER VI

THE ROMANTIC ENVIRONMENT

The Romantic Movement of English art and culture dates from approximately 1780 to 1830. The Neo-Classic Period that preceded it was a time of political stability and social order. Radicalism and industrialism introduced disruptive forces which upset the Neo-Classic harmony and structure and catalyzed the turbulence and uncertainty of the Romantic Movement. The American and French Revolutions brought radical political thought to England introducing new doctrines that eventually overhauled the English political system. The Industrial Revolution brought sweeping changes in agrarian and industrial life which changed the nature and structure of the English social system (10, p. 57).

In contrast to the Neo-Classic environment, the Romantic environment exuded extravagance rather than restraint, uncertainty rather than regularity, and passion rather than reason. As Neo-Classic qualities reflect Graves' sacrificial values, Romantic qualities reflect Graves' expressive values. The Romantics were concerned with individualism, freedom, and diversity in their politics, society, and religion. The politicians sought greater freedom and representation for

their constituencies. The middle class capitalists employed exploitation, manipulation, and competitiveness to achieve greater social, economic, and political status. And the church leaders sought a revival of religious feeling and demanded emancipation from restrictions on religious freedom and diversity. The Romantic Movement was a time of dynamic change and strenuous activity. The politics, society, and religion of the Romantic environment are here more closely explored to show that the values that are reflected in these aspects of the environment are Graves' expressive values, especially Level Five values.

Politics

The English rulers during the first half of the eighteenth century, George I and then George II, were of German descent and were not familiar with the English language. Because George I could not speak English and his ministers could not speak German, he absented himself from their cabinet meetings and showed little interest in English politics. He seemed more concerned with filling the pockets of his German attendants and mistresses than with managing the English government. As a result, English ministers became more and more powerful, and a Prime Minister became the real manager of the state. George I allied himself with the Whig party, which became increasingly influential. The skillful and ambitious Sir Robert Walpole became Prime Minister in 1721, and continued

in this capacity when George I died and his son, George II, took over in 1727 (4, pp. 183-184).

George II was a man who utterly immersed himself in details but was unable to raise his mind above them. He recognized that Walpole was superior to himself in managing the affairs of state and gave way with little struggle. The domestic atmosphere in England during the Neo-Classic Period was tranquil and stable, and the English people were apathetic to all but the most exciting political questions. This environment fostered the conservatism of Walpole and established the power of the Whig aristocracy of great land owners. Although Walpole freely participated in political corruption and bribery, he brought prosperity to England through increased trade and the beginnings of industrialization (5, pp. 184-185).

The reigns of George I and George II were periods of domestic peace and stability. The economy prospered, and the political influence of the monarch waned while republican principles developed through parties and capable ministers. In this atmosphere of security and tranquility, the Neo-Classic values, the sacrificial values, of order, harmony, restraint, and structure thrived.

When George II died and his son, George III, became king in 1760, the domestic peace of the past sixty years was disrupted. Unlike his two predecessors, George III, was not disposed to allow his ministers to manage the country. Instead

he insisted on gaining control of the machinery of government for himself. He dismissed William Pitt, the popular Prime Minister who had taken power near the end of the reign of George II. The king then proceeded to dismiss the most influential Whig ministers and lords and to bribe members of Parliament to concur with his wishes. By 1763, George III had obtained control of the government, but had not succeeded in gaining the affection of the English people. The unpopularity of the king was expressed coldly and maliciously in the scurrilous newspaper, The North Briton, in its Number 45, written by John Wilkes. The king was so insulted by the article that he devoted seven years to securing Wilke's exclusion from Parliament, which made Wilkes all the more popular with his constituency (14, pp. 185-186).

George III was badly educated, petty, obstinate, and jealous of capability in any of his officials. During the first ten years of his reign, he squashed the progressive gains in republican government that had been made in the two previous reigns and acquired the disaffection of his subjects. In the next twenty years, the poor leadership of the king and his followers lead to the revolt and independence of the American colonies (6, p. 767).

The liberal enthusiasts of the period sympathized with the American and later with the French revolutionaries. They came to regard George III as the archetype of reaction (11, p. 42). In "The Vision of Judgment," Byron writes:

He ever warr'd with freedom and the free:
 Nations as men, home subjects, foreign foes,
 So that they uttered the word 'Liberty!'
 Found George the Third their first opponent, Whose
 History was ever stained as his will be
 With national and individual woes? (2, p. 523, XLV)

Two years after the American Revolution, the king began to realize that his efforts at personally controlling the government were a failure. On two separate occasions, in 1782 and then in 1783, he drew up messages of abdication. George III was beaten in his demand to control the executive and legislative functions of government, but he ultimately decided to continue his reign and was able to continue in a more limited way to influence the government. George III used his influence to secure the victory of William Pitt, the younger, as Prime Minister of England in 1783.

With the steady advance of industrialization and the rise of the middle classes, the conservatism of the king and his followers produced greater and greater protest. William Pitt dedicated his energies to the problem of parliamentary reform and to the restoration of the authority of the Prime Minister and his cabinet. Owing to the long ministry of Pitt, the independence of a strong prime minister and cabinet became an established understanding of the constitution (14, p. 187).

