

ESSAY

John Keats

DR NURUL ISLAM

KEATS mentions 'the dull brain' and 'hungry generations' in "Ode to a Nightingale," the former to imply that in the making of romantic poetry the faculty of reason is often at odds with imaginative surge and sensibility and the latter to indicate the liability of the creative artists to face critical assessments of the works. The indictments, both of them, are against the forces of subversion of a romantic writer's inspirational genius as well as of his personal peace. Our own poet Rabindranath Tagore had similar concern; in his introduction to one of his poetry books, he expressed what may be said a mixed feeling of amusement and fear thinking what interested critics and professors might make of his creation. What Keats said was of course more personal and specific.

Of the three most renowned romantic poets of the younger generation - Byron, Shelley, Keats Keats was the youngest to die. At the time of his death, he was barely twenty six, compared to Byron and Shelley who were 36 and 30 respectively at the time of their death; in each case, and even for romantic poets at that, it was too unpropitious age to pack up and leave the world. Keats' mother died of tuberculosis - a disease from which he himself suffered acutely and which eventually caused his death. In the autumn of 1820, his friends and relatives persuaded him to go to Italy where they thought he would benefit from its salubrious climate. It was perhaps too late, because in the spring and summer of that year he already had a series of hemorrhages. He succumbed to his fatal ailment on 23 February 1821, and was laid to rest in the protestant cemetery in Rome.

A literary tale has it that Keats' death was precipitated by two contemporary journals *Blackwood's Magazine* and *Quarterly Review* - by what they published in the form of two anonymous articles on the poet after the publication of *Endymion*. The tale got credence

variously. In *Adonais*, Shelley described Keats as "a pale flower" and his critics as "viperous murderer," "carrion kites" etc. Byron was more specific and said that he [Keats] was "snuffed out by an article." In his evocation of "hungry generations", Keats clearly refers to literary critics in general, and his own in particular; his premonition therefore does not seem to have been far from the truth.

The evocation of "dull brain" has another tale to tell; basically, it refers, as suggested at the beginning of this piece, to the romantic chasm caused by the conflict inherent in romantic sensibility, and in the present case in that of Keats, between imagination and reason, emotion and intellect, the ideal and the actual. At another level, and to specify it is the particular context of Keats' life, the phrase refers to the poet as a rational and thinking being, and by extension to the personal and social realities to which this aspect of his being makes him liable. The liability, to bring out the final thrust of the phrase, "perplexes" his creative urge and "retards" his creation. Keats was bedraggled more by his social and personal encumbrances than by either the inward crisis due to his romantic sensibility or the external force of severe criticism inflicted by hostile critics.

Keats lost his mother at the age of fourteen, and his father even earlier, at the age of eight. Naturally, his early life was hard financially as well as socially. The circumstances of his life did not improve afterwards, either. When he reached adulthood and was already deep within the halo of poetic practice and achievement, he was constantly vexed by family problems. His brother George and his young bride lost all the money they had in a bad investment in a foreign land and were stranded there. His younger brother Tom whom he loved more than any other person in the world contracted tuberculosis. The poet nursed him like a devoted mother and watched him helplessly deteriorating towards

death. Towards the end of 1818, he himself developed ulcerous symptoms in the throat. In the meantime, Keats fell in love with Fanny Browne, a pretty and vivacious and a slightly flirtatious girl of eighteen. The girl had little interest in Keats as a poet. Still the affair reached up to engagement but marriage was precluded by Keats' poverty and growing illness. Such domestic strains and stresses more than anything else were at the root of Keats' physical and mental decay. Keats himself recognized this. "My own domestic criticism" he once



said, "has given me without comparison beyond what Blackwood or the Quarterly could possibly inflict." Even the scurrilous attack on Keats that these two journals encouraged was more personal and social than critical of his writing.

