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Introduction

In extraordinary session which was held in Samarqand in December 2010, I.A Karimov underlined that learning English language must be on the first plan of each young people as it is the main way of being on the equal line with young people of the developed countries, and teaching English must be on high level to prepare our youth as a competitive specialists in the world..

One of the prior tasks of development of Independent Uzbekistan suggested by the President of the Republic of Uzbekistan I. A. Karimov is the task of public education. The state first of all, must take care of the future generation. In his report I. A. Karimov paid great attention to foreign languages. With the adoption "About Education" in 1997 and "The national programme by training personnel" the additional measures and positive reforms were carried out at the universities of Uzbekistan. One of them is the department of "Uzbek and foreign languages". According to the Laws and Resolution of the Government directed to the improvement of teaching foreign languages, teachers of Uzbekistan work out a new program, syllabus taking into account the specialization of the universities. They reflect the link between the process of teaching and upbringing, include different types of independent work; special attention is paid to the development of communicative habit and skills so as the students could use foreign language in their practical, professional activity. The syllabus, program are aimed to develop ability of the students to use the language in their professional work. The Educational work among the students is carried out by the teachers in debates and explanations of Resolutions, Degrees of President of the Republic of Uzbekistan, The Ministry of Higher Education and the administration of the universities. A great attention is given to the international, moral upbringing of the students to teach the serious attitude to the labor and their duties. The culture of international communications at the present time is an essential structural element in the cultural system and subsystem of society and humanity. I. Karimov wrote: "The whole world is an interdependent system with no place for self-isolation. That

is why it is necessary to develop new approaches for modern international relations, cooperation with international structures and participation in their activity."2

According to the Laws and Resolution of the Government directed to the improvement of teaching foreign languages, teachers of Uzbekistan work out a new program, syllabus, taking into account the specialization of the universities. They reflect the link between the process of teaching and upbringing, include different types of independent work; special attention is paid to the development of communicative habit and skills so as the students could use foreign language in their practical, professional activity.

The syllabus and program are aimed to develop ability of the students to use the language in their professional work. The Educational work among the students is carried out by the teachers in debates and explanations of Resolutions, Degrees of President of the Republic of Uzbekistan, The Ministry of Higher Education and the administration of the universities. A great attention is given to the international, moral upbringing students to teach the serious attitude to the labor and their duties. Therefore, it is necessary to study the world literature and the literature of English speaking countries, ways and methods of teaching language and literature, and its development and manifestation in every sphere and at every level of society in Uzbekistan. The main aim of the literature is to show social progress, which is the integrated and mutual dependence of different parts of the whole society. In this way, humankind has many possibilities and means, as well as many difficulties and obstacles. Teaching and learning English literature is very important at the present time; many things depend upon it because literature is a means of both a factor of stability in social relations and a factor of progress for the whole of humankind, inasmuch as it is an essential part of national culture and international relations. Literature of English speaking countries is a main tool of the independent interests of nations and nationalities, as well as a step in the process of economic, political, social and spiritual life.

The last decade of the nineteenth century saw the development of a number of

movements which amounted to a rejection of the principles of Victorianism. Early Victorian writers, responding to the social changes due to the shift from an agricultural to an industrial society and the decline of traditional religious beliefs, adopted a moral aesthetic and maintained that literature should provide fresh values and an understanding of the newly emerging society. Novelists such as Elizabeth Gaskell and George Eliot examined complications of forming a personal identity in a world in which traditional social structures were breaking down. Social mores were their subject and realism their form of expression.

The literature of the period of American Revolution shows in the main influence of the older English classical school. America produced no authors who can rank with the contemporary school of English writers, such as Burns, Wordsworth, and Coleridge. Of all the writers of this age, Franklin alone shows an undiminished popularity with readers of the twentieth century.

After a time of transition from romantics to the Victorian era a novel was a realistic portrayal of society. Society's growing emphasis on humanitarianism along side of the social conditions contributed to the novels and the realization of poverty during the Victorian era.

Choice of the subject of the diploma work, that is one of the central problems of the literature which targeted on the study of different sides of the English literature, is motivated internal contrast, disputable, insufficient working out and different decision of many questions, in accordance with essence of the " Literature of the period of Enlightenment and artistic analysis of Philip Freneau's works". In our opinion the theme of our paper is very actual theme because there is no any manual which investigate in the American literature of XVIII century. The existing articles or works also don't give enough information on this theme. Solution of this question is perspective and extremely actual problem and can promote creation theoretical and practical base for further studies.

The Goal of the study. Main goal of the work is to analyze main peculiarities of poetry and poets' of the literature in the XVII century . Philip Frrneau's works and analysis of using artistic elements in his stories and novels in the period of

Enlightenmenmt.

Tasks of the study. The Purpose of the study compiles to give the unrolled description of the American Literature in the XVIII century and artistic analysis of Philip Freneau's works. Purpose of the paper has defined stating the following problems of the study:

- to learn all materials about American literature in the late XVIII and and early period of XIX century;
- to reveal the nature and essence of the movement Enlightenment in the American history and literature;
- to define the nature and specifics of Philip Freneau's writings;
- to examine Philip Freneau's career on how he perceived the literary content of his works;
- to investigate the concrete features of characters in considered literature – Literature of Enlightenment;
- to analyze poems, stories and novels which are written in a idealistic style to portrait of difficult lives in which hard work, perseverance, love and luck win out in the end;

Subject of the study is American literature in the late of XVIII and early XIX centuries.

The Concrete object of the study is literary analysis of Philip Freaneau's life and works, his influence to the American Literature Of Enlightenment.

Material of the study. Stories, novels and poems by Philip Freneau were used as a material for our research.

Methods of investigation of the work: The task of the study have defined the use of complex methods of the study, literary analysis including context-situational analyse.

The Methodological basis of the work. The studied theme was developed on the basis of scientific works, observations of the world and national literary scholars on English literature. Fayzulla Boynazarov. Jahon adabiyoti., M.B.Urnov 'Na rubeje vekov (ocherki angliyskoy literature. Kones XIX – nachalo XX v.).,Volkov

I.F ‘Tvorcheskiye metodi I xudojestvenniye sistemi’., Boynazarov F. ‘ Literatura – simvol krasoti’. And different materials which linked with learning and observing English literature are taken from the Internet websites.

The scientific novelty. Scientific novelty of the work lies as on the most stating the problem and proposed methods of its investigation, so and in received results of the study. For the first time life and literary works of Philip Freneau and literary analysis of his works is found in the centre of special study.

The theoretical value of the work lies on that that it does not only help to understand essence of the role of Philip Freneau in the literature of American Revolution and to increase the belief about literary resources, but also promotes discovery general principles and regularities of the concept in this period and character forming on the base of literary works by Philip Freneau and his life . Results that are taken in the course of studies present literary and scientific interest. They can be useful for the further development of the problems of literature and open the broad verifiability and use of the accepted methods of the analysis on a number of the other types of the literary works. Being important part of the general problem of literature, problem of the literary analysis and character building can interest not only literary scholars, but also specialists of linguistics.

The practical value. The practical value of the research is that the material and the results of the given qualification work can serve the material for theoretical and practical courses of English and American literature.

The fields where the results of the work can be used. The results of this paper can be used at the universities and colleges where students learn theoretical and practical course of English and American literature and history, practical course of English language and Home reading.

The structure of the work . The qualifications work consists of Introduction, four chapters, conclusion, which are followed by the list of the literature used in the course of research.

The First chapter is about the American literature which had a great impact on

America's history, describing it as "the nation with very pure thoughts as democracy and liberty in the world. It is also about the time of transition from romantics to the realism when a "novel was a realistic portrayal of society".

The second chapter is entitles as "Philip Freneau - 'Poet of the American Revolution' " and gives brief information about Philip Freneau's life and his literary career.

The third chapter presents analysis of Philip Freneau's poems, stories and novels. In this chapter we've tried to analyze widely the concept and characteristic peculiarities of the heroes in plays Philip Freneau.

The fourth chapter is devoted to the teaching advice on the theme ' Using Poetry of Philip Freneau in learning Foreign language'.

Conclusion part of our diploma work sums up our observation on "Literature of the period of Enlightenment and Philip Freneau's life and literary analysis of his works. At the end of the paper there is a bibliography list, which contains the main literary and scientific resources used on the way of preparation this presented diploma work.