When the French Bastille fell in 1789, most Englishmen, including the king and Pitt, were hopeful and enthusiastic that the French would be able to establish a stable regime

that would allow them the fruits of freedom that Englishmen enjoyed. English radicals, dissenters, intellectuals, and poets all joyfully welcomed the French Revolution. The dissenting minister, Richard Price, thanked God publicly that the French people were awakening and breaking away from their oppressors. Blake, Burns, Coleridge, and Wordsworth all voiced support for the French cause (1, pp. 129-131). Wordsworth went to France at the age of nineteen and revelled in "a time when Europe was rejoiced,/ France standing on the top of golden hours/ And human nature seeming born again" (1, p. 131). But the excesses of the French Revolution and the subsequent rise of Napoleon disillusioned the hopes of liberal Englishmen for a new society.

During the Romantic Period, political change occurred because of the influence of various factors. First, the powers of the monarch after the first twenty-three years of George III's reign were again reduced. Second, differences of opinion in regard to public policy became more important. In the House of Commons the idea of an opposition to the existing government began to establish itself. Some of the opposition pinned hopes of power on the Prince of Wales (1, pp. 110-113). Others were far more radical in their approaches. For instance, Thomas Paine in 1791 published "The Rights of Man," which defended the principles of revolution, attacked many British institutions, and advocated radical reforms in the English government (7, p. 70). William Godwin in his work,

Political Justice (1793), advocated a kind of philosophic anarchy. Godwin saw government as an unnecessary evil that perpetuates historic injustice, and he hoped it would someday dissolve altogether (13, p. 230).

And third, the public became more interested and better informed about the occurrences in government, and there developed an improved organization of public opinion. There was a rise in political reading matter as well as the creation of reform societies and organizations to advocate political causes. In 1780, the Society for Constitutional Information was formed to freely distribute reform tracts. In 1787, a committee of twelve was established to publish information that would advocate the abolition of the slave trade (1, pp. 113-115). A bill that abolished the slave trade was finally passed through Parliament in 1833 (10, p. 88).

At the end of the Romantic Period much reform legislation was passed in England. When William IV asked Grey to form a ministry, the Whig party was again in control of the government. The mood of the people was such that the new coalition in government felt compelled to pass some significant reform. In 1824, Parliament passed a bill that allowed trade unions to openly operate (10, p. 52). In 1828, the Test Act and the Corporation Act were repealed removing the civil disabilities of Protestant dissenters, and in 1829, Catholics received emancipation in a bill that allowed Romantists to become members of Parliament and hold political and civil positions (12, p. 10). The reform legislation

culminated in the Reform Act of 1832, which reorganized the apportionment of members to the House of Commons to lessen the influence of the wealthy landowners and increase the influence of the middle classes. It also changed the requirement for voting so that the national electorate was enlarged by about half a million people, mostly of the middle class (1, pp. 236-241).

In contrast to the Neo-Classic politics of peace, stability, and contentment with the established order, the politics of the Romantic Period were turbulent and revolutionary. As the politics of the Neo-Classic Period reflect the sacrificial values of harmony, order, restraint, and stability, the politics of the Romantic Movement reflect expressive needs for freedom, change, uncertainty, and diversity.

When George III attempted to reinstitute totalitarian control over the English people, the mood of the people became rebellious. This rebellious spirit was fostered by the American Revolution and then by the French Revolution so that the song of greater political freedom was engrained in the hearts of the English masses who had previously enjoyed no political influence. Radical and diverse ideologies sprang up that challenged the existing government, and the public became greater informed and organized to support their positions. Consequently, change occurred in the form of a series of reform legislations. These major political activities

of the Romantic Movement reveal expressive qualities of rebellion, freedom, and change.

Society

Just as the political order of the Romantic Movement was in a constant state of uncertainty and change, so too, was the established social and economic order. During the reigns of George I and George II, the Whig aristocracy of large landowners enjoyed social and political dominance. The Industrial Revolution, however, began to change this and exert a greater and greater impact on the economy and society.

By 1780, the Industrial Revolution was creating changes in the agrarian social structure. Plots of open field, waste lands, and common lands were gradually enclosed during the eighteenth century and claimed by large landowners, dispossessing the small tenants (3, p. 148). Previously undesirable lands were now valuable because improved methods of tilling, rotation of crops, and stock-breeding allowed all types of land to be utilized. The destruction of communal rights created a large class of landless farm laborers and a small class of very wealthy large landowners. William Cobbett in his "Rural Rides" notes one farmer in the North of Hampshire who owned nearly 8,000 acres of land, occupying what had previously been forty farms. Cobbett and others deplored the rise of the new class of profit-minded, landed gentry, who seemed irresponsible about the fates of the evicted

small farmers who had become starving field laborers. These new landowners had drawn their wealth from trade and finance and had invested in land for profit rather than for love of the land or farming. Many of the owners cared little for farm life and rarely visited their properties (10, pp. 14-15).

By 1830, most of England had a firmly established agrarian structure composed of landlord, capitalist tenant farmer, and landless laborer (3, p. 148). This change in the agrarian structure reflects Level Five expressive values in the exploitation of small tenants to landless laborers by self-serving, profit-oriented landowners.

