

Chapter 1 : Charles Lamb - Wikipedia

*The Charles Lamb Bulletin* If the humorist had to construct his own metaphysics, it would not be very much different from that of the sceptic. But in, in truth, no.

Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed. Lamb was the youngest child, with a sister 11 years older named Mary and an even older brother named John; there were four others who did not survive infancy. Lamb created a portrait of his father in his "Elia on the Old Benchers" under the name Lovel. Lamb was also cared for by his paternal aunt Hetty, who seems to have had a particular fondness for him. A number of writings by both Charles and Mary suggest that the conflict between Aunt Hetty and her sister-in-law created a certain degree of tension in the Lamb household. However, Charles speaks fondly of her and her presence in the house seems to have brought a great deal of comfort to him. A picture of these visits can be glimpsed in the Elia essay Blakesmoor in Hampshire. Why, every plank and panel of that house for me had magic in it. The tapestried bed-rooms were tapestry so much better than painting not adorning merely, but peopling the wainscots at which childhood ever and anon would steal a look, shifting its coverlid replaced as quickly to exercise its tender courage in a momentary eye-encounter with those stern bright visages, staring reciprocally all Ovid on the walls, in colours vividder than his descriptions. It is believed that he suffered from smallpox during his early years, which forced him into a long period of convalescence. After this period of recovery Lamb began to take lessons from Mrs Reynolds, a woman who lived in the Temple and is believed to have been the former wife of a lawyer. Mrs Reynolds must have been a sympathetic schoolmistress because Lamb maintained a relationship with her throughout his life and she is known to have attended dinner parties held by Mary and Charles in the s. His friends lived in town, and were near at hand; and he had the privilege of going to see them, almost as often as he wished, through some invidious distinction, which was denied to us. The upper master i. While Coleridge and other scholarly boys were able to go on to Cambridge, Lamb left school at fourteen and was forced to find a more prosaic career. Charles would continue to work there for 25 years, until his retirement with pension the "superannuation" he refers to in the title of one essay. In while tending to his grandmother, Mary Field, in Hertfordshire, Charles Lamb fell in love with a young woman named Ann Simmons. Although no epistolary record exists of the relationship between the two, Lamb seems to have spent years wooing her. Miss Simmons also appears in several Elia essays under the name "Alice M". Miss Simmons eventually went on to marry a silversmith and Lamb called the failure of the affair his "great disappointment". Family tragedy[ edit ] Both Charles and his sister Mary suffered a period of mental illness. As he himself confessed in a letter, Charles spent six weeks in a mental facility during Coleridge, I know not what suffering scenes you have gone through at Bristol. My life has been somewhat diversified of late. But mad I was and many a vagary my imagination played with me, enough to make a volume if all told. My Sonnets I have extended to the number of nine since I saw you, and will some day communicate to you. On 22 September , while preparing dinner, Mary became angry with her apprentice, roughly shoving the little girl out of her way and pushing her into another room. Her mother, Elizabeth, began yelling at her for this, and Mary suffered a mental breakdown as her mother continued yelling at her. A terrible event occurred: Mary, "worn down to a state of extreme nervous misery by attention to needlework by day and to her mother at night", was seized with acute mania and stabbed her mother in the heart with a table knife. While reports were published by the media, Charles wrote a letter to Samuel Taylor Coleridge in connection to the matricide: MY dearest friend White or some of my friends or the public papers by this time may have informed you of the terrible calamities that have fallen on our family. I will only give you the outlines. My poor dear dearest sister in a fit of insanity has been the death of her own mother. I was at hand only time enough to snatch the knife out of her grasp. She is at present in a mad house, from whence I fear she must be moved to an hospital. God has preserved to me my senses, I eat and drink and sleep, and have my judgment I believe very sound. My poor father was slightly wounded, and I am left to take care of him and my aunt. Mr Norris of the Bluecoat school has been very very kind to us, and we have no other friend, but thank God I am very calm and