Blackwood's Magazine and the *Quarterly Review* were heavily Tory-biased and did not see eye to eye with another important contemporary journal, *Examiner*, on various current issues and ideas. Its editor, Leigh Hunt was cockney by origin and a prolific writer of radical political articles and literary criticism. He

made friends with Keats and became an enthusiastic connoisseur of Keats' poetic spirit and achievements. He introduced Keats to the renowned writers and personalities of the time Hazlitt, Lamb, Shelley, Haydon, Hamilton Reynolds, Wentworth Dilke, Charles Brown and such others, all of whom belonged to Leigh Hunt's radical literary circle in London. Keats himself was of cockney origin. The hostile criticism of *Blackwood's Magazine* and the *Quarterly Review* was motivated by their Tory bias and class snobbery.

this year came out his On First Looking into Chapman's Homer, done in bold and loud style. The poem ushered the poet unambiguously into the gold realms of English poetry. Sleep and Poetry followed and in this poem the poet laid out his poetic programme: to "overwhelm/Myself in Poesy" so that "I may do the dead/That my own soul has to itself decreed." His first long poem, *Endymion*, a composition of 4000 lines was written in 1817 and published the next year. Keats did not think much of it, and considered it to have been written in "that dangerous stage between childhood and full manhood." He thought it was nothing more than a "trial of invention." The trial of invention" was immediately followed by *Isabella or The Poet of Basil*. The poem dealt with a strange tale of love and death and devotion. Keats' next ambitious attempt was *Hyperion* which was modeled on Milton. However, when he was more than half way through it he found that the poem contained Milton's grand style more than what was good for him. So he left the poem unfinished. He realised that "the Genius of Poetry must work out its own Salvation in a man" and decided to "write independently." He tried a newer version of *Hyperion* under the title *The Fall of Hyperion* in which he deliberately sought to avoid Milton's influence. He thought that "Milton's Latinized style was not for him." But he was not satisfied with the revised version of the poem either and left it too unfinished.

Keats' most mature works came out around the time when he was struggling with *The Fall of Hyperion*. It was as if he suspected that he had not long to live and therefore sought to compress decades of development into a few months. All his masterpieces were written around this time and followed one another in astonishingly quick succession. The *Eve of St. Agnes*, *Lamia*, his great Odes, the fine Sonnets and the powerful short lyric *La Belle Dame Sans Merci* all blossomed in an extraordinary surge of inspirational genius. These poems are

known for many years, particularly since the time of decolonization and advent of globalization. The 'clashes' of Huntington did not mean a war on Afghanistan or Iraq. Huntington has tried to observe, not prescribe, a different kind of world system emerging after the end of the Cold War. Good that Edward Said rejected Huntington, for that action has triggered more interest in Huntington than in Said. One can be assured that the White House is not regarding Huntington as a Bible, but now as the tide is turning Said might be winning his free Palestine after the recent Israeli pogrom. Whether Said is influencing the world's only superpower or whether Huntington has any role in it is yet to be waited for.

Professor Fakrul Alam's review is particularly poised to reveal the literary aspect of Edward Said, but the fact is that Edward Said writes on political issues in the guise of Culture, which to him is a non-Marxist issue. As a theorist of culture in the academic world of cultural studies, he is a misnomer.

Dr Fazlul Alam, Librarian, P & D, University of Dhaka, is a researcher in Cultural studies

The writer is Professor of English, King Fahd University, Saudi Arabia.

COMMENTARY

Reading culture in Edward Said

FAZLUL ALAM

THE West found in Edward Said a writer who could unfold the mystery of the so-called orient to grasp the moods and sentiments of the Muslim world in order to develop their political and other strategies. His current publication *Reflections on Exile and Other Literary and Cultural Essays* has been published over a year ago (early 2001) by Harvard University Press. This contains his articles and lectures delivered at various times to a broad spectrum of audience from general public, many academic disciplines (including literature and cultural studies), political activists, and of course the media. True, this collection, having been chronologically arranged, tells the reader development of his thoughts and ideas, author's doubts, inner clashes and contradictions, and new readers may begin a systematic reading but to call it autobiographical in which a career is usually unfolded would definitely be biased.