During the Romantic Period the population of England was increasing at a greater rate than ever before. In 1689, the population of England was about 6 million; by 1750, it had increased to only 6 1/2 million. But by 1780, the population was up to 7 1/2 million, to 9 million in 1801, and to 14 million in 1831 (3, p. 143). With the increase in population at home and abroad, England experienced an increased demand for products and production. The increased labor force helped to meet this demand, but of even greater assistance was the drastic improvements in the technology involved with the mining, iron, and textile industries (3, p. 139). Expensive, power-driven machinery was introduced causing workers to be drawn from the semi-freedom of working in their homes to the disciplined long hours of factory work (3, p. 148). Factory workers lived in industrial towns where living conditions

were small, crowded, and lacking in health provisions. The poor living conditions and the strenuous discipline of long hours harnessed to machines caused many problems for human adjustment. Drunkenness and exploitation of child labor were serious problems. Unrest bred among these workers causing them to form trade unions and seek political expression against the oppression they suffered (10, pp. 43-44). Witnessing the chaos of the French Revolution, the English government greatly feared the misery and discontent of the working classes and banned trade unions between 1799 and 1824 (3, p. 149). But in 1824, when a bill passed Parliament allowing trade unions, the laboring classes were able to openly organize to form definite political unions in the new large manufacturing towns. Their political voice demanded reform and was able to achieve representation in the government (12, p. 9). With the Great Reform Act of 1832, the industrial towns of the north gained seats in Parliament, but it was the middle class rather than the lower class that gained the most in political influence.

The middle classes were brought to new levels of political as well as economic influence during the Romantic Movement. With the growth of markets both at home and overseas, English producers were afforded tremendous opportunities for expansion and profit. Handsome rewards were supplied to anyone with capital to invest creating a golden age for landlords, industrialists, and investors (3, pp. 143-152).

Like the businessmen of the time, the writers of the period were facing an expanding market. The middle classes and some of the lower classes were becoming a growing reading public. Four times as many books were sold at the end of the eighteenth century than in the twenty years before. As writers increased their output, they wrote for their new audience, which was largely middle class (3, pp. 152-153). "It was no mere coincidence that the Industrial Revolution came at the same time as the rise of the novel and as the transition from classicism to romanticism; for the novel and romantic literature generally are essentially bourgeois forms of art" (3, p. 153).

During the Romantic Period, England was on the brink of an era of economic prosperity. A laissez-faire economic policy encouraged freedom of competition. The philosopher and economist, Jeremy Bentham, endorsed competition "as being productive of the most efficient possible goods at the lowest possible prices, and at the same time securing to the most hard-working and enterprising the reward of their superior activity" (12, p. 134). Bentham believed that the best results are achieved for the state when the individual is allowed to guide his own fortunes, depending on his own self-reliance and natural instincts of self-advancement and competition (12, p. 134). Bentham's philosophy reflects Level Five needs for competition, self-achievement, self-interest, and freedom from restriction. This philosophy

also reflects Level Five values in its disassociation from and disregard of others who are not strong or powerful and who suffer poverty and distress in their exploitation as laborers who fuel the profits of industrialists.

Religion

The Anglican Church in the eighteenth century was uninspiring and perfunctory. Popularly regarded as a bulwark of the Neo-Classic political system, the Anglican Church was a source of hostility to dissenters (12, p. 18). The most significant religious movement during the Romantic Period was a revolt against the inert, emotionless religion of the previous period. Lead by John Wesley, the Wesleyan or Methodist movement got underway in the 1740's, but did not have a serious impact until the end of the century. Wesley preached concern for the spiritual life of each individual rather than the corporate life of the church in society (8, p. 38). He appealed to emotion and stressed the importance of sudden and dramatic conversion to faith (7, p. 27). Taking the gospel to the common people, Wesley preached that all men are equal before God, and all men can be saved. Methodists were active in the anti-slavery movement, opposing and fighting slavery whenever possible (9, p. 257).

The Methodist movement helped to usher in the Romantic Movement because its philosophy is based on certain expressive values that are also basic to romanticism. Both movements stress the importance of the individual, the idea of

liberty, and the basic equality of all men. Both also allow open exhibition of personal feelings and aspirations and encourage enthusiasm, a quality greatly disdained by Neo-Classicists (9, p. 257).

In 1810, the Protestant Society for the Protection of Religious Liberty was formed by Protestant dissenters for the purpose of repealing the Test and Corporations Acts, which limited the legal rights of dissenters. At this time non-conformists made up about sixteen per cent of the population. The growing numbers of Methodists reinforced the demand for relaxation of Anglican monopoly. In 1828, the Test Act and the Corporation Act were repealed, and in 1829, a bill was passed that granted political equality to Catholics (10, pp. 59-61). During the Romantic Movement, the old ideal of "one-state, one-church" was renounced and expressive demands for religious freedom, equality, and diversity were satisfied.

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CHAPTER VII

ROMANTIC PHILOSOPHY

The Romantic Movement is a reaction against the restraint, rigidity, and order of the Neo-Classic Age. The Romantics rebelled against the static completeness and orderliness of the Augustan concept of reality. Contrary to Neo-Classic philosophy, Romantic philosophy stresses the individual rather than the society, the organic rather than the static, the diverse rather than the uniform. Romantic concepts of man, nature, and the universe reveal expressive values with man attempting to assert his uniqueness, creativity, self-interest, and individuality.