composed, and able to do the best that remains to do. Write, "as religious a letter as possible" but no mention of what is gone and done with. God almighty have us all in his keeping. Although there was no legal status of "insanity" at the time, the jury returned the verdict of "lunacy" which was how she was freed from guilt of willful murder, on the condition that Charles take personal responsibility for her safekeeping. The death of John Lamb was something of a relief to Charles because his father had been mentally incapacitated for a number of years since suffering a stroke. The death of his father also meant that Mary could come to live again with him in Pentonville, and in they set up a shared home at Mitre Court Buildings in the Temple, where they would live until Their London quarters became a kind of weekly salon for many of the most outstanding theatrical and literary figures of the day. In 1791, a club, The Lambs, was formed in London to carry on their salon tradition. On his deathbed, Coleridge had a mourning ring sent to Lamb and his sister. In he contributed additional blank verse to the second edition, and met the Wordsworths, William and Dorothy, on his short summer holiday with Coleridge at Nether Stowey, thereby also striking up a lifelong friendship with William. Lamb continued to clerk for the East India Company and doubled as a writer in various genres, his tragedy, *John Woodvil*, being published in 1791. His farce, *Mr H*, was performed at Drury Lane in 1792, where it was roundly booed. The original caption said "'Mr Lamb having taken the liberty of addressing a slight compliment to Miss Kelly in his first volume, respectfully requests her acceptance of the collection. His collected essays, under the title *Essays of Elia*, were published in "*Elia*" being the pen name Lamb used as a contributor to *The London Magazine*. The *Essays of Elia* would be criticised in the *Quarterly Review* January 1802 by Robert Southey, who thought its author to be irreligious. When Charles read the review, entitled "*The Progress of Infidelity*", he was filled with indignation, and wrote a letter to his friend Bernard Barton, where Lamb declared he hated the review, and emphasised that his words "meant no harm to religion". First, Lamb did not want to retort, since he actually admired Southey; but later he felt the need to write a letter "*Elia to Southey*", in which he complained and expressed that the fact that he was a dissenter of the Church, did not make him an irreligious man. The letter would be published in *The London Magazine*, on October 1802. Rightly taken, Sir, that Paper was not against Graces, but Want of Grace; not against the ceremony, but the carelessness and slovenliness so often observed in the performance of it. You have never ridiculed, I believe, what you thought to be religion, but you are always girding at what some pious, but perhaps mistaken folks, think to be so. Also, in 1800, Samuel Coleridge died. The funeral was confined only to the family of the writer, so Lamb was prevented from attending and only wrote a letter to Rev. James Gilman, a very close [word missing], expressing his condolences. He died of a streptococcal infection, erysipelas, contracted from a minor graze on his face sustained after slipping in the street, on 27 December 1802. His sister, who was ten years his senior, survived him for more than a dozen years. She is buried beside him. The sonnets were significantly influenced by the poems of Burns and the sonnets of William Bowles, a largely forgotten poet of the late 18th century. As he himself came to realise, he was a much more talented prose stylist than poet. Indeed, one of the most celebrated poets of the day—William Wordsworth—wrote to John Scott as early as that Lamb "writes prose exquisitely" and this was five years before Lamb began *The Essays of Elia* for which he is now most famous. Lamb, on the other hand, published a book entitled *Blank Verse* with Charles Lloyd, the mentally unstable son of the founder of Lloyds Bank. It was a verse that Lamb chose to remove from the edition of his *Collected Work* published in 1803. In the final years of the 18th century, Lamb began to work on prose, first in a novella entitled *Rosamund Gray*, which tells the story of a young girl whose character is thought to be based on Ann Simmons, an early love interest. How much knowledge of the sweetest part of our nature in it! The most successful of these was *Tales From Shakespeare*, which ran through two editions for Godwin and has been published dozens of times in countless editions ever since. While the essay certainly criticises contemporary stage practice, it also develops a more complex reflection on the possibility of representing Shakespearean dramas: Accelerating the increasing interest of the time in the older writers, and building for himself a reputation as an antiquarian, in Lamb compiled a collection of extracts from the old dramatists, *Specimens of the English Dramatic Poets Who Lived About the Time of Shakespeare*. Immersion in seventeenth-century authors, such as Robert Burton and Sir Thomas Browne, also changed the way Lamb wrote, adding a distinct flavour to his writing style. He prefers bye-ways to highways. When the full tide of