A review of Edward W Said's *Reflections on Exile* by Professor

Fakrul Alam published in the *Daily Star* on May 4, 2002 was a timely one that would benefit many students in the post-graduate literature courses. Fakrul Alam is no stranger to the readers. His regular contributions to *The Daily Star* surely impress many. His translations of Bengali poets particularly those of Tagore are evidence enough supporting enhancement of knowledge culture displaying a mastery of presenting sums and substances of other writers for the benefit of those whose information may be lacking about some latest development in the international intellectual spheres.

His descriptive review followed by some of his own eulogistic comments has made the review interesting and lucid, but to me it seems that Fakrul Alam has fallen prey to the limitless smugness of Said since he has blissfully ignored any critical assessment. Edward Said is an out and out 'patriot' for Palestine people whose national and cultural struggle for an independent statehood is sometimes portrayed as a nationalistic secular struggle. Said has always carefully distinguished between the question of non-

secularism and nationalism so that the free Palestine movement is not thwarted.

Yet Said's opinion and eclecticism cannot always be accepted. His 'Travelling Theory Considered' ignores/rejects Stuart Hall et al whose views emanate from years of developing theories of cultural studies. We know from some of Fakrul Alam's own writings how fond he is of Bharati Mukherjee, another exile and the first ever naturalised American to win the National Book Circle Award for fiction. Fakrul Alam has had the opportunity to refer to her latest novel *Jasmine* about an Indian woman whose name was changed from Jyoti to Jasmine upon going to America with her husband. The change of name symbolized the change of identity and confirmation of what is theoretically expressed as *diaspora culture*. Edward Said cannot accept *diaspora culture* that have reshaped the modern world.

The review's excellence is marred by Fakrul Alam's attempt to establish relevance of what Said has written to the present situation of Bangladesh, "it is of immense significance for us as we see the attempt to whip up fundamentalist

emotions and nationalistic feelings by some politicians who would take us away from the vision of a secular, socialist, progressive Bangladesh..." (italics mine). This is pathetic and ideological for a review of what the reviewer considers a "literary career unfolding".

The discussions in the review about Edward Said's stance on *intellectuals* and against Samuel Huntington's theory of demarcation of civilizations may be mentioned here in particular. Said's 'limitless smugness' and, in my opinion, forced non-conformism are well exemplified in his aversion of V S Naipul, another exile of a different kind. Quoting freely (without reference to the context) from Lukacs, Foucault and Gramsci, Said has arrived his own conclusion about extra-territorial intellectuals, and thought he belonged to what Gramsci labeled as *Organic intellectuals* as opposed to *traditional intellectuals*. Professor Fakrul Alam has offered his own definition of an *organic intellectual* 'someone who remains committed to his class of origin'. This oversimplification has put the review in an unrecoverable shamble. True that the *organic*

intellectual serves the interest of class, but not just the proletarian interests, as Gramsci warns, but also the interest of the capitalist entrepreneur. The three sociologists whom Said referred to belong to a quarter known as Marxist. Professor Alam has failed to note that Said's secularism stands in opposition to Gramsci's notion of the *organic intellectual*. I understand that some writers avoid using the words *Marx* or *Marxism* like a plague. This applies as much to Said as well as to Fakrul Alam.

Said's outright rejection of Samuel P Huntington's thesis has been illogical. Huntington did not use the phrase 'Western civilization as the Christian West', not did he label all Muslims as part of Islamic civilization. The conjoining of the modernity with scientific and technological progress in the world is labeled as *the West* by Huntington. In contrast, the civilizations which lack the above qualifications belong to another civilization. Huntington himself expanded this at length before he divided three major civilizations: the West, the Islam and the Sinic. I personally dislike Huntington for articulating clearly what we had

known for many years, particularly since the time of decolonization and advent of globalization. The 'clashes' of Huntington did not mean a war on Afghanistan or Iraq. Huntington has tried to observe, not prescribe, a different kind of world system emerging after the end of the Cold War. Good that Edward Said rejected Huntington, for that action has triggered more interest in Huntington than in Said. One can be assured that the White House is not regarding Huntington as a Bible, but now as the tide is turning Said might be winning his free Palestine after the recent Israeli pogrom. Whether Said is influencing the world's only superpower or whether Huntington has any role in it is yet to be waited for.