In regard to man, the Romantics were greatly concerned with the importance of the individual. After the collapse of Neo-Classic values, the first step in reconstituting a new value system was to strip the self bare and invent a new perspective on self-identity. The Romantics saw man as the center of all life and experience, which receive their order and value from the perceptions of the self. Man, therefore, plays an active role in structuring the values of the universe rather than being the passive recipient of an externally imposed order (9, p. 253-254).

According to the Romantics, man is a creature of natural goodness with limitless potential for spiritual and intellectual

improvement. Man's desires for self-trust, self-expression, and self-expansion cause his being to be in a constant process of becoming (6, p. 207). Characteristic of the Romantic exuberance in regard to the self are these lines by Coleridge:

The whole one Self! Self that no alien knows!
 Self, far diffused as Fancy's wing can travel!
 Self, spreading still! Oblivious of its own,
 Yet all of all possessing! (6, p. 217)

The Romantic concentration on the individual is evidenced in the subject matter of Romantic poetry. In the Neo-Classic Age and in previous ages, literature restricted itself largely to a discussion of aristocratic men. The Romantics, however, greatly broadened this perspective and immortalized all segments of humanity. Wordsworth, especially, devoted his attention to common men and men of total insignificance. In the Lyrical Ballads, Wordsworth enfranchises the outcast, the maimed, the betrayed, the solitary, and the defective (5, pp. 88-89). In general, Romantic literature emphasizes the lives and experiences of individual men, unlike Neo-Classic literature, which prefers essays on social mankind. Many of the most noted works of the Romantic Age--"The Rime of the Ancient Mariner," "Christabel," "Childe Harold's Pilgrimage," "Don Juan," "Prometheus Unbound," "Adonais," "Endymion," and "The Eve of Saint Agnes,"--deal with the lives and experiences of individuals.

The Romantics advocated the cause of individualism in a fight against social institutions for greater freedom and equality. In the early years of the nineteenth century,

the philosophy of utilitarianism, espoused by Jeremy Bentham in his Introduction to Principles of Morals and Legislation (1789), became the inspiration for philosophic radicals.

Utilitarianism is the ethical doctrine which teaches that conduct is morally good if it promotes the greatest happiness to the greatest number of people. Setting up general pleasure as the criterion of moral goodness, Bentham measures the quantity of pleasure by coarse, mechanical tests (12, p. 914). The utilitarians were concerned with individual self-reliance, initiative, and industry. They demanded human liberty that would leave the individual to pursue his own selfish interests and were not above coercive measures to secure the greatest pleasure for the greatest possible numbers (11, p. 45). Bentham's self-centered, economic view of man corresponds with Level Five expressive values, which desire freedom from restriction in the pursuit of self-interest.

Another philosophy that was influential during the Romantic Movement that reveals self-centered Achievist values is eighteenth century materialism. The materialists believed that man's soul, thoughts, and sensations are part of his material body and cannot be separated from his body (13, p. 175). They believed that the moral sense is not inborn but acquired by associating pleasurable sensations with certain objects (13, p. 143). Believing that the principles of desire and self-love are supreme in man, the materialists, like the utilitarians, saw man's moral

obligation as the necessity of making those we live with happy, so they, in turn, will make us happy. Therefore, it is to man's own greatest interest to be virtuous (13, p. 159).

The Romantics believed that man is naturally virtuous. D. N. Bush succinctly defines a Romantic as "a person who does not believe in the fall of man" (6, p. 208). For the Romantic, God does not exist for the purpose of transforming a weak and unworthy creature into a being worthy of salvation, but for the sake of giving confirmation to man's natural goodness and expansive impulses (6, p. 208). The Romantics believed that man possesses divine qualities that give him the potential for spiritual transcendence. In "Prometheus," Byron declares, "Man is in part divine,/ A troubled stream from a pure-source" (2, p. 390, II, 47-48). Blake goes even further in espousing the divinity in man when he asserts in "The Marriage of Heaven and Hell" that "All deities reside in the human breast" (1, p. 253). This positive belief in the worth and divinity of mankind demonstrates an expressive rather than a sacrificial approach to religion.

The Romantic view of man also corresponds to the expressive view in the belief that there is a quality in the soul of man that causes him to break the bounds of his nature and strive beyond them. Both views advocate risk and adventure rather than safety and stability. In Blake's view, "You never know what is enough unless you know what is more than enough"

(1, p. 251, "The Marriage of Heaven and Hell"). Byron, also, acknowledges this belief in his description of Napoleon in Childe Harold's Pilgrimage:

But quiet to quick bosoms is a hell,
And there hath been thy bane; there is a fire
And motion of the soul which will not dwell
In its own narrow being, but aspire
Beyond the fitting medium of desire;
And but once kindled, quenchless evermore,
Preys upon high adventure . . .

(2, p. 191, III, xii, 370-376).

In regard to nature and the universe, the Romantic metaphor for the world is an organism in contrast to the Neo-Classic metaphor, a machine. The Romantics believed the universe is in a constant state of growing, rather than being statically fixed since the beginning of time. Entities are not distinct, but all of nature is an organic part of that which produced it (9, pp. 236-237). Nature is composed of wholes, rising from the lowliest forms of matter to rational wholes like a person, a nation, or a language (5, p. 120). For the Romantics, nature possesses unity in multiplicity in a dynamic, organic continuum, which is in a constant process of becoming. This organic rather than mechanistic view of the universe corresponds to expressive rather than sacrificial values.