human life pours along to some festive show, to some pageant of a day, Elia would stand on one side to look over an old book-stall, or stroll down some deserted pathway in search of a pensive description over a tottering doorway, or some quaint device in architecture, illustrative of embryo art and ancient manners. Lamb has the very soul of an antiquarian The most famous of these early essays is *The Londoner*, in which Lamb famously derides the contemporary fascination with nature and the countryside. He would continue to fine-tune his craft, experimenting with different essayistic voices and personae, for the better part of the next quarter century. Because of his notoriously quirky, even bizarre, style, he has been more of a "cult favourite" than an author with mass popular or scholarly appeal. Lamb was honoured by *The Latymer School*, a grammar school in Edmonton, a suburb of London where he lived for a time; it has six houses, one of which, "Lamb", is named after Charles. Quotations[ edit ] "But, then, in every species of reading, so much depends upon the eyes of the reader Hence not many persons of science, and few professed literati, were of his councils. They were, for the most part, persons of an uncertain fortune; He found them floating on the surface of society; and the colour, or something else, in the weed, pleased him He never greatly cared for the society of what are called good people. He must always be trying to get the better in something or other. They are transcripts, typesâ€”the archetypes are in us, and eternal. How else should the recital of that which we know in a waking sense to be false come to affect us at all? O, least of all! These terrors are of older standing. They date beyond bodyâ€”or without the body, they would have been the same. That the kind of fear here treated is purely spiritualâ€”that it is strong in proportion as it is objectless on earth, that it predominates in the period of our sinless infancyâ€”are difficulties the solution of which might afford some probable insight into our ante-mundane condition, and a peep at least into the shadowland of pre-existence.

## Chapter 2 : Charles Lamb's Humor

*Charles Lamb achieved lasting fame as a writer during the years , when he captivated the discerning English reading public with his personal essays in the London Magazine, collected as Essays of Elia () and The Last Essays of Elia ().*

Remember figure of an aged gentleman, clothed in neat black, you are upon your oath. The "Dissertation upon Roast ence. A particular elbowreaders than some of his finer and more re- chair was appropriated to him, which was in no case served examples, is surely permeated by a vein to be violated. A peculiar sort of sweet pudding, of most delicious by-play-full of fanciful irony which appeared on no other occasion, distinguished and humorous suggestion. All I could make out of him something that lightly carries the ideas into an was that he and my father had been school-fellows, a atmosphere of true exhilaration and hopefulness world ago, at Lincoln, and that he came from the should be read; and Mint. The Mint I knew to be a place where all Grace before Meat the money was coined-and I thought he was the after that perhaps "Barbara S," which is not owner of all that money. Awful ideas of the Tower only delicate in every touch, but pervaded by the twined themselves about his presence. He seemed purest pathos. If Lamb does not in these three above human infirmities and passions. A sort of essays show that he is a humorist, and, more- melancholy grandeur invested him. From some over, that he can traverse varied spheres of in- inexplicable doom I fancied him obliged to go about terest on which to found his humorous sallies, in an eternal suit of mourning; a captive-a stately we know not where to find such qualities in being let out of the Tower on Saturdays. Often the whole range of English literature. It is un- have I wondered at the temerity of my father, who, just to judge him as the mere punster and con- in spite of an habitual general respect which we all versationalist. The possession of humor does in common manifested toward him, would venture not of itself imply goodness. But Charles Lamb, now and then to stand up against him in some arguin spite of his dram-drinking, was a good man, ment touching their youthful days. The houses of and his humor draws color from his character. This marked distinction formed to fine issues, to soften the heart and expand the an obvious division between the boys who lived sympathies. My father had been perfections of his wife, the over-intense and a leading mountaineer, and would still maintain the therefore limiting and discoloring nature of his general superiority in skill and hardihood of the genius, may well be contrasted with the naive Above Boys his own faction over the Below Boys and indirect and surely very humorous style in so were they called , of which party his contemwhich Lamb unpretendingly, but not the less porary had been a chieftain. Many and hot were celebrates the virtues of his father the skirmishes on this topic-the only one upon effectively, which the old gentleman was ever brought out-and and mother-their noble hospitality and gentle- bad blood bred; even sometimes almost to the reness, characteristics in which they do not seem commencement so I expected of actual hostilities. He had retions, that it is difficult to keep the account distinct fused with a resistance amounting to rigor, when without blending. The earliest impressions which I my aunt, an old Lincolnian, but who had something received on this matter are certainly not attended of this, in common with my cousin Bridget, that she.