Professor Fakrul Alam's review is particularly poised to reveal the literary aspect of Edward Said, but the fact is that Edward Said writes on political issues in the guise of Culture, which to him is a non-Marxist issue. As a theorist of culture in the academic world of cultural studies, he is a misnomer.

Dr Fazlul Alam, Librarian, P & D, University of Dhaka, is a researcher in Cultural studies

MUSIC

In Love with Carnatic Music

MEGHNA AMEEN

1964 -- I was six when my music life began at the Bulbul Lalitkala Academy. In my first music class, my teacher explained the two major divisions of Indian classical music: North Indian or Hindustani classical music and South Indian or Carnatic classical music. Then he demonstrated Hindustani classical music with which are more or less familiar in Bangladesh. About Carnatic music, he just said that this type of music is 'very hard' and we don't practice this type of music at all in Bangladesh. Somehow my interest in Carnatic music died.

I grew up as an avid music lover and a regular listener of Hindustani classical music. All my music gurus at different times contribute a lot in turning me into a classical music lover. But about Carnatic music all my music teachers gave the same 'scary' impression. At that time I used to listen to the 'All India music conference.' Whenever I heard the announcer saying "Tonight you will be listening to the Carnatic --" right away I turned off the radio even before the music started.

One night I was lying in my bed waiting for the programme to begin. I was hoping to listen to one of my favourite singers. To my disappointment, the programme was on Carnatic music. I was about to turn it off but by the time, I reached for the radio the programme had already started. The singer was M S Subbulakshmi. My hand, already on the power knob, simply froze and I couldn't turn it off and listened to the whole programme. I discovered that it was not 'difficult' but divine. It was

instant love for me. There was no such music teacher in Bangladesh nor was its practice here, so there was no way to know or learn this music during my teens. Much later, during my stay abroad, I got the opportunity to do this. At present, I am studying this music at its birth place, Chennai. My main intention in writing about this sort of music is to give a brief idea about Carnatic music.

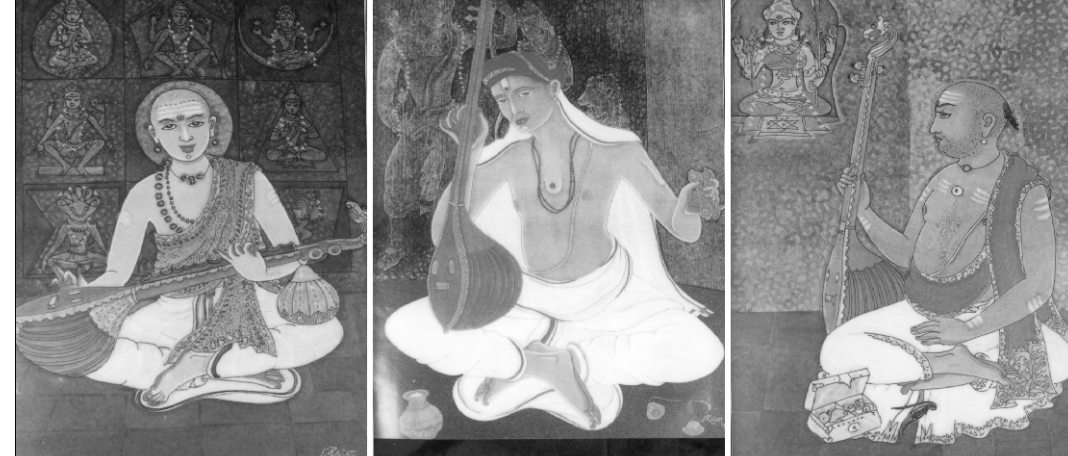
Long time ago, a single system of music prevailed throughout India. Its literature dates from the period prior to the beginning of the Christian era. The division onto North Indian (Hindustani) and South Indian (Carnatic) systems came much later, and became more pronounced during the reign of the Mughal emperors in Delhi. We come across the terms Carnatic music and Hindustani music in the work 'Sangita Sudhakara' of Haripala, written between 1309-1312 AD. Opinions, however, vary on the subject.