The Great Chain of Being, the concept that had been used to justify a belief in the perfection and static completeness of the world in the eighteenth century, proved to contain the germ of a contrary tendency for the nineteenth century. The principle of plentitude, a fundamental part of the Great Chain of Being, meant an infinite, static diversity to the Augustans.

But to the Romantics, it meant a process of increasing diversification. God manifests himself through change and becoming, so nature and man, too, must imitate these tendencies. If the world is better the more variety and novelty it contains, then it is man's duty to cherish and intensify his own differences from other men rather than seek a uniformity among men (8, pp. 288-307). In this view, the rebel and outcast becomes a hero, as is the case with Byron's Childe Harold:

But soon he knew himself the most unfit
 Of men to herd with Man; with whom he held
 Little in common; untaught to submit
 His thoughts to others, though his soul was quell'd
 In youth by his own thoughts; still uncompell'd
 He would not yield dominion of his mind
 To spirits against whom his own rebell'd
 (2, p. 187, "Childe Harold's Pilgrimage,"
 III, XII, 100-106).

The values of Romanticism are the expressive values of change, imperfection, growth, diversity, and creativity. The universe is alive, and the possibility of change is a positive value that gives man the opportunity to reach new levels of awareness (9, p. 237). In the Romantic doctrine of nature, the unifying power of the spirit meets the diversity and chaos of matter (7, p. 262). Nature is the source of both orientation and disorientation of both equilibrium and disturbance (9, p. 254). Thus in Blake there is "The Marriage of Heaven and Hell," and in Coleridge, the garden of "Kubla Khan" contains "sunny spots of greenery" as well as chasms "with ceaseless turmoil seething."

To the Romantics, man and nature share an intimate relationship. Blake inextricably joins the two by declaring,

"Where man is not, nature is barren" (1, p. 252, "The Marriage of Heaven and Hell"). In "Ode to the West Wind," Shelley unites his mortal spirit with the natural spirit of the wind: "Be thou, Spirit fierce/ My spirit! Be thou me, impetuous one!" (10, p. 574, ll. 61-62). And in "The Eolian Harp," Coleridge speaks of nature as "the one Life within us and abroad . . ./ Plastic and vast, one intellectual breeze./ At once the Soul of each, and God of all" (3, p. 49, ll. 26, 47-48). Here Coleridge not only links nature to man but also to God. The Romantic nature poets believed nature is infused with the spirit of God or the spirit of the world. In "Tintern Abbey," Wordsworth sees in nature "a sense sublime/ Of something far more deeply interfused/ Whose dwelling is the light of setting suns" (14, p. 262, ll. 95-97). In nature, the Romantics sought a common background that all men could share, a universal mythology that could unit man, nature, and God in one organic whole (5, p. 90).

In Romantic philosophy, there is a focus on the individual--his natural worth, uniqueness, independence, diversity, and needs for adventure and transcendence. Nature and the universe are seen as a dynamic organism that is incessantly growing and becoming. Nature encompasses both unity and chaos, beauty and ugliness as organic parts of a system that interfuses man, nature, and God. The Romantic view of the world is an expressive view emphasizing the values of individuality, freedom, adventure, growth, and diversity.

The critic, Alex Comfort, has written that romanticism is not a stylistic term which applies to how a subject writes, but rather it is a term which applies to what a subject believes (5, p. 168). Ideology played a very important part in the Romantic Movement and was the primary influence in the creation of Romantic literature.

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CHAPTER VIII

ROMANTIC LITERATURE

Although previous writers, such as Thomson, Young, Gray, and Cowper, gave intimations of the Romantic spirit in the early and middle 1700's, the publication of the Lyrical Ballads in 1798 by Wordsworth and Coleridge is frequently cited by literary historians as the true beginning of the Romantic Movement. In that diversity is one of the expressive characteristics of the Romantic Age, it is difficult to succinctly pull together the various strains that have distinguished this period as a literary-cultural movement. However, in general, Romantic literature reflects expressive values in regard to its concepts of poetic purpose, style, and criticism.

In A Handbook to Literature, Holman explains the basic aspects of the Romantic Movement as including:

sensibility; primitivism; love of nature; sympathetic interest in the past, especially the medieval; mysticism; individualism, romantic criticism; and a reaction against whatever characterized Neo-Classicism (7, p. 466).

Russell Noyes, in his "Introductory Survey" to English Romantic Poetry and Prose, uses similar principles to characterize the Romantic Period. Noyes includes a return to nature, a spirit of melancholy, an interest in primitivism, a tendency toward sentimentalism, an emphasis on the individual, a revival

in medieval culture, a spirit of revolution, and a sense of humanitarianism and idealism (10, pp. xxii-xxxi). The characteristics enumerated by Holman and Noyes reveal that the Romantic Movement is made up of diverse and exotic tendencies that reflect a way of thinking as well as a way of writing.

H. N. Fairchild also views romanticism as a way of thinking in defining it as "the attempt, to retain, or to justify that emotional experience which is produced by an imaginative interfusion of real and ideal, natural and supernatural, finite and infinite, man and God" (3, p. 206). The Romantics perceived two worlds in the realm of reality--the world of ideal truth and the world of actual appearances. They believed man is gifted with the power of imagination which enables him to see that the ideal is not in a realm apart from man and unattainable by him, but is interwoven with his human existence and earthly environment (1, p. 304).