**Chapter 3 : Charles Lamb Quotes (Author of Tales from Shakespeare)**

*Proeven van een humorist by Charles Lamb. The Book: Proeven van een humorist: The Author: Charles Lamb: De humor cultus der romantiek in Nederland: The Author.*

His essays have delighted generations of readers, and his literary criticism testifies to his versatility and perceptiveness. His popularity extended through the nineteenth century into the twentieth, but waned after , the centenary of his death. Since the s, however, his reputation has risen againâ€”with the publication of new biographical and critical works celebrating and analyzing his artistry becoming something of a cottage industry. Works in Biographical and Historical Context A Lonely Survivor and an Early Romantic Lamb was born in London in , the youngest of seven children, of whom only three survived into adulthood. His father was a law clerk who worked in the Inner Temple, one of the courts of London, and wrote poetry in his spare time. He excelled in his studies, especially in English literature , but the seven years away from home proved lonely. Later, Lamb wrote that his solitude was relieved only by his friendship with a fellow student, Samuel Taylor Coleridge. While in school, Lamb also began to experiment with verse. Working first as a clerk, he became an accountant at the East India Company, a rapacious joint-stock company whose function in the British colonies was at times quasi-governmental and even military. He remained there until his retirement in The Honourable East India Company, as it was officially known, acquired a monopoly on trade with India and, until this monopoly was limited in , succeeded in colonizingâ€”often quite brutally, as was standard colonial practiceâ€”nearly the entire Indian sub-continent. Total Mental Collapse Near the end of , Lamb collapsed and committed himself to a hospital for the mentally ill. Though biographers are uncertain as to the exact cause of his breakdown, they believe it might have been precipitated by unrequited love. His father, nearly senile, and his brother, John, wanted to commit Mary permanently to an asylum, but Lamb succeeded in obtaining her release and devoted himself to her care. From then on, Mary enjoyed long intervals of sanity and productivity as a writer, but these were inevitably punctuated by breakdowns. During her lucid periods, however, she and Charles lived peacefully together and even adopted a child. Lamb, an avid theatergoer, decided to try his hand at drama next; however, John Woodvil , a tragedy in the Elizabethan style , was neither a popular nor a critical success. His next two projects also testify to his love of Elizabethan literature. Unexpected Success as an Essayist In , the editor of the London Magazine invited Lamb to contribute regularly to the periodical. With the overwhelming success of these essays, Lamb became one of the most admired men in London. Besides his diverse friendships, Lamb found his chief pleasure in writing, which consumed his evenings and holidays. After his retirement from the East India Company, he devoted more time to his favorite occupation. His short experimental writing, such as the novel Rosamund Gray displays the influence of Henry Mackenzie and Laurence Sterne. He claimed that he read mainly works from the past, though the assertion was not strictly true. Besides his dramatic criticism, Lamb composed sketches in the familiar essay form, a style popularized by Michel Eyquem de Montaigne, Robert Burton , and Sir Thomas Browne. These pieces are characterized by a personal tone, narrative ease, and a wealth of literary allusions or references. Lamb is a true Romantic in his rejection of abstraction, rhetorical rules, and broad philosophic systems. Samuel Taylor Coleridge â€” A British poet, philosopher, and critic who is widely recognized as one of the founders of the Romantic movement. Francis Scott Key â€” An American lawyer and author, composer of the U. A British poet perhaps best known, along with Coleridge, as the cofounder of the Romantic movement in Europe. His criticism, mainly in letters, of the work of Coleridge and Wordsworth was sometimes heeded by those poets. God knows how I shall have the courage to dip my pen tomorrow. Some scholars, most recently Rene Wellek, have commented on his literary prejudices and his lack of consistent critical methodology. Here are a few works by authors who also wrote important essays of literary criticism: Anatomy of Criticism , a survey of the field by Northrop Frye. In this book, the critic reviews the principles and techniques of literary criticism. Biographia Literaria , a collection of essays by Samuel Taylor Coleridge. In this set of autobiographical writings, Coleridge includes pieces on literary criticism and explains his now famous theory of the suspension of disbelief. The Sacred Wood , critical essays by T. In this complex study