Fundamentally, these two systems are similar -- the same swaras and srutis are used. In Carnatic music, it is the peculiar distinct style of the singing, the notes and the treatment of ragas, based on the very same swaras and srutis, that give the distinctive colour to the two systems. *Gamakas* are the essential parts of Carnatic music, without which the total beauty and melody of Carnatic music is lost. *Gamakas* take not only the basic swaras but also the previous and following swaras to produce the enhanced beauty of this music system. The main difference between these two music systems is its number of

father ragas. Hindustani classical music has 10 father ragas or 'thaat' whereas Carnatic classical music offers 72 father ragas or melakarta ragas or Janaka ragas. These 72 melakarta ragas are arranged totally in mathematical ways. First, they are divided into two parts. In the first 36 melakarta ragas *sudha madhyama* and in the last 36 melakarta prathi (*kori*) *madhyama swaras* have been used. Again these 72 melarkatas are classified into 12 *chakras*, where each *chakra* contains 6 *melas*. 483 *janaya ragas* are derived from each *melakarta raga*. Therefore we get 483x72=34,774 *janaya ragas* in total. There are more divisions, which cannot be detailed here. In the *tala* system, there are also differences between North and South Indian classical music. In Hindustani classical music total number of *talas* is 12. On the other hand, Carnatic classical music has 7 main *talas*, and each *tala* has 5 *jalas*. As a result, the total number of *talas* becomes 7x5= 35. Relatively speaking, Carnatic music is more systematic, structured and more richer than Hindustani music.

In my opinion, Carnatic music is the best music system not only in the Indian sub-continent but in the whole world. By practicing Carnatic classical music, both vocal and instrumental, in the established manner one achieves perfection and thorough knowledge in ragas, swaras, talas and a controlled voice culture. Practice of this system regularly brings perfection not only in Carnatic music but also in Hindustani or any kind of western or modern music.

There are different types of songs in Hindustani music such as *Khayal*,



The trinity of the carnatic music: Muthuswamy Dikshitar, Saint Tyagaraja and Syama Sastrī

thumri tappa etc. Similarly, in Carnatic music the types are *geetam, swarajati, varnam, kriti, javali, tillana* etc, and these types are totally different than Hindustani music. In instrument also, Carnatic musicians use *veena, violin, mridangam, kanjeera, ghatam* etc. Although in Hindustani music there are many great composers from Tansen onwards, importance was given only to the presentation of a raga in its elaborate details. Unlike Carnatic music, Hindustani music is raga-based, rather than composition-based.

Among the composers, Purandara Dasa (1484-1564) holds a unique place, as the grandfather of Carnatic music. During the same period and before that there were other great composers like *Jayadeva, Annamachariya, Narayana Tirtha* etc. Parandara

Dasa systemised music into practical course to be followed as a training for music learners. Sri Venkatamakhi in the 17th century created the 72 *mela karta raga* system in his treatise '*Chatturdandi prakasika*'. Saint Tyagaraja (1767-1847) is considered as the 'father of Carnatic music'. His *kritis* couched in simplest language, homely metaphors and delicate rhythms have a gripping intensity that lingers long in memory. Tyagaraja is reputed to have composed more than 1600 *kritis*, but only 720 of them are now available to us. We are lucky to have two more great composers from this period. They are Syama Sastrī (1762-1827) and Muthuswamy Dikshitar (1776-1835). These three great composers are the trinity of the Carnatic music both in depth and extent.