The Romantic concept of the imagination is of primary importance in Romantic philosophy and literature. To the Romantics, the imagination is the bridge that joins the gap between the individual's mind and the external world (13, p. 343). The power of the imagination is a reconciling, combining force that penetrates through the surface of things and finds truth which it reconstructs into a fairer form of artistic power and beauty (14, p. 196). In penetrating external realities, the imagination best functions when it loses itself and identifies and sympathizes with the object it

contemplates. The process of the imagination is intuitive rather than rational as the ego apprehends the character of something outside itself. Initially, the imagination experiences an external object through the five senses, but then it rises above the finite realm of the senses to the intuitive realm of the infinite (1, pp. 323-326).

The Romantic poets each possessed an exalted view of the imagination. For example, to Blake the imagination is both a religious and a poetic concept. The highest faculty available for man's salvation and for his practice of art, the imagination is man's means for comprehending and synthesizing vision and wisdom (5, p. 52). According to Blake, it is the imagination that allows man to combine innate sensibility, to associate ideas, and to conceive of beauty:

To see a world in a grain of sand:
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
Add Eternity in an hour (14, p. 194).

For Wordsworth, the imagination is also a creative faculty that allows insights into the nature of reality. In "The Prelude," Wordsworth calls the imagination "Another name for absolute power/ And clearest insight, amplitude of mind,/ And Reason in her most exalted mood" (14, p. 194). In Biographia Literaria, Coleridge sees the imagination as "the living power and prime agent of all human Perception, . . . a repetition within the finite mood of the eternal act of creation in the infinite I Am" (2, p. 156). Thus viewed, the imagination is the faculty that gives man vital knowledge

of the relationship between the real and the ideal. Shelley, in "A Defense of Poetry," defines poetry as "the expression of the imagination" (12, p. 4). Shelley sees the imagination as a synthesizing agent that reveals the similarities among all things in their inherent oneness with the whole that is the universe (14, p. 195). These Romantic perceptions of the imagination reflect expressive values in that the imagination is seen as a means by which man can strive beyond the confines of his own existence to achieve some unity and affinity with the organic system of the universe.

Since the Romantics saw the individual as the center of all life, they also saw him as the center of art, making literature most valuable when it explores the unique feelings and particular attitudes of men (7, p. 468). The Romantics made the highest possible claims for poetry based on the importance of human feelings and emotions and the use of the imagination to pursue beauty and truth (6, p. 37). They believed that it was "the highest function of literature to portray man and his world in such a way that the presence of the infinite within the finite, of the ideal within the actual, would be revealed in all its beauty" (1, p. 304). Thus, the function of poetry was to reveal true knowledge, the merging of the subjective world of man and the objective world of the external universe, in an act of creation (4, p. 263).

The Romantics saw the poet as a creator of an object of art that reveals the beauty of the universe. This view

is in direct contrast to the Augustan concept of the role of the poet as an interpreter of external reality. In "Discourse of 10, December, 1778," Sir Joshua Reynolds represents the Neo-Classic view by declaring that everything in art must be distinctly expressed, leaving nothing to the imagination. Science and learning should not be sacrificed for an uncertain and doubtful idea of beauty. This view reflects sacrificial needs for definiteness and certainty. On the other hand, Blake, representing the Romantic perspective, wrote a letter in 1799 that declares art should contain, "visions of Eternity." Blake proclaims that "what is Grand is necessarily obscure to weak men. That which can be made Explicit to the Idiot is not worth my care" (6, p. 22). Blake's view reveals expressive values in its emphasis on the unique and uncommon and in its desire to aspire beyond the bounds of sensory limitations.

To the Romantics, the poet, more than any other man, possessed the insight and sensitivity to aspire beyond tangible limitations. In his "Preface to the Lyrical Ballads," Wordsworth calls the poet a man "endowed with more lively sensibility and tenderness, who has a greater knowledge of human nature and a more comprehensive soul, than are supposed to be common among men, a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him . . ." (15, p. 393). Shelley, in "A Defense of Poetry," declares, "Poets are the unacknowledged

legislators of the world." Shelley saw the poet as an individual who could "apprehend the true and the beautiful," who could inspire and move men to action (12, p. 36). Since the poet by definition possesses supreme vision of the world and its meanings, the man most worthy to inspire the poet is the poet himself. There is an impersonal egotism in the Romantic concept of the poet that was in many cases compounded by the personal egotism of the individual poets. The Romantic poet saw himself as possessing the gift of imagination in higher degree than most others (4, p. 265). By using his gift, the poet could bring a sense of cosmic order and value to the world.

Thus, to the Romantics, the poet was a hero who was willing to defy political, social, and literary traditions to bring a new sense of organic oneness to the order of the universe. Personally, many of the Romantic poets were outside the social mainstream of their time. Shelley was a rebel, Blake a mystic, Byron a social outcast, and Coleridge a drug addict (6, p. 37). According to the Romantic perceptions, a hero is one who perseveres in a purpose that he sees as just in spite of the suffering and adversity he endures from society. Such a definition led Shelley in "A Defense of Poetry" to call Milton's Satan in Paradise Lost a far superior moral being than his God "who in the cold security of undoubted triumph inflicts the most horrible revenge upon his enemy" (12, p. 24). The individualism that caused Satan

to defy his tyrant God is the quality that Shelley perceives as worthy of human admiration. The individualistic, rebellious hero is the same role that Byron cast for himself as he roamed about the Continent, a great and lonely figure, wrestling with deep thoughts and passions, and fighting the tyranny of the established order wherever he encountered it (6, p. 36). The Romantic concept of the role of the poet reflects expressive values in the emphasis on passion, enthusiasm, and rebellion rather than reason and conformity and in the individualistic perception that man gives value and order to the universe rather than passively accepting an externally imposed system or order.

Romantic literature is characterized by a diversity of subject matter and structure, an emphasis on sensory awareness, an overflow of feeling and emotion, and a utilization of symbol and myth. The Romantic Movement is most noted for its poetry rather than its prose. However, it was during this period also that the novel blossomed in popularity.

According to Friedrich Schlegel's classic definition, Romantic poetry must be universal, not in the restrictive sense of seeking uniformity, but in the expansive sense of attempting to express every mode of human experience. No experience should be too strange, or too remote, too lofty or too low, to be included in its scope (9, p. 306). The Romantics utilized a wide range of genres and verse forms. They glorified in the grotesque, the unique, the imperfect,

and the original, while they rejected universal formulas and aesthetic standards (9, p. 293). They valued creativity, imagination, and originality while they rejected uniformity and conformity.

In regard to poetic form, the Romantics rejected the Neo-Classic closed couplet and looked to older poets for inspiration for a diverse selection of verse forms. Hellenic literature, German and Italian literature, Jacobean and Elizabethan literature, all served as sources of impulse. The Romantic poets progressively revitalized the verse forms of the old masters and adapted them to their own use creating new rhythms and forms. The Romantics were particularly fond of adapting the verse forms of Milton and Spenser. Over four hundred eighteenth century poems use Miltonic blank verse, including "The Prelude," "Prometheus Unbound," and "Hyperion." Spenserian language and verse form also set the pattern for some of the most notable poems of the major Romantic poets, including "Childe Harold's Pilgrimage," "Adonais," and "The Eve of Saint Agnes" (10, p. xxxii).

In Romantic literature, an emphasis on sensory awareness is evident. Frequently this awareness is focused on the beauty of nature. Wordsworth bathes the eyes and ears in vivid descriptions of nature's beauty"

amid the stately grove of oaks,
Now here, now there, an acorn, from its cup
Dislodged, through sere leaves rustled, or at once
To bare earth dropped with a startling sound
(16, p. 12, "The Prelude," I, 82-85).

Shelley, in "Ode to the West Wind," presents a direct sensory awareness of nature's disorder: "Thou on whose stream, 'mid the steep sky's commotion,/ Loose clouds like earth's decaying leaves are shed,/ Shook from the tangled boughs of Heaven and Ocean" (11, p. 573, ll. 15-17). To Keats the pleasures of the senses are the very basis of life. Keats indulges all the senses including the sensuous and the sensual. His poetry and letters are filled with references to eating and the delicacies of taste. In a letter to Dilke, he writes, "Talking of pleasure, this moment I am writing with one hand, and with the other holding to my mouth a Nectarine--good God how fine. It went down soft, slushy, oozy--all its delicious embonpoint melted down my throat like a beautified strawberry (8, p. 393).

Emotion and passion play an important part in Romantic poetry. In the "Preface to the Lyrical Ballads," Wordsworth defines poetry as "the spontaneous overflow of powerful feelings . . ." (15, p. 400). The Romantics believed that the form of poetry should be flexible enough to model itself after the emotion that the poet was attempting to re-create (4, p. 266). Contrary to the Neo-Classic emphasis on reason; emotion, passion, and enthusiasm were the desirable qualities in Romantic poetry. Romantic poets became enraptured by nature, love, beauty, truth, and freedom.

Romantic literature frequently employs symbols and myths to achieve an aesthetic vision of the world. For

the Romantics, the symbol is able to fuse polarities, to give concrete and singular meaning to the ideal and universal. The symbol unifies the concrete with the ideal and the cognitive with the emotional by means of imaginative power (4, p. 264). Blake's symbolic technique frequently employs a flower rooted in earth (experience) turning its blossoms toward the sun (higher innocence) (5, p. 79). Blake also created an original mythology which he utilizes to symbolize such qualities as the imagination, love, reason, and instinct. Wordsworth raises nature imagery to a symbolic level and makes use of mythology in "Laodamia" and "Ode to Lycoris." Coleridge symbolizes sunlight, wind, rain, and moonlight. Shelley symbolizes the eagle, serpent, stream, and cave, and employs mythology in "Prometheus Unbound" and "Adonais." Recurrent symbols in Keats include the moon, temple, nightingale, and sleep, while myth appears in "Endymion" and "Hyperion" (14, pp. 201-203).

The major characteristics of Romantic style all reflect expressive values. A diversity in poetic structure and subject matter coincide with the expressive value on variety rather than uniformity. An emphasis on sensory awareness demonstrates expressive appreciation for sensual appetites. An indulgence in passion and emotion denotes expressive needs for the manifestation of enthusiasm and impulsiveness. And finally, the expressive view of life as an organic system is revealed in the Romantic use of symbol and myth because both

function to synthesize the particular or concrete with the universal or abstract into one unified organic concept of reality.

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CHAPTER IX

CONCLUSIONS

The English Neo-Classic Period and the English Romantic Period represent opposing ways of perceiving man and the universe. The Neo-Classicists viewed man as a being in need of clarity, restraint, stability, and regularity; while the Romantics viewed man as a being in need of variety, enthusiasm, adventure, and change. The polarity of these views suggests that the true nature of man does not lie in either extreme but in some combination of both.

The Neo-Classic Period began in an environment of political stability, beginning with the reign of Queen Anne and continuing through the reigns of George I and George II. In this stable milieu, the highly stratified society of the Augustan Age prospered. Individuals sacrificed themselves in an adherence to strict rules of dress and social decorum in the hope that an improved society would ultimately lead to an improved individual. The Neo-Classicists advocated uniformity in politics, which were aligned with Whig principles; in behavior, which was controlled by the codes of one's social station; and in religion, which was dominated by orthodox Anglican dogma. The Neo-Classic approach to dealing with man's environment manifests sacrificial tendencies, especially

Absolutistic tendencies, toward security, stability, balance, uniformity, conformity, and regularity.

These same sacrificial, Absolutistic tendencies are evident in Neo-Classic philosophy and literature. The Augustans believed that Newtonian principles scientifically demonstrated the harmony and propriety of the structure of the universe. The Absolutistic faith they held in the plan that guides the universe and man's destiny tended to harden tradition and to nullify innovation and creativity. The Age of the Enlightenment was devoted to conformity and uniformity even in the area of literature. Neo-Classicists advocated an imitation of Classical models and required a distinct differentiation of literary genres. Their artistic ideals included impersonal restraint, technical correctness, symmetrical balance, and proportional order; a style which complemented the expression of universal truths that were meant to instruct and define the public taste.

In contrast to the political stability of the Neo-Classic environment, the Romantic environment was racked with the threat of revolution and demands for freedom and political reform. The social structure was in flux as a result of economic changes brought by the Industrial Revolution that established a wealthy and influential middle class. Employing exploitation, manipulation, and competitiveness, middle class capitalists achieved social, economic, and political status. Changes in government and society coincided with changes in organized religion, where there were demands for enthusiasm, freedom, and diversity. The

Romantic approach to dealing with man's environment manifests expressive tendencies, especially Achievist tendencies, toward freedom, change, diversity, assertiveness, energy, and individualism.

These same expressive, Achievist tendencies are evident in Romantic philosophy and literature. Romantic philosophy emphasized the individual rather than the society and rebelled against a mechanized, static view of the universe in favor of an organic one. The Romantics advocated adventure and risk in man's attempts to achieve his fullest temporal and spiritual potentials. In literature, creativity, uniqueness, and variety were valued in developing new genres and forms. Imagination was seen as the keynote in the synthesis of the artistic mind and the external world; a synthesis that allowed the poet to reveal the similarity and organic oneness of the various wholes that compose the universe.

The Neo-Classic approach is a reaction against the boldness and extravagance of the late renaissance, while the Romantic approach is a reaction against the restraint, uniformity, and static order of the Neo-Classic approach. Both approaches can be viewed as opposite yet complementary components of a total concept of human nature.

The terms classicism and romanticism, taken in a general sense, also represent opposite yet complementary views of man and the universe. In European literature, classicism is associated with those periods when man felt a peaceful security in

the reasonable order and balance of a complete and finite universe. During the rule of Pericles from 460 B.C.--429 B.C., the first and foremost classical age flourished in Greece. A second great classical age climaxed during the reign of Augustus from 27 B.C.--14 A.D. in Rome. And a third great classical age, the Neo-Classic Period, reached its peak in England in the early eighteenth century (1, p. xx).

The European concept of romanticism is associated with periods of restless activity when man sought adventure, change, freedom, and self-interest; when man wanted to stretch all limitations on his potential. Romantic tendencies are revealed in Greek mythology and in the epics of Homer. In the twelfth and thirteenth centuries, the secular romances, such as Lancelot and Guinevere, expressed romantic enthusiasm for human delight, passion, and adventure. The period of the Renaissance is another flowering of romantic spirit evidenced by the individualism, mysticism, and innovation seen in the literature of the time. After the Renaissance, the Romantic Movement of the eighteenth and nineteenth centuries continued the romantic spirit (1, p. xix). Thus through history, literary-cultural movements have shifted back and forth between classic and romantic tendencies. These classic and romantic qualities correspond with Graves' sacrificial and expressive qualities.

According to Clare Graves' theory, individuals, cultures, and the species, develop in an alternating, hierarchically-

evolving movement between sacrificial and expressive value systems. This study has applied Graves' sacrificial and expressive systems to the values reflected in the Neo-Classic and Romantic literary-cultural movements. The evidence seems to support the hypothesis that the Neo-Classic Period was dominated by sacrificial values, especially Absolutistic values; while the Romantic Period was dominated by expressive values, especially Achievist values. The conclusion lends support to Graves' contention that his theory, which has been primarily applied to human psychological development, can also be applied to man's cultural development. This conclusion suggests that man's cultural development, like his psychological development, appears to evolve in a spiraling, pendular motion between sacrificial and expressive systems.

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