set, Bakhtin closely examines such genres as parody, romance, and the picaresque. With whom do you side, and why? Do you agree with some of the points each side makes? If so, which ones and why? Scholars attribute the breakdown to a number of possible causes. In your opinion, which one best fits the facts you know about Lamb? What evidence do you find for or against this in his artistic production? Though he waged a lifelong battle with depression, Lamb was never again to suffer a complete breakdown. What benefit do you find in writing? What disadvantages might there be to creative writing as therapy?. Specimens of English Dramatic Poets and other Lamb works were read far into the nineteenth century and admired by both generations of Romantics. In both style and content they depicted the intellectual preferences and favored themes of Romantic society. Considering such works, how would you characterize their first readers? What can you deduce about nineteenth-century tastes, values, desires? What was important to Romantic era men and women? Confessions of a Prosaic Dreamer: Duke University Press, Introduction to Lamb as Critic. London and New York: Romantic Texts and Contexts. University of Missouri Press, The Works of Charles Lamb, 2 volumes. Cambridge University Press, Web sites Project Gutenberg. Retrieved April 25, , from [http:](http://) Charles Lamb, Elia â€” Cite this article Pick a style below, and copy the text for your bibliography.

**Chapter 4 : English Literature Essays: Humour and Pathos in Charles Lamb's essays**

*Title: Charles Lamb's Humor [Volume 11, Issue 63, Sept ; pp. ] Author.*

Find your Free English Literature Essays. He had as keen a perception of the funny side of life as he had of the tragic. The funny side and the sense of humour never desert him. And we find a curious mingling of these two humour and pathos ingredients in his works. Laughter is followed by tears of sympathy in many of his essays. Moreover, humour may be described as an extreme sensitiveness to the true proportion of things and pathos that appeals to our feelings of compassion and evokes sympathy. In some essays, we have Pathos and Humour alternating each other, in others we have the two elements coexisting in the same passion that we see pathos and humour as facts of the same thing. In the essays "South Sea House", we see humour and pathos existing side by side. Here we find the touch of humour and pathos at the same time. Here we have a melancholy note in his wistful description of the decaying building. We, the readers, feel sorry for its decadence. We laugh at John Tipp for making horrible sound while singing. Here Lamb says that John Tipp sang certainly, but "with other notes than to the Orphean lyre. The characterization of each clerk cannot fail to amuse but even while we laugh at the aristocratic pretensions of Thomas Tame. Lamb says, "He had the air and stoop of a nobleman. He was a poor man whose shallow intellect was cheered by the thought of aristocratic connections. Although Lamb describes it humorously, our heart shakes when Lamb says, "There was love for the bringer; shame for the thing brought, and the manner of its bringing; sympathy for those who were too many to share in it; and, at top of all, hunger eldest, strongest of the passion! Here Lamb says in the guise of Coleridge, "I was a poor friendless boy. The yearning which I used to have towards it in those unfledged years! How, in my dreams, would my native town far in the west come back, with its church, and trees, and faces! It is hilarious to read about how the ass betrayed itself and its patron by braying loudly. There was also fun and games which relieved the darkness and gloom because of the comic characterization of these two masters. The Upper Master and the Lower Master presented a remarkable contrast. Field, The Lower Master, was a mild and lenient man who did not enforce discipline. Hue Upper Master Boyer, was very strict and heavy handed with his beatings and students feared him. He had two wigs which gave a clue to the mood he was in for the day. One wig denoted that he was in a good mood and would not beat anyone that day; the other denoted a bad mood and that day the boys would be in for a terrible time. Here the essayist tries to find out a number of weaknesses in married people