After these trinity there were more famous composers like

Papasanam Sivan, Subramaniam Bharatiar. Among the living composers the multi genius (vocal & instrumental) Dr M Blamuralikrishna's name comes first. He has already made a mark for himself in the music world. He composed *Varnams, Kriti, Javali, Tillana* in all 72 melakarta ragas. He has more than 500 compositions and 10 ragas to his credit. He is the fifth descendant in the hierarchy of disciples of the saint composer Sri Tyagaraja. According to many music critics, Dr M Balamuralikrishna is the Tyagaraja of this century.

Well, I guess, you just need to listen to Carnatic music to feel its magic.

The writer teaches at Sunbeam School, Dhaka.

POETRY

The Words in the Dictionary

KHALED HOSSAIN

The words in the dictionary are
Moving a lot nowadays
Conscious of their looks
They are so in love with one another
That they don't even mind putting on the garb
Of the other and rove around.

Some of the words are gripped
With an even more terrible syndrome
Before being self-destructed, they proclaim,
"Don't want to be in dictionaries but in feelings."

Some words have little to do with
Grammatical protocol and arrange their own seating
To form their own lines
As if a feast for the wedding of dissimilar letters.

Some words hiss like a snake
Some oink like a hog
Some slip like an eel-
The word love has pricked my thumb like a thorn.

Check any dictionary and
You will hear the alarm bells ringing.

Translated from Bangla by Shamsud Mortuza

in history

THIS WEEK

20 July

1304: Petrarch (Francesco Petrarca), the author of Epistles, Africa, and Canzoniere, is born in Arezzo, Tuscany.
1869: Mark Twain's *The Innocents Abroad* is published. In chapter 19 he quips: "They spell it Vinci and pronounce it Vinchy; foreigners always spell better than they pronounce."
1934: The writer of the "two Germanies," Uwe Johnson is born in Cammin. His first novel will be rejected by East German publishers so he will move to West Berlin in 1959. Highly experimental, his narratives abruptly shift from one consciousness or place to another, and words assume different meanings when used by different characters.

21 July

1796: Robert Burns dies at 37 in Dumfries, leaving his wife and five surviving children in severe straits.
1899: Poet Hart Crane (The Bridge) is born in Carrettsville, Ohio.
1899: Ernest Hemingway is born in Oak Park, Illinois. In 1959, his fourth wife, Mary, will summon guests from all over the world to attend his 60th birthday fiesta in Málaga, Spain. When a fireworks display sets a palm tree on fire, the local hook-and-ladder company, led by bullfighter Antonio Ordóez, joins the party.
1933: Novelist John Gardner (The Sunlight Dialogues) is born in Batavia, New York.
1943: American poet known for her introspective verses about self-discovery, womanhood, and family life, Tess Gallagher, is born in Port Angeles, Washington.
1944: In Lagos, Nigeria, sociologist, poet, playwright, essayist and children's author whose work will be published in English and German, Buchi Emecheta is born. Married at the age of 16, she will move to London with her husband in 1962, where she begins to publish her work.

22 July

1598: William Shakespeare's *The Merchant of Venice* is entered on the Stationers' Register.
1816: Percy Bysshe Shelley registers at a Mont Blanc hotel, giving his occupation (in Greek) as "Democrat, Philanthropist, Atheist" and giving as his destination "L'Enfer."
1898: Stephen Vincent Benét (John Brown's Body) is born in Bethlehem, Pennsylvania.
1936: André Malraux flies to Spain, where he will command the Republican Escadre Española and fly a total of 65 missions against Franco.
1949: The first president of the Republic of Ireland and distinguished Gaelic scholar and writer, Douglas Hyde, dies in Dublin.
1967: Carl Sandburg dies at the age of 89 in Flat Rock, North Carolina. His ashes are buried in a small wooded park behind his birthplace, beneath Remembrance Rock.