Chapter I

Poets and Poetry during the American Revolution

Poetry became a weapon during the American Revolution, with both loyalists and Continentals urging their forces on, stating their arguments, and celebrating their heroes in verse and songs such as "Yankee Doodle," "Nathan Hale," and "The Epilogue," mostly set to popular British melodies and in manner resembling other British poems of the period.

The most memorable American poet of the period was Philip Freneau, whose first well-known poems, Revolutionary War satires, served as effective propaganda; later he turned to various aspects of the American scene.

The French and Indian War, which began in 1754, served its purpose in making the colonists feel that they were one people. At this time most of them were living on the seacoast from Georgia to Maine, and had not yet even crossed the great Appalachian range of mountains. The chief men of one colony knew little of the leaders in the other colonies. This war made George Washington known outside of Virginia. There was not much interchange of literature between the two leading colonies, Virginia and Massachusetts. Prior to this time, the other colonies had not produced much that had literary value. No national literature could be written until the colonists were welded together.

The French and Indian War, which decided whether France or England was to be supreme in America, exposed the colonists to a common danger. They fought side by side against the French and Indians, and learned that the defeat of one was the defeat of all. After a desperate struggle France lost, and the Anglo-Saxon race was dominant on the new continent. By the treaty of Paris, signed in 1763, England became the possessor of Canada and the land east of the Mississippi River.

All of the colonies had been under English rule, although they had in large part managed in one way or another to govern themselves. At the close of the French and Indian War, the colonists had not thought of breaking away from

England, although they had learned the lesson of union against a common foe. George III. came to the throne in 1760. By temperament he was unusually adapted to play his part in changing the New World's history. He was determined to rule according to his own personal inclinations. He dominated his cabinet and controlled Parliament by bribery. He decided that the American colonies should feel the weight of his authority, and in 1763 his prime minister, George Grenville, undertook to execute measures in restraint of colonial trade. Numbers of commodities, like tobacco, for instance, could not be traded with France or Spain or Holland, but must be sent to England. If there was any profit to be made in selling goods to foreign nations, England would make that profit. He also planned to tax the colonists and to quarter British troops among them. These measures aroused the colonies to armed resistance and led to the Revolutionary War, which began in 1775. Freneau was a poet of the Revolution, thus expressed in verse some of those events:

"When a certain great king, whose initial is G,
Shall force stamps upon paper and folks to drink tea;
When these folks burn his tea and stamped paper like stubble,
You may guess that this king is then coming to trouble."(15,p.177)

The pen helped to prepare the way for the sword and to arouse and prolong the enthusiasm of those who had taken arms. Before the battle of Lexington (1775), writers were busy on both sides of the dispute, for no great movement begins without opposition. Many colonists did not favor resistance to England. Even at the time of the first battle, comparatively few wished absolute separation from the mother country.

Thomas Paine was an Englishman who came to America in 1774 and speedily made himself master of colonial thought and feeling. Early in 1776 he published a pamphlet entitled Common Sense, which advocated complete political independence of England. The sledge hammer blows which he struck hastened the Declaration of Independence. Note the energy, the directness, and the employment of the concrete method in the following:

"But Britain is the parent country, say some. Then the more shame upon her conduct. Even brutes do not devour their young, nor savages make war upon their families; wherefore, the assertion, if true, turns to her reproach.... This new world hath been the asylum for the persecuted lovers of civil and religious liberty from every part of Europe. Hither have they fled, not from the tender embraces of the mother, but from the cruelty of the monster; and it is so far true of England, that the same tyranny which drove the first emigrants from home, pursues their descendants still."(7,p.281)

In the later part of 1776 Washington wrote, "If every nerve is not strained to recruit the new army with all possible expedition, I think the game is pretty nearly up." In those gloomy days, sharing the privations of the army, Thomas Paine wrote the first number of an irregularly issued periodical, known as the Crisis, beginning:

"These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it now, deserves the love and thanks of man and woman."

Some have said that the pen of Thomas Paine was worth more to the cause of liberty than twenty thousand men. In the darkest hours he inspired the colonists with hope and enthusiasm. Whenever the times seemed to demand another number of the Crisis, it was forthcoming. Sixteen of these appeared during the progress of the struggle for liberty. He had an almost Shakespearean intuition of what would appeal to the exigencies of each case. After the Americans had triumphed, he went abroad to aid the French, saying, "Where Liberty is not, there is my home." He died in America in 1809. He is unfortunately more remembered for his skeptical Age of Reason than for his splendid services to the cause of liberty.

Thomas Jeferson the third President of the United States, but a literary figure in his own right as well. He wrote much political prose and many letters, which have been gathered into ten large volumes. Ignoring these, he left directions that the words, "Author of the Declaration of American Independence," should immediately follow his name on his monument. No other American prose writer has, in an equal number of words, yet surpassed this Declaration of Independence.

Its influence has encircled the world and modified the opinions of nations as widely separated as the French and the Japanese. Jefferson may have borrowed some of his ideas from Magna Charta and the Petition of Right; he may have incorporated in this Declaration the yearnings that thousands of human souls had already felt, but he voiced those yearnings so well that his utterances have become classic. It has been said that he "poured the soul of the continent" into that Declaration, but he did more than that. He poured into it the soul of all freedom-loving humanity, and he was accepted as the spokesman of the dweller on the Seine as enthusiastically as of the revolutionists in America. Those who have misconstrued the meaning of his famous expression, "All men are created equal" have been met with the adequate reply, "No intelligent man has ever misconstrued it except intentionally." America has no Beowulf celebrating the slaying of land-devastating monsters, but she has in this Declaration a deathless battle song against the monsters that would throttle Liberty. Outside of Holy Writ, what words are more familiar to our ears than these? And he wrote:

> "We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed."(12,p.278)

Every student will find his comprehension of American literature aided by a careful study of this Declaration. This trumpet-tongued declaration of the fact that every man has an equal right with every other man to his own life, liberty, and the pursuit of happiness has served as an ideal to inspire some of the best things in our literature. This ideal has not yet been completely reached, but it is finding expression in every effort for the social and moral improvements of our population. Jefferson went a step beyond the old Puritans in maintaining that happiness is a worthy object of pursuit. Modern altruists are also working on this line, demanding a fuller moral and industrial liberty, and endeavoring to develop a more widespread capacity for happiness.

Alexander Hamelton, because of his wonderful youthful precocity, he reminds us of Jonathan Edwards. In 1774, at the age of seventeen, Hamilton wrote in answer to a Tory who maintained that England had given New York no charter of rights, and that she could not complain that her rights had been taken away:

"The sacred rights of mankind are not to be rummaged for among old parchments or musty records. They are written as with a sunbeam, in the whole volume of human nature, by the hand of the Divinity itself, and can never be erased or obscured by mortal power." (10.p.29.)

A student of American constitutional history says of Hamilton's pamphlets: "They show great maturity, a more remarkable maturity than has ever been exhibited by any other person, at so early an age, in the same department of thought."(10.p.192)After the Americans were victorious in the war, Hamilton suggested that a constitutional convention be called. For seven years this suggestion was not followed, but in 1787 delegates met from various states and framed a federal constitution to be submitted to the states for ratification. Hamilton was one of the leading delegates. After the convention had completed its work, it seemed probable that the states would reject the proposed constitution. To win its acceptance, Hamilton, in collaboration with James Madison and John Jay, wrote the famous Federalist papers. There were eighty-five of these, but Hamilton wrote more than both of his associates together. These papers have been collected into a volume, and to this day they form a standard commentary on American Constitution. This work and Hamilton's eloquence before the New York convention for ratification helped to carry the day for the Constitution and to terminate a period of dissension which was tending toward anarchy.

Benjamin Franklin's Autobiography stands first among works of its kind in American literature. The young person who does not read it misses both profit and entertainment. Some critics have called it "the equal of Robinson Crusoe, one of the few everlasting books in the English language." In this small volume, begun in 1771, Franklin tells us that he was born in Boston in 1706, one of the seventeen children of a poor tallow chandler, that his branch of the Franklin family had lived

for three hundred years or more in the village of Ecton, Northamptonshire, where the head of the family, in Queen Mary's reign, read from an English Bible concealed under a stool, while a child watched for the coming of the officers. He relates how he attended school from the age of eight to ten, when he had to leave to help his father mold and wick candles. His meager schooling was in striking contrast to the Harvard education of Cotton Mather and the Yale training of Jonathan Edwards, who was only three years Franklin's senior. But no man reaches Franklin's fame without an education. His early efforts to secure this are worth giving in his own language:

"From a child I was fond of reading, and all the little money that came into my hands was ever laid out in books. Pleased with the 'Pilgrim's Progress' , my first collection was of John Bunyan's works in separate little volumes.... 'Plutarch's Lives' there was in which I read abundantly, and I still think that time spent to great advantage. There was also a book of De Foe's, called an Essay on Projects , and another of Dr. Mather's, called 'Essays to do Good', which perhaps gave me a turn of thinking that had an influence on some of the principal future events of my life.... Often I sat up in my room reading the greatest part of the night."

Franklin relates how he taught himself to write by reading and reproducing in his own language the papers from Addison's Spectator. Franklin says that the "little ability" in writing, developed through his self-imposed tasks, was a principal means of his advancement in after life.

He learned the printer's trade in Boston, and ran away at the age of seventeen to Philadelphia, where he worked at the same trade. Keith, the proprietary governor, took satanic pleasure in offering to purchase a printing outfit for the eighteen-year-old boy, to make him independent. Keith sent the boy to London to purchase this outfit, assuring him that the proper letters to defray the cost would be sent on the same ship. No such letters were ever written, and the boy found himself without money three thousand miles from home. By working at the printer's trade he supported himself for eighteen months in London. He relates how his companions at the press drank six pints of strong beer a day, while he proved that

the "Water-American," as he was called, was stronger than any of them. The workmen insisted that he should contribute to the general fund for drink. He refused, but so many things happened to his type whenever he left the room that he came to the following conclusion: "Notwithstanding the master's protection, I found myself obliged to comply and pay the money, convinced of the folly of being on ill terms with those one is to live with continually." Such comments on the best ways of dealing with human nature are frequent in the ‘Autobiography’.

At the age of twenty, he returned to Philadelphia, much wiser for his experience. Here he soon had a printing establishment of his own. By remarkable industry he had at the age of forty-two made sufficient money to be able to retire from the active administration of this business. He defined leisure as "time for doing something useful." When he secured this leisure, he used it principally for the benefit of others. For this reason, he could write in his _Autobiography_ at the age of seventy-six: "... were it offered to my choice, I should have no objection to a repetition of the same life from its beginning, only asking the advantages authors have in a second edition, to correct some faults of the first. So I might, besides correcting the faults, change some sinister accidents and events of it for others more favorable. But though this were denied, I should still accept the offer. Since such a repetition is not to be expected, the next thing like living one's life over again seems to be a recollection of that life."

The twenty-first century shows an awakened sense of civic responsibility, and yet it would be difficult to name a man who has done more for his commonwealth than Franklin. He started the first subscription library, organized the first fire department, improved the postal service, helped to pave and clean the streets, invented the Franklin stove, for which he refused to take out a patent, took decided steps toward improving education and founding the University of Pennsylvania, and helped establish a needed public hospital. The ‘Autobiography’ shows his pleasure at being told that there was no such thing as carrying through a public-spirited project unless he was concerned in it. His electrical discoveries, especially his identification of lightning with electricity, gained him world-wide fame.

Harvard and Yale gave him honorary degrees. England made him a Fellow of the Royal Society and awarded him the Copley Medal. The foremost scientists in France gave him enthusiastic praise.

The ‘Autobiography’, ending with 1757, does not tell how he won his fame as a statesman. In 1764 he went to England as colonial agent to protest against the passage of the Stamp Act. All but two and one half of the next twenty years he spent abroad, in England and France. The report of his examination in the English House of Commons, relative to the repeal of the Stamp Act, impressed both Europe and America with his wonderful capacity.

Never before had an American given Europe such an exhibition of knowledge, powers of argument, and shrewdness, tempered with tact and good humor. In 1773 he increased his reputation as a writer and threw more light on English colonial affairs by publishing, in London, Rules for Reducing a Great Empire to a Small One, and An Edict by the King of Prussia.

In 1776, at the age of seventy, he became commissioner to the court of France, where he remained until 1785. Every student of American history knows the part he played there in popularizing the American Revolution, until France aided us with her money and her navy. It is doubtful if any man has ever been more popular away from home than Franklin was in France. The French regarded him as "the personification of the rights of man." They followed him on the streets, gave him almost frantic applause when he appeared in public, put his portrait in nearly every house and on almost every snuff box, and bought a Franklin stove for their houses.He returned to Philadelphia in 1785, revered by his country. He was the only man who had signed four of the most famous documents in American history: the Declaration of Independence, the treaty of alliance with France, the treaty of peace with England at the close of the Revolution, and the Constitution of the United States. He had also become, as he remains today, America's most widely read colonial writer. When he died in 1790, the American Congress and the National Assembly of France went into mourning.

Franklin is best known for his philosophy of the practical and the useful. Jonathan Edwards turned his attention to the next world; Franklin, to this world. The gulf is as vast between these two men as if they had lived on different planets. To the end of his life, Franklin's energies were bent toward improving the conditions of this mundane existence. He advises honesty, not because an eternal spiritual law commands it, but because it is the best policy. He needs to be supplemented by the great spiritual teachers. He must not be despised for this reason, for the great spiritual forces fail when they neglect the material foundations imposed on mortals. Franklin was as necessary as Jonathan Edwards. Franklin knew the importance of those foundation habits, without which higher morality is not possible. He impressed on men the necessity of being regular, temperate, industrious, saving, of curbing desire, and of avoiding vice. The very foundations of character rest on regularity, on good habits so inflexibly formed that it is painful to break them. Franklin's success in laying these foundations was phenomenal. His Poor Richard's Almanac, begun in 1733, was one of his chief agencies in reaching the common people. They read, reread, and acted on such proverbs as the following, which he published in the Almanac from year to year.

"He has changed his one ey'd horse for a blind one" (1733).

"Three may keep a secret, if two of them are dead" (1735).

"Wealth is not his that has it, but his that enjoys it" (1736).

"Fly pleasures and they'll follow you" (1738).

"Have you somewhat to do to-morrow; do it to-day" (1742).

"Tart words make no friends: a spoonful of honey will catch more flies than a gallon of vinegar" (1744).

In 1757 Franklin gathered together what seemed to him the most striking of these proverbs and published them as a preface to the ‘Almanac’ for 1758. This preface, the most widely read of all his writings, has since been known as ‘The Way to Wealth’. It had been translated into nearly all European languages before the end of the nineteenth century. It is still reprinted in whole or part almost every year by savings banks and societies in France and England, as well as in the United

States. "Dost thou love life?" asks Poor Richard in ‘The Way to Wealth’. "Then," he continues, "do not squander time, for that's the stuff life is made of." Franklin modestly disclaimed much originality in the selection of these proverbs, but it is true that he made many of them more definite, incisive, and apt to lodge in the memory. He has influenced, and he still continues to influence, the industry and thrift of untold numbers. In one of our large cities, a branch library, frequented by the humble and unlearned, reports that in one year his ‘Autobiography’ was called for four hundred times, and a life of him, containing many of Poor Richard's sayings, was asked for more than one thousand times.

He is the first American writer to show a keen sense of humor. There may be traces of humor in ‘The Simple Cobbler of Agawam’ and in Cotton Mather, but Franklin has a rich vein. He used this with fine effect when he was colonial agent in England. He determined to make England see herself from the American point of view, and so he published anonymously in a newspaper ‘An Edict of the King of Prussia’. This ‘Edict’ proclaimed that it was a matter of common knowledge that Britain had been settled by Hengist and Horsa and other German colonists, and that, in consequence of this fact, the King of Prussia had the right to regulate the commerce, manufactures, taxes, and laws of the English. Franklin gave in this ‘Edict’ the same reasons and embodied the same restrictions, which seemed so sensible to George III. And the Tories. Franklin was the guest of an English Lord, when a man burst into the room with the newspaper containing the ‘Edict’, saying, "Here's news for ye! Here's the King of Prussia claiming a right to this kingdom!"

In writing English prose, Franklin was fortunate in receiving instruction from Bunyan and Addison. The pleasure of reading Franklin's ‘Autobiography’ is increased by his simple, easy, natural way of relating events. Simplicity, practicality, suggestiveness, common sense, were his leading attributes. His sense of humor kept him from being tiresome and made him realize that the half may be greater than the whole. The two people most useful to the age in which they lived were George Washington and Benjamin Franklin.

The last part of the eighteenth century showed a revolt against the classicists.

Victory came to the new romantic school, which included authors like Wordsworth, Coleridge, Shelley, and Keats. The terms "romantic" and "imaginative" were at first in great measure synonymous. The romanticists maintained that a reality of the imagination might be as satisfying and as important as a reality of the prosaic reason, since the human mind had the power of imagining as well as of thinking.

The term "Gothic" was first applied to fiction by Horace Walpole , who gave to his famous romance the title of “The Castle of Otranto”: A Gothic Romance . "Gothic" is here used in the same sense as "romantic." Gothic architecture seemed highly imaginative and overwrought in comparison with the severe classic order. In attempting to avoid the old classic monotony, the Gothic school of fiction was soon noted for its lavish use of the unusual, the mysterious, and the terrible. Improbability, or the necessity for calling in the supernatural to untie some knot, did not seriously disturb this school. The standard definition of "Gothic" in fiction soon came to include an element of strangeness added to terror. When the taste for the extreme Gothic declined, there ensued a period of modified romanticism, which demanded the unusual and occasionally the impossible. This influence persisted in the fiction of the greatest writers, until the coming of the realistic school. We are now better prepared to understand the work of Charles Brockden Brown, the first great American writer of romance, and to pass from him to Cooper, Hawthorne, and Poe.

The majority of the early novels, in aiming to teach some lesson, show the influence of Samuel Richardson, the father of English fiction. This didactic spirit appears in sober statement of the most self-evident truths. "Death, my dear Maria, is a serious event," says the heroine of one of these novels. Another characteristic is tepid or exaggerated sentimentality. The heroine of The Power of Sympathy dies of a broken heart "in a lingering graceful manner."

At least twenty-two American novels had been published between 1789 and the appearance of Charles Brockden Brown's _Wieland_ 1798. Only an antiquary need linger over these. We must next study the causes that led to a pronounced change

in fiction.

The next step in fiction will show a breaking away from the classic or didactic school of Samuel Richardson and a turning toward the new Gothic or romantic school. To understand these terms, we must know something of the English influences that led to this change.

For the first two thirds of the eighteenth century, English literature shows the dominating influence of the classic school. Alexander Pope (1688-1744) in poetry and Samuel Johnson (1709-1784) in prose were the most influential of this school. They are called classicists because they looked to the old classic authors for their guiding rules. Horace, more than any other classic writer, set the standard for poetry. Pope and his followers cared more for the excellence of form than for the worth of the thought. Their keynote was:

"True Wit is Nature to advantage dress'd,
What oft was thought, but ne'er so well expressed."(17,p.197)

In poetry the favorite form was a couplet, that is, two lines which rhymed and usually made complete sense. This was aptly termed "rocking horse meter." The prose writers loved the balanced antithetical sentences used by Dr. Johnson in his comparison of Pope and Dryden:

"If the flights of Dryden, therefore, are higher, Pope continues longer on the wing.... Dryden is read with frequent astonishment and Pope with perpetual delight."

Such overemphasis placed on mere form tended to draw the attention of the writer away from the matter. The American poetry of this period suffered more than the prose from this formal influence.

Since the motto of the classicists was polished regularity, they avoided the romantic, irregular, and improbable, and condemned the _Arabian Nights_, _A Midsummer Night's Dream_, _The Tempest_, and other "monstrous irregularities of Shakespeare." This school loved to teach and to point out shortcomings, hence the terms "didactic" and "satiric" are often applied to

If we define poetry as the heart of man expressed in beautiful language, we

shall not say that Americans have no national poetry. True, America has produced no Shakespeare and no Milton, but they have an inheritance in all English literature; and many poets in America have followed in the footsteps of their literary British forefathers.

Puritan life was severe. It was warfare, and manual labor of a most exhausting type, and loneliness, and devotion to a strict sense of duty. It was a life in which pleasure was given the least place and duty the greatest. American Puritan ancestors thought music and poetry dangerous, if not actually sinful, because they made men think of this world rather than of heaven. When Anne Bradstreet wrote our first known American poems, she was expressing English thought; "The tenth muse" was not animated by the life around her, but was living in a dream of the land she had left behind; her poems are faint echoes of the poetry of England. After time had identified her with life in the new world, she wrote "Contemplations," in which her English nightingales are changed to crickets and her English gilli-flowers to American blackberry vines. The truly representative poetry of colonial times is Michael Wigglesworth's "Day of Doom. This is the real heart of the Puritan, his conscience, in imperfect rhyme. It fulfills the first part of our definition, but shows by its lack of beautiful style that both elements are necessary to produce real poetry.

Philip Freneau was the first American who sought to express his life in poetry. The test of beauty of language again excludes from real poetry some of his expressions and leaves us a few beautiful lyrics, such as "The Wild Honeysuckle," in which the poet sings his love of American nature. With them American poetry may be said to begin.

Chapter II

Philip Freneau - "Poet of the American Revolution"

Known as “the Poet of the Revolution,” Freneau is considered one of the most important of the early American poets. His work exhibits elements of both neoclassicism and pre-Romanticism, but because much of its subject matter is so narrowly topical, its chief appeal is as a historical record of the politics of the American Revolution and the early days of the republic. After the war, Freneau served as editor of the democratic newspaper the National Gazette, producing essays and poems that were admired by some and reviled by others as two distinct factions struggled to control the direction of the country's new government.

Freneau's first published piece was the graduation poem he and Hugh Henry Brackenridge wrote together, A Poem, on the Rising Glory of America. Reflecting the idealism of its young authors, the poem praised America as a land where freedom, liberty, and equality would create an atmosphere in which the arts and sciences would flourish. In 1772, while completing postgraduate work at Princeton, Freneau published a collection of poems, The American Village, whose title piece was a response to Oliver Goldsmith's “The Deserted Village.” In 1775, while living in New York, Freneau published a series of poems satirizing the British, among them “General Gage's Soliloquy,” “General Gage's Confession,” and A Voyage to Boston. Freneau's 1776 visit to Santa Cruz resulted in one of his most famous poems, “The Beauties of Santa Cruz,” written in 1777 but not published until 1779. A romantic tribute to natural beauty, the poem represented a departure from the political satire he had been producing in New York.

Freneau's poem The British Prison-Ship, based on his capture by the British while serving on the crew of the brig Aurora, marked a turning point in the poet's life and career. His opposition to the British hardened into hatred, and the romantic idealism of his youth gave way to disillusionment and realism in his writing. Immediately after the war, in 1784 and 1785, Freneau produced several poems in an intensely personal style that many critics consider his masterpieces, among

them “The Hurricane,” “The Vernal Ague,” “The Wild Honey Suckle,” and “The Indian Burying-Ground.” By 1786 Freneau had become known as the “Poet of the Revolution” and published The Poems of Philip Freneau, new and reprinted selections dealing with American themes and concerns. Two years later he produced The Miscellaneous Works of Philip Freneau, which include a number of his essays as well as poetry.

As editor of the National Gazette, Freneau turned his attention to criticizing the government of Washington and Adams: he opposed England's political and cultural dominance of America, he advocated friendship with France, and he railed against Alexander Hamilton and what he considered the monarchical leanings of the Federalists. Freneau's other prose writings include numerous essays for the Freeman's Journal and other periodicals, many written under the pseudonyms Robert Slender and Hezekiah Salem.

Freneau's reputation as the “Poet of the Revolution” proved a mixed blessing. His poems and essays were considered of interest only as long as their subject matter remained in the national spotlight, and his work was quickly forgotten once independence was won and the struggle to establish a new government was resolved. In terms of style, scholars often position Freneau's poetry at the point of transition between neoclassicism and Romanticism, with some claiming that its chief value lies in its similarity to the work of later Romantic poets. Several critics have suggested, for instance, that Freneau's poetry about the sea anticipates the work of George Gordon, Lord Byron, and Herman Melville, while his poem “The House of Night” anticipates the writings of Edgar Allan Poe. Gilbert L. Gigliotti insists, however, that critical assessments of such poems as “The Hurricane” as pre-Romantic and, therefore, superior to Freneau's other works, miss the fact that the poem reflects a very old classical tradition, the “ship of state” poem. Other critics, such as Joseph Harrington, have suggested that Freneau's work was outdated even during his lifetime because it was political rather than personal. Harrington quotes William Cullen Bryant, writing as early as 1818, claiming that Freneau was “a writer in verse of inferior note … whose pen seems to have been

chiefly employed on political subjects."

One of Freneau's most political poems, The British Prison Ship, has drawn a great deal of critical attention. Richard C. Vitzthum considers the events that inspired the poem a turning point in Freneau's life and career. According to Vitzthum, not only did Freneau's political philosophy change considerably—he went from a rather passive observer of the American Revolution to a rabid supporter of it—but his personal view of the world was also altered. The optimism and idealism that characterized his early work was replaced by disillusionment, even bitterness. Mary Weatherspoon Bowden (see further reading) has studied the many revisions of the poem between 1780 and 1809 and has called into question not only the critical consensus regarding the poem's meaning, but also the factual basis of the events that inspired the poem. Bowden has also commented on Freneau's prose writings, claiming that "too many of his essays are unfocused because they lack a singleness of purpose. This fault is, perhaps, one of enthusiasm—Freneau wants to comment on too many things in each essay."

Freneau's most controversial writing was produced during his association with the National Gazette. Many of his political opponents criticized him for engaging in partisan politics while employed by the government as a State Department translator. The rival newspaper called Freneau "a spaniel" and "a fawning parasite," but Samuel E. Forman, writing in 1902, insisted that Freneau and his newspaper did not deserve this "unsavory reputation." According to Forman, "the fear and hatred that [National Gazette] won for itself arose from the ability with which it was edited. It was supported by the best talent of the age," including Brackenridge, Madison, and Jefferson, who believed that Freneau's newspaper had prevented America from drifting toward monarchy in the early days of nationhood. One of Freneau's major concerns was the British cultural dominance over America, and he is considered the first American poet to reverse, even in a small way, this trend in literature. Jane Donahue Eberwein asserts that Sir Walter Scott borrowed a line of Freneau's for his 1808 poem "Marmion." Despite this small victory, Eberwein claims that Freneau's best work was ignored, while his lighter verse

proved popular with his readers. According to Eberwein, his unsophisticated audience encouraged Freneau's often “bombastic rhetoric, repetition, overstrained humor, and formless doggerel”; but Freneau “managed to find his own voice at times” and wrote “some of the finest, most timeless poems in American literature.”

Philip Morin Freneau (spelled Phillip Frenau in Oxford's Poetry of Slavery Anthology 2003) was a notable American poet, nationalist, polemicist, sea captain and newspaper editor sometimes called the "Poet of the American Revolution".

Freneau was born in New York City, the oldest of the five children of Huguenot wine merchant Pierre Fresneau and his Scottish wife. Philip was raised in Monmouth County, New Jersey where he studied under William Tennent, Jr.. His father died in 1767, and he entered the College of New Jersey, now Princeton University, as a sophomore in 1768 to study for the ministry.

Freneau's close friend at Princeton was James Madison, a relationship that would later contribute to his establishment as the editor of the National Gazette. He graduated in 1771, having written the poetical History of the Prophet Jonah, and, with Hugh Henry Brackenridge, the prose satire Father Bombo's Pilgrimage to Mecca.

Following his graduation from Princeton, Freneau tried his hand at teaching, but quickly gave it up. He also pursued a further study of theology, but gave this up as well after about two years. As the Revolutionary War approached in 1775, Freneau wrote a number of anti-British pieces. However, by 1776, Freneau left America for the West Indies, where he would spend time writing about the beauty of nature. In 1778, Freneau returned to America, and rejoined the patriotic cause. Freneau eventually became a crew member on a revolutionary privateer, and was captured in this capacity. He was held on a British prison ship for about six weeks. This unpleasant experience (in which he almost died), detailed in his work, "The British Prison Ship" would precipitate many more patriotic and anti-British writings throughout the revolution and after. For this, he was named "The Poet of the American Revolution".

In 1790 Freneau married, and became an assistant editor of the New York

Daily Advertiser. Soon after, Madison and Thomas Jefferson worked to get Freneau to move to Philadelphia in order to edit a partisan newspaper that would counter the Federalist newspaper The Gazette of the United States. Jefferson, then head of the State Department, offered Freneau a position in Philadelphia as a State Department translator. Freneau accepted this undemanding position, which left free time to head the Democratic-Republican newspaper Jefferson and Madison envisioned.

This partisan newspaper, The National Gazette, provided a vehicle for Jefferson, Madison, and others to promote criticism of the rival Federalists. The Gazette took particular aim at the policies promoted by Alexander Hamilton, and like other papers of the day, would not hesitate to shade into personal attacks. Owing to The Gazette's frequent attacks on his administration, President George Washington took a particular dislike to Freneau.He later retired to a more rural life and wrote a mix of political and nature works.Freneau is buried in the Philip Morin Freneau Cemetery on Poet's Drive in Matawan, New Jersey. His wife and mother are also buried here. He died at 80 years old, frozen to death when trying to get back home.

The non-political works of Freneau are a combination of neoclassicism and romanticism. His poem "The House of Night" makes its mark as one of the first romantic poems written and published in America. The gothic elements and dark imagery are later seen in poetry by Edgar Allan Poe, who is well known for his gothic works of literature. Freneau's nature poem, "The Wild Honey Suckle" (1786), is considered an early seed to the later Transcendentalist movement taken up by William Cullen Bryant, Ralph Waldo Emerson, and Henry David Thoreau. Romantic primitivism is also anticipated by his poems "The Indian Burying Ground," and "Noble Savage."Although he is not as well known as Ralph Waldo Emerson or James Fenimore Cooper, Freneau introduced many of the themes and images in his literature that later authors are famous for. Philip [Morin] Freneau fulfilled the dream of his wine merchant father, Pierre Freneau (old spelling) when he entered the Class of 1771 to prepare for the ministry. Well versed in the classics

in Monmouth County under the tutelage of William Tennent, Philip entered Princeton as a sophomore in 1768, but the joy of the occasion was marred by his father's financial losses and death the year before. In spite of financial hardships, Philip's Scottish mother believed that her oldest of five children would graduate and join the clergy. Though he was a serious student of theology and a stern moralist all his life, Freneau found his true calling in literature. As his roommate and close friend James Madison recognized early, Freneau's wit and verbal skills would make him a powerful wielder of the pen and a formidable adversary on the battlefields of print. Freneau soon became the unrivaled "poet of the Revolution" and is still widely regarded as the "Father of American Literature".

Although Freneau had produced several accomplished private poems before college, it was the intense experience of pre-Revolutionary-War Princeton that turned the poet's interest to public writing. Political concerns led Madison, Freneau, and their friends Hugh Henry Brackenridge and William Bradford, Jr., to revive the defunct Plain Dealing Club as the American Whig Society. Their verbal skirmishes with the conservative Cliosophic Society provided ample opportunities for sharpening Freneau's skills in prose and poetic satire. Charged with literary and political enthusiasm, Freneau and Brackenridge collaborated on a rollicking, picturesque narrative, Father Bombo's Pilgrimage to Mecca in Arabia, which presents comic glimpses of life in eighteenth-century America. This piece, recently acquired by Princeton and published by the University Library (1975), may well be the first work of prose fiction written in America.

During their senior year Freneau and Brackenridge labored long on another joint project to which Freneau contributed the greater share. Their composition was a patriotic poem of epic design, "The Rising Glory of America", a prophecy of a time when a united nation should rule the vast continent from the Atlantic to the Pacific. At the commencement exercises of September 1771, Brackenridge read this poem to a "vast concourse of the politest company", gathered at Nassau Hall. The poem articulated the vision and fervor of a young revolutionary generation.

Freneau's life after Princeton was one of change and conflict. He tried teaching

and hated it. He spent two more years studying theology, but gave it up. He felt a deep obligation to perform public service, and his satires against the British in 1775 were written out of fervent patriotism. At the same time he distrusted politics and had a personal yearning to escape social turmoil and war. The romantic private poet within him struggled against his public role. Thus, paradoxically, in 1776 the "poet of the revolution" set sail for the West Indies where he spent two years writing of the beauties of nature and learning navigation. Suddenly in 1778, he returned to New Jersey and joined the militia and sailed the Atlantic as a ship captain. After suffering for six weeks on a British prison ship, he poured his bitterness into his political writing and into much of his voluminous poetry of the early 1780s.

By 1790, at the age of thirty-eight, with two collections of poetry in print and a reputation as a fiery propagandist and skillful sea captain, Freneau decided to settle down. He married Eleanor Forman and tried to withdraw to a quiet job as an assistant editor in New York. But politics called again. His friends Madison and Jefferson persuaded him to set up his own newspaper in Philadelphia to counter the powerful Hamiltonian paper of John Fenno. Freneau's National Gazette upheld Jefferson's "Republican" principles and even condemned Washington's foreign policy. Jefferson later praised Freneau for having "saved our Constitution which was galloping fast into monarchy", while Washington grumbled of "that rascal Freneau" -- an epithet that became the title of Lewis Leary's authoritative biography (1949).

After another decade of feverish public action, Freneau withdrew again in 1801, when Jefferson was elected president. He retired to his farm and returned occasionally to the sea. During his last thirty years, he worked on his poems, wrote essays attacking the greed and selfishness of corrupt politicians, and sold pieces of his lands to produce a small income. He discovered that he had given his best years of literary productivity to his country, for it had been in the few stolen moments of the hectic 1780's that he found the inspiration for his best poems, such as "The Indian Burying Ground" and "The Wild Honey-Suckle", a beautiful lyric which

established him as an important American precursor of the Romantics.

Most students of Freneau's life and writing agree that he could have produced much more poetry of high literary merit had he not expended so much energy and talent for his country's political goals. In a way, though, he had fulfilled his father's hopes for him, for he had devoted his life to public service as a guardian of the morals of his society and as a spokesman for the needs of its people.

The most memorable American poet of the period was Philip Freneau, whose first well-known poems, Revolutionary War satires, served as effective propaganda; later he turned to various aspects of the American scene. Although he wrote much in the stilted manner of the Neoclassicists, such poems as The Indian Burying Ground, The Wild Honey Suckle,..He was one of the most discussed poets of the late eighteenth century. On one hand he was celebrated as the "Poet of the American Revolution" or the "Father of American Poetry" , a journalist of influence, a patriot and skilful writer, on the other hand he was forgotten for a long time. How did Philip Freneau see himself? What were his targets and how did he try to reach them? This paper examines Freneau's look on his role as an author on his poetry and plans. What kind of influences affected or promoted his career? Regarding his own poems "To an Author", "The City Poet" and "To a New England Poet" his description of an author's life – and therefore his life – will become apparent. Furthermore, a closer look on his contemporaries, the Connecticut Wits, especially Dwight, Barlow and Bryant will display how independent and original Freneau's writing was, and what kind of relationships he had towards these American authors. At the same time his relationship towards British poets is interesting: He thought he rejected most of their writing; but was he really not influenced by them at all? Could it be that he sometimes even copied parts of their work? After having a short look on other inter textual influences like Greek mythology, verses from the Bible and Classic forms this paper will look retrospective on his life and his attitude towards himself. Did Freneau manage to reach his goals or did he lose sight of it? Like Dwight he composed a Biblical epic, like the Connecticut Wits he could not find an own style, a free verse, an American

poetry, like Bradstreet he used common images and topics. Somewhere in between the “Father of American Poetry” the “Poet of the American Revolution” or the “Rascal”, “who failed in almost everything he attempted”, Philip Freneau is to be found. “Freneau wrote some of the finest, most timeless poems in American literature. He accomplished less than he had hoped but more than he ever realized”. Unfortunately, he was never satisfied with himself.

Unfortunately, huge explanations of Freneau himself, how he sees himself as a writer do not exist. Moreover, biographers have had to infer Freneau’s thoughts, feelings, and activities during long periods almost solely from his published writing and consider him „historically rather than aesthetically important“ . To Freneau it was important “to instruct his readers in democratic, humanitarian attitudes”. For he was raised on a farm in Monmouth with a view over the sea, he developed a lifelong affection for rural life and for the ocean.

The 17th century, time of the Puritans in America, was, according to Pearce, a time that had the dogma, not to have a dogma. Nevertheless, Pearce states, there had to be “a dogma, a democratic dogma for democratic readers. Philip Freneau agreed on that. He, as a euphoric revolutionist, “hoped to create a poetry informed by such a dogma. To him, this intention seemed easy and logical: He thought of writing about things as he saw them. The eighteenth century and its theory of the “Fancy” supported Freneau’s idea. “Fancy” meant fantasy and creativity, talent and romantic poetry and was mainly influenced by the poet’s idea “to transform the world he knows into the better one which all men should, and inevitably would, come to know . Believing in this “Fancy”, Freneau wrote poems like “The Beauties of Santa Cruz” on an exotic island; “The Wild Honeysuckle” which contains natural romanticism; or “The Indian Burying Ground”, a poem that glorifies the rites and traditions of the natural people, the American Indians. These poems, that all showed parts of his utopian America, regarding his favorite topics “death”, “nature”, foreign places and “nature’s children are the sort that he wanted most to write. Unfortunately, these poems are said to be powerless, for Freneau was “at once too much an improviser and too much a traditionalist.

Although his predecessors, the Puritans, as well as Timothy Dwight and his fellows, the Connecticut Wits, still merely rhymed for the reason of utility, for mnemotechnics and learning, Freneau believed that art should be valued even if it were not utilitarian. He was a patriot, but he enjoyed the advantages of other lands. He was a man who prided himself on his occupation as sea captain, but he also wrote of the beauties of a rural retreat. He often altered his style and philosophy as he encountered new styles and new philosophies, but his values changed little from those of his college years. Freneau often hoped to bring literary poetry forward. Therefore, for example, he contributed to The Time-Piece, a journal, which was intended to be "purely literary . . . but rapidly grew political". His lovely images, mild exoticism and skilful language were not seen during the Revolution, so he turned his writing towards political, revolutionary writing, trying to find an audience. Later, he came back to fanciful poetry in order to develop a religion of nature appropriate to the needs of democratic America.

In contrast to the unsuccessful romantic poetry, his politic poetry was immediately successful. "The Rising Glory of America" for example, a poem he wrote, shortly after college with his fellow student Brackenridge also creates the images of a utopian, paradisiacal America, freed from quarrels, problems and anti-democratic European shackles. His anti-British attitude grew, and more and more he believed in the opportunities that America, which was the country of a new chance, could give him and those who started a living there. Moreover, Freneau developed the idea to increase his reputation, his influence and importance via writing poetry. In the time of the Revolution he thought it necessary to defend his new world and fight the attacks of aggressors with his pen. At the same time he tried to erect a monument for those who saved America. This political way of writing was his calling for the outer circumstances made him "The Poet of the American Revolution".

Originally, Freneau would have preferred to stick to his concept of romantic Fancy, but for he felt urged to contribute to the Revolution he gave himself over wholly to being the public's poet-journalist.

The great prose representatives of the first half of the eighteenth century, Swift, Addison, Steele, and Defoe, had passed away before the middle of the century. The creators of the novel, Samuel Richardson and Henry Fielding, had done their best work by 1750.

The prose writers of the last half of the century were Oliver Goldsmith, who published the 'Vicar of Wakefield' in 1766; Edgar Gribbon, who wrote 'The History of the Decline and Fall of the Roman Empire'; Edmund Burke, best known to-day for his 'Speech on Conciliation with America'; and Samuel Johnson, whose 'Lives of the Poets' is the best specimen of eighteenth-century classical criticism.

The most noteworthy achievement of the century was the victory of romanticism over classicism. Pope's polished satiric and didactic verse, neglecting the primrose by the river's brim, lacking deep feeling, high ideals, and heaven-climbing imagination, had long been the model that inspired cold intellectual poetry. In the latter part of the century, romantic feeling and imagination won their battle and came into their own heritage in literature. Robert Burns wrote poetry that touched the heart. A classicist like Dr. Johnson preferred the town to the most beautiful country scenes, but another writer Willian Cooper says:"God made the country, and man made the town."

The American poets of this age save Freneau in a few short lyrics, felt but little of this great impulse.

Philip Morin Freneau was one America's most important writers. Especially in the Period of the American Revolution he became famous as a teacher, secretary, seaman, master of a merchant ship, clerk at a post office, as a satirist, journalist, poet, editor of "Freeman's Journal" and the "National Gazette" and as a translator for Thomas Jefferson.

Two themes that influenced his writings were his interest in nature and the relationship between men and nature as well as the American Revolution. The question which this paper shall discuss is whether his two poems "The Wild Honey Suckle" and "To a New England Poet" are characteristic for his writings and whether they have anything in common. The interest in nature becomes obvious,

regarding the first poem. The attitude towards the English and his countrymen is expressed in the second one. In this paper I will at first analyze the two poems. I will summarize their content, as well as take a look at their structural and formal peculiarities. Then I will pay attention to the imagery and the stylistic devices that are used to transmit a certain atmosphere. Moreover, I will outline how the flower in "The Wild Honey Suckle" is described. In a manner analogous to that I will also focus on the description of America and England in "To a New England Poet."

Finally, we'll try to answer the question whether the two poems are representative for other poems of Philip Freneau and whether Freneau can be called the "Poet of the American Revolution," since he mainly concentrated on that topic, or whether this is not enough to show the variety of themes he dealt with. Fortunately, there are interesting works written about the poems of Philip Freneau as those of Lewis Leary, his biographer, Mary Weatherspoon Bowden, Jacob Axelrad, Nelson F. Adkins, Harry Hayden Clark or Richard C. Vitzthum. An interesting question is why there are so many different opinions on Philip Freneau's works. Is it true that "Philip Freneau failed in almost everything he attempted" (Leary The Rascal Freneau ix)?

In "The Wild Honey Suckle" Philip Freneau addresses a flower, writing to it, how beautiful it is. He wishes that it should not be damaged. He appreciates the skilfully planted wild honey suckle and its harmonic place within nature. Freneau also expresses his worries about the flower and compares it to those in paradise. He is aware of the flower's fading and the short time that lies between growing and dying.

Structure and Form

The poem is divided into four stanzas. Each stanza consists of four lines, which are composed in cross rhymes. Then, after an insertion, comes a rhyming couplet. The first four lines of each stanza describe the flower and address it. The last two lines show the fate of that flower. The rhythm is regular and iambic with four stressed syllables in each line. All cadences are male, except for those in the rhyming

couplets of stanza three and four, which are female. The regularity of structure and form make the poem well-readable.

Imagery

Philip Freneau employs a language full of imagery. Especially personifications constitute a main part of “The Wild Honey Suckle”(15,p.143). Moreover, the flower itself is personified. The narrator talks to the flower as if it were a human being. He expresses that the “little branches greet” (line 4), hopes that there will be no “tear” (line 6) of the flower and advices it to “shun the vulgar eye” (line 8). The “roving foot” and the “busy hand” (line 5) are metaphors of the destruction of nature by men. Nature itself is personified as “Nature’s self” (line 7) which arrayed the flowers “and planted here the guardian shade and sent soft waters murmuring by” (line 9f). The waters are personified as well, being smooth and producing sounds like silent talking.

Philip Freneau could be called the first poet of the United States of America. At the College of New Jersey, in Princeton, he and his roommate, James Madison, wrote a commencement ode that changed in successive drafts from royalist to revolutionary. Freneau fought in the Revolution and wrote as a journalist and an editorial supporter of Thomas Jefferson. It is striking that the best-known poem by this Enlightenment, revolutionary figure is a Romantic work that entails a ghost from the past.

Freneau's poem "The Indian Burying Ground" meditates on the notion that Indians were buried in a seated position, and imagines a successful return from death to lost scenes. As in Lincoln's poem, conventional elegy yields to something uncanny.

The posture that we give the dead
Points out the soul's eternal sleep.
Not so the ancients of these lands --

The Indian, when from his life released,
Again is seated with his friends,
And shares again the joyous feast.

His imaged birds, and painted bowl,
And venison, for a journey dressed,
Bespeak the nature of the soul,
Activity, that knows no rest.

His bow, for action ready bent,
And arrows, with a head of stone,
Can only mean that life is spent,
And not the old ideas gone. (15,166)

The compact phrase "Activity, that knows no rest" is in its own way as anti-elegiac and unsentimental as the realistic phrases in Lincoln's poem. Then Freneau turns to "beneath whose far-projecting shade.... The children of the forest played!" His landscape, of course, contains trees that might have been seen by Indian children who never saw a European. A sense of fearful guilt toward the displaced people leads Freneau to a striking, memorable vision.

There oft a restless Indian queen
(Pale Sheba, with her braided hair)
And many a barbarous form is seen
To chide the man that lingers there.

By midnight moons, o'er moistening dews,
In habit for the chase arrayed,
The hunter still the deer pursues,
The hunter and the deer, a shade!

The dignity and spookiness of this picture are appealing.

Freneau's final stanza, in a key related to Lincoln's poem, makes explicit the issue of reason and delusion.

And long shall timorous fancy see
    The painted chief, and pointed spear,
And Reason's self shall bow the knee
    To shadows and delusions here. (15,p.211)

Also as in Lincoln, the connection with the landscape is at once eerily overwhelming and as fragile as the Reason that bends its knee to Freneau's shade "In habit for the chase arrayed" -- Reason that for Lincoln was "dead and gone" in the plaintive, insane dirge that he eagerly "drinks" in memory. Reason's hold on the landscape is tenuous and haunted.

In relation to the displaced culture, Freneau and his reader are like the Portuguese invaders in Elizabeth Bishop's poem "Brazil, January 1, 1502."

    ... the Christians, hard as nails,
tiny as nails, and glinting,
in creaking armor, came and found it all,
not unfamiliar:
no lovers' walks, no bowers,
no cherries to be picked, no lute music,
but corresponding, nevertheless,
to an old dream of wealth and luxury
already out of style when they left home --
wealth, plus a brand-new pleasure.
Directly after Mass, humming perhaps(17,p.266)

each out to catch an Indian for himself --The march of empire, colonization, and obliteration has made the raped and dispossessed people simultaneously haunting and unattainable, a violent emblem of the past as unrecoverable yet operative, and

vaguely shaming.

Chapter III

Artistic analysis of Philip Freneau's poems

Philip Freneau was known as "the poet of the American Revolution" because of the many ballads and satires he wrote during this period. His verse, prose and partisan essays appeared in numerous periodicals, and several volumes of his works were published over a half-century. All the while...in romanticizing the wonders of nature in his writings...he searched for an American idiom in verse.

After visiting an Indian burial ground, Freneau wrote the following poem, considered to be one of the first to idealize the Indian. "The Indian Burying Ground" was first published in the American Museum, November, 1787.

In spite of all the learned have said,
I still my old opinion keep;
The posture that we give the dead,
Points out the soul's eternal sleep.

Not so the ancients of these lands--
The Indian, when from life released,
Again is seated with his friends,
And shares again the joyous feast.(15,p.222)

This chapter introduces and discusses the work of early American writer, Philip Freneau. It also discusses several of his poems, including, "The Wild Honey Suckle" and "The Indian Burying Ground."

"Freneau work almost seemed to come from two different men. One is the patriot, who passionately believed in freedom, and shared his views with the world. The other is the quiet, contemplative man, who wrote of the natural world, and tried to bring together his differing views on religion, politics, and life. He was

certainly a forward thinking man, and if he struggled between religious and Deist beliefs, he let his poetry discuss his differences, and his political views express the rest of his feelings."

Although Freneau had produced several accomplished private poems before college, it was the intense experience of pre-Revolutionary-War Princeton that turned the poet's interest to public writing. Political concerns led Madison, Freneau, and their friends Hugh Henry Brackenridge and William Bradford, Jr., to revive the defunct Plain Dealing Club as the American Whig Society. Their verbal skirmishes with the conservative Cliosophic Society provided ample opportunities for sharpening Freneau's skills in prose and poetic satire. Charged with literary and political enthusiasm, Freneau and Brackenridge collaborated on a rollicking, picturesque narrative, Father Bombo's Pilgrimage to Mecca in Arabia, which presents comic glimpses of life in eighteenth-century America. This piece, recently acquired by Princeton and published by the University Library (1975), may well be the first work of prose fiction written in America.

During their senior year Freneau and Brackenridge labored long on another joint project to which Freneau contributed the greater share. Their composition was a patriotic poem of epic design, "The Rising Glory of America", a prophecy of a time when a united nation should rule the vast continent from the Atlantic to the Pacific. At the commencement exercises of September 1771, Brackenridge read this poem to a "vast concourse of the politest company", gathered at Nassau Hall. The poem articulated the vision and fervor of a young revolutionary generation.

Freneau's life after Princeton was one of change and conflict. He tried teaching and hated it. He spent two more years studying theology, but gave it up. He felt a deep obligation to perform public service, and his satires against the British in 1775 were written out of fervent patriotism. At the same time he distrusted politics and had a personal yearning to escape social turmoil and war. The romantic private poet within him struggled against his public role. Thus, paradoxically, in 1776 the "poet of the revolution" set sail for the West Indies where he spent two years writing of the beauties of nature and learning navigation. Suddenly in 1778, he

returned to New Jersey and joined the militia and sailed the Atlantic as a ship captain. After suffering for six weeks on a British prison ship, he poured his bitterness into his political writing and into much of his voluminous poetry of the early 1780s.

By 1790, at the age of thirty-eight, with two collections of poetry in print and a reputation as a fiery propagandist and skillful sea captain, Freneau decided to settle down. He married Eleanor Forman and tried to withdraw to a quiet job as an assistant editor in New York. But politics called again. His friends Madison and Jefferson persuaded him to set up his own newspaper in Philadelphia to counter the powerful Hamiltonian paper of John Fenno. Freneau's National Gazette upheld Jefferson's "Republican" principles and even condemned Washington's foreign policy. Jefferson later praised Freneau for having "saved our Constitution which was galloping fast into monarchy", while Washington grumbled of "that rascal Freneau" -- an epithet that became the title of Lewis Leary's authoritative biography (1949).

After another decade of feverish public action, Freneau withdrew again in 1801, when Jefferson was elected president. He retired to his farm and returned occasionally to the sea. During his last thirty years, he worked on his poems, wrote essays attacking the greed and selfishness of corrupt politicians, and sold pieces of his lands to produce a small income. He discovered that he had given his best years of literary productivity to his country, for it had been in the few stolen moments of the hectic 1780's that he found the inspiration for his best poems, such as "The Indian Burying Ground" and "The Wild Honey-Suckle", a beautiful lyric which established him as an important American precursor of the Romantics.

Most students of Freneau's life and writing agree that he could have produced much more poetry of high literary merit had he not expended so much energy and talent for his country's political goals. In a way, though, he had fulfilled his father's hopes for him, for he had devoted his life to public service as a guardian of the morals of his society and as a spokesman for the needs of its people.

In the year 1780 a vessel of which he was the owner, called the Aurora,

was taken by the British. Freneau was on board, though he was not the captain of the ship. The British man-of-war, Iris, made the Aurora her prize, after a fight in which the sailing master and many of the crew were killed. This was in May, 1780. The survivors were brought to New York, and confined on board the prison ship, Scorpion. Freneau has left a poem describing the horrors of his captivity in very strong language, and it is easy to conceive that his suffering must have been intense to have aroused such bitter feelings. We give a part of his poem, as it contains the best description of the indignities inflicted upon the prisoners, and their mental and physical sufferings that we have found in any work on the subject.

Conveyed to York we found, at length, too late,
That Death was better than the prisoner's fate
There doomed to famine, shackles, and despair,
Condemned to breathe a foul, infected air,
In sickly hulks, devoted while we lay,--
Successive funerals gloomed each dismal day

The various horrors of these hulks to tell--
These prison ships where Pain and Penance dwell,
Where Death in ten-fold vengeance holds his reign,
And injured ghosts, yet unavenged, complain:
This be my task--ungenerous Britons, you
Conspire to murder whom you can't subdue(15,p.294)

This poem was written in 1780, the year that Freneau was captured. He was on board the Scorpion and Hunter about two months, and was then exchanged. We fear that he has not in the least exaggerated the horrors of his situation. In fact there seem to have been many bloody pages torn from the book of history, that can never be perused. Many dark deeds were done in these foul prisons, of which we can only give hints, and the details of many crimes committed against the helpless

prisoners are left to our imaginations. But enough and more than enough is known to make us fear that inhumanity, a species of cruelty unknown to the lower animals, is really one of the most prominent characteristics of men. History is a long and bloody record of battles, massacres, torture chambers; greed and violence; bigotry and sin. The root of all crimes is selfishness. What we call inhumanity is we fear not inhuman, but human nature unrestrained. It is true that some progress is made, and it is no longer the custom to kill all captives, at least not in civilized countries. But war will always be "_horrida bella_," chiefly because war means license, when the unrestrained, wolfish passions of man get for the time the upper hand. Our task, however, is not that of a moralist, but of a narrator of facts, from which all who read can draw the obvious moral for them.

The Wild Honey Suckle:

Stanza 1: The first stanza of the poem treats the advantages as well as the disadvantages of the flower's modest retirement---it is designed with beauty and well protected in solitude; whereas its beauty might be admired by few.

Stanza 2: The second stanza suggests that the honey suckle bears a special relationship with nature which has advised it to keep away from the "vulgar eye"; Nature has designed it in white---a color of simplicity and purity, and, it has sent the soft waters flowing gently by. However, in spite of all the nature's kindness, the flower cannot escape its doom. The best time of its life is fading, for death is waiting.

Stanza 3: The third stanza reveals the indifference of nature---the "unpitying frosts" are as much a part of nature as the "soft waters." Thus, the notion that nature has provided a "guardian shade" for the protection of the honey suckle is a sentimental fancy. It is relative, but death is absolute.

Stanza 4: In the fourth stanza, the poet sees his fate mirrored in that of the flower. Human beings, as any other creatures or flowers, are a part of nature. They originated from nature and will surely return to nature some day, thus their reduction to nature in the day ahead will constitute no real loss. This is one of the most quoted works of Freneau. It was written in 1786 in regular 4 tetrameter

stanzas, with 6 lines for each stanza and a rhyme scheme of “ababcc.”

Before Freneau there had been some American poet who, however, wrote mostly on the religious theme and either in style or structurally they imitated English poets. Freneau, the first American-born poet, was one of the earliest who cast their eyes over the natural surroundings of the New Continent and American subject matter. As is displayed in this poem: Honey suckle, instead of rose or daffodil became the object of depiction; it is “wild “ just to convey the fresh perception of the natural scenes on the new continent. The flowers, similar to the early Puritan settlers, used to believe they were the selects of God to be arranged on the abundant land, but now have to wake up from that fantasy and be more respectful to natural law. Time is constant but time of a life is short; any favor is relative but change is absolute with or without the awareness, nature develops: flowers were born, bloomed and declined to repose, and human beings would exist in exactly the same way. A philosophical meditation is indicated by the description of the fate of a trivial wild plant.

The poet writes with the strong implication that, though in the work on one is presented in person, human beings may at times envy the flower. This is seen not because the “roving foot” would “crush”; nor that the “busy hand” would “provoke a tear”; nor because of the “vulgar eyes” but because of the fact that the human being has the ability to foresee his death. Whereas, the flower, with its happy ignorance, lacks this consciousness and is completely unaware of its doom. Its innocence left it happier than the foreseeing human beings. Unfortunately, the human beings are quite unwilling to refuse this knowledge and that arouses all their sufferings.

The Indian Burying Ground

Stanza 1. At the very beginning of the poem, Freneau, like all Christians, declared his insisting on the belief that the posture of the dead indicates the soul’s eternal sleep.

Stanza 2. Freneau learned here how the American Indians buried their dead. Freneau made a note in his original manuscript that the North American Indians

bury their dead in a sitting posture; decorating the corpse with wampum, the images of birds, quadrupeds, etc; And (if that of a warrior), with bows, arrows, tomahawks, and other military weapons.

Stanza 3. The decorations of birds, bowl, venison and the dress for the journey all suggest that the dead person used to be a hunter, and by nature a very diligent one.

Stanza4: A further description of the decorated weapons of the dead warrior and a further indication that when a man is dead, his soul might live on.

Stanza5: Anyone who comes here should not disturb the dead but just leave them in peace.

Stanza 6: This stanza is a description of the petroglyphs on the face of the "lofty rock."

Stanza 7: With the advancing of time, a lot of things were lost; however, something remains till today. The spreading of the aged elm tree can be taken as a symbol for the preserving of Indian tradition.

Stanza 8. About the Indian graveyard, there were ghosts who appear now and then to rebuke the loafing people.

Stanza 9: Another picture the poet imagined of the primitive age when hunters chasing after the deer at midnight. He is imagining their ghosts.

Stanza10: The imagined pictures of the Indian people are so fantastic that everyone, as well as Reason, will be lost in the beauty of them. Reason knows there are no ghosts, but succumbs to the images awakened by the graves.

This is another of the two best lyrics of Freneau.

The poem was published in 1788 in his collection of essays and poems: Miscellaneous Works