in a humorous way and therefore finds much consolation in this state of bachelorhood. He tells about some of the bitter experiences and expresses his agony for the behaviour of the married people whom he thinks pretend lovers. Here he says, " What oftenest offends of at the houses of married persons where I visit, is an error of quite a description: He thinks that the married people generally show that they are "too loving" and they show these things to the unmarried people "so shamelessly". This type of behaviour of the married people is painful to him. This kind of display is an insult to a bachelor. He says that wife has the tendency to show that she is the happiest creature in the world. He amused us by telling of the young married lady who could not believe that a bachelor could know anything like the best-mode of breeding oysters. The tricks adopted by the wives to cut of the relation between their husband and the bachelors also amuse us. He says that children are not rare thing, they are common. So, couple should not be proud of them. He says, "If they were young phoenix indeed that were born but one in a year there might be a pretext. But which they are so common

Chapter 5 : charles lamb by harmeet gill on Prezi

*Charles Lamb >The English author, critic, and minor poet Charles Lamb () is best >known for the essays he wrote under the name Elia. He remains one of the >most loved and read of English essayists.*

The nature of things mostly appeared to Charles Lamb in this way. Lamb does not frolic out of lightness of heart, but to escape from gloom that might otherwise crush. He laughed to save himself from weeping. But instead of complaining, he looked at the tragedies of life, its miseries and worries as a humorist. Thus his essays become an admixture of humour and pathos. Examples of his keen sense of humour and pathetic touches are scattered in all of his essays. Lamb often brings out the two sides of a fact and causes laughter at our own previous misconceptions. Therefore it borders on the painful realization. Thus his humour is very nearly allied to pathos. They are different facts of the same gem. In his essay Dream Children: A Reverie Lamb talks of personal sorrows and joys. He gives expressions to his unfulfilled longings and desires. He readily enters into the world of fantasy and pops up stories in front of his dream children. He relates his childhood days, of Mrs. Field, his grandmother and John Lamb, his brother. He describes how fun he had at the great house and orchard in Norfolk. Field is the other living picture. She was a good natured and religions "minded lady of respectable personality. The Dream Children, Alice and John are mere bubbles of fancy. But even in those romantic nostalgia the hard realities of life does not miss our eyes. Death, separation and suffering inject us deep-rooted pathos in our heart. Field died of cancer, John Lamb died in early age. Ann Simmons has been a tale of unrequited love story of Charles Lamb. Notably the children are millions of ages distant of oblivion and Charles is not a married man but a bachelor having a reverie. Alice is here no other than Ann Simmons the girl Lamb wanted to marry, but failed to marry her. Throughout the essay Lamb presents his children in such a way that we never guess that they are merely figments of his imagination " their movements, their reactions, their expressions are all realistic. It is only at the end of the essay that we realize that the entire episode with his children is a daydream. We are awakening by a painful realization of the facts. Sometimes it is due to his own unfulfilled desires, sometimes it is due to the ill-fortunes of his relatives and friends and on some other occasions it is due to his frustration in love etc. If his Poor Relations begin humorously of a male and female poor relation, he later gives us a few pathetic examples of poor relations that had to suffer on account of poverty. Again in his The Praise of Chimney Sweepers Lamb sways between humour and pathos while describing the chimney sweepers. It is humorous that in his dream he is married and has two children of his own while he had a disheartening frustration in love. Thus Lamb has painted both the lights and shades of life in full circle. His is the criticism of life in pathos and humours.

## Chapter 6 : Charles Lamb - Pubgraphics Direct, LLC

*Introduction: Charles Lamb is one of the greatest essayists of English literature. He brought perfection to the art of essay writing. He is known as an essayist of style. His style and his humour and pathos made him the prince among English essayists.*

November 25, Introduction: Charles Lamb is one of the greatest essayists of English literature. He brought perfection to the art of essay writing. He is known as an essayist of style. His style and his humour and pathos made him the prince among English essayists. His style is the expression of his personality. It is a mixture of many styles. In this context, no other essayist can stand a match to him. There is an indefinable charm in the study of Lamb. He is playful and yet he has a curious felicity. It is noticeable for its immense variety. He writes differently on different themes. No amount of study will stale their infinite variety. By virtue of his essays Lamb holds a unique place in the development of the essay. In short, his essays are as fresh as ever. Lamb writes in a natural and original way. He can mould and adapt his style to all his varying moods with remarkable skill. Conversational ease, epigrammatic depth, and emotional flexibility are salient features of his style. Lamb makes frequent use of pun and irony. He uses strange word combinations for the desired effect. Allusiveness and the use of quotations are also marked features of his style. He often quotes from the old writers to express his feelings. Though this style is full of surprises and digressions, it is never monotonous. It is curiously constructed and yet absolutely sincere. Lamb is the finest and most charming of all English essayists. He offers poetic prose because he was a poet at heart. His prose has the charm of poetry. Like a poem it appeals to the emotion and heart. He is to be read as a poet and the essays to be judged as poems. The poetic element is brought in the shape of literary allusions and quotations that are chosen with care. As a humorist Lamb is unsurpassable. There is no humorist more original than Lamb. His style is an expression of his humour. He often interrupted a grave discussion with a light jest. His essays are marked with all shades of humour and delicate irony. Pathos is an essential aspect of his humour. It is a consciousness of the pathetic in life that made him laugh. He laughed to save himself from weeping. Nostalgia and wistful longing often underlie his laughter. Personal and Autobiographical Element: They reflect the nobility of his soul. Lamb always talks about his relatives and friends. He often changes the name of his relations and mystifies the character by blending facts with fiction. He is friendly and intimate with the reader. Throughout his essays Lamb remains personal and autobiographical. Lamb is remarkably influenced by the 17th century writers like Milton , Brown, Burton , Fuller and Walton. Under their influence he often used obsolete, latinised words. Lamb has natural affinity with the ancient prose writers. But Lamb coloured his style by his own imagination. It is a personal style. They are his greatest companions. Thus Lamb is a very prestigious essayist of English literature. His contribution to English essay is memorable. His style and his humour and pathos made him immortal in the history of English essay. He is really the prince of English essayists.

## Chapter 7 : Tales from Shakespeare

*Charles Lamb is a great artist in showing humour and pathos in a single row. He had as keen a perception of the funny side of life as he had of the tragic. The funny side and the sense of humour never desert him.*

## Chapter 8 : Lamb Essays - Samples & Examples

*By Charles Lamb () From "Essays of Elia" M ANKIND, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw, clawing or biting it from the living animal, just as they do in Abyssinia to this day.*

## Chapter 9 : Read & Download Proeven Van Een Humorist Book | Full Content PDF EPUB

## DOWNLOAD PDF THE HUMORIST: CHARLES LAMB.

*40 quotes from Charles Lamb: 'Tis the privilege of friendship to talk nonsense, and to have her nonsense respected.', 'I always arrive late at the office, but I make up for it by leaving early.', and 'Of all sound of all bells most solemn and touching is the peal which rings out the Old Year.'*