23 July

1823: English poet and essayist whose best work will be found in *The Unknown Eros* and *Others Odes* (1877), Coventry Patmore is born in Woodford, Essex.
1846: Protesting slavery and the U.S. involvement in the Mexican War, Henry David Thoreau refuses to pay his \$1 poll tax and is put in jail by his friend the Concord, Massachusetts town constable experience that moves him to write "Civil Disobedience."
1880: Mystery writer Raymond Chandler (Farewell, My Lovely; *The Big Sleep*) is born in Chicago. He will be educated in England, France, and Germany, and travel widely before settling in Southern California, which forms the background for his novels.
1969: American short-story writer known for modernist "collages" that are marked by melancholy gaiety, Donald Barthelme, dies in Houston, Texas.
1996: Jessica Mitford dies in Oakland, California. Her most famous work is *The American Way of Death* (1963) which she continued to research until her death.
2001: Eudora Welty, Pulitzer Prize-winning author of short stories ("Petrified Man" and "Why I Live at the P.O.") and novels (*Delta Wedding* and *The Optimist's Daughter*), dies in Jackson, Mississippi.

24 July

1216: Kamo Chomei, poet and critic of Japanese vernacular poetry and major figure of Japanese poetics, dies in Kyoto.
1802: Alexandre Dumas, père, is born in Villers-Cotterêts, France. Since he uses ghosts for his formula novels, it will be said: "nobody has read everything of Dumas, not even Dumas himself."
1901: After serving three years of a five-year sentence, O. Henry is released from the Ohio penitentiary.
1916: John D. MacDonald (Free Fall in Crimson) is born in Sharon, Pennsylvania.
1928: D. H. Lawrence writes of Thomas Hardy: "What a commonplace genius he has; or a genius for the commonplace."
1940: William Faulkner grumbles in a letter to Bennett Cerf: "There are no young writers worth a damn."
1991: Polish-born American writer of novels, short stories, and essays in Yiddish, Isaac Bashevis Singer dies in Miami, Florida. He was the recipient of the 1978 Nobel Prize for Literature.

25 July

1734: In Osaka, Japan, Ueda Akinari, best known for his tales of the supernatural, is born. Eight years in the writing, in 1776 he will produce Ugetsu monogatari (*Tales of Moonlight and Rain*), and then call for a revival of classical literature and language reform.
1834: English lyrical poet, critic, and philosopher, Samuel Coleridge dies in Highgate, near London. Written together with William Wordsworth, Coleridge's *Lyrical Ballads*, including the famous *The Rime of the Ancient Mariner*, heralded the English Romantic movement in poetry.
1897: Bitten by gold fever, Jack London heads for the Klondike aboard the steamer *Umaitilla*.
1905: Elias Canetti (*Crowds and Power*) is born in Ruzhchuk, Bulgaria. He will be awarded the Nobel Prize for Literature in 1981.
1914: The day before leaving Barcelona for the United States, 11-year-old Anais Nin makes the first entry in her diary: "I am sad to think we are leaving a country that has been like a mother and a lucky charm to me." Except for a four-month gap in 1917, she will continue the diary for the rest of her life.
1966: In Fire Island, New York, American poet and art critic, Frank O'Hara, dies. From his first volume of poetry, *A City Winter*, and *Other Poems* (1952) to the posthumously published *The Collected Poems of Frank O'Hara* (1971), his poems contain a mixture of quotations, gossip, phone numbers, and commercials, relating things that happen to him and experiences he found appealing.

26 July

1806: Poet Karoline von Günderode dies, a suicide. (RP)
1856: George Bernard Shaw "He hasn't an enemy in the world, and none of his friends like him," gibes Oscar Wilde is born in Dublin.
1875: Swiss psychologist and psychiatrist, Carl Jung, is born in Kesswil, Switzerland. His theories are the basis of a form of literary criticism known as Archetypal Criticism.
1894: Aldous Huxley, novelist (*Brave New World*) and critic, is born in Godalming, Surrey.
1895: Robert Graves is born in London. Such successful novels as *I, Claudius* will finance his first love, poetry: "Prose books are the show dogs I breed and sell to support my cat."

Source: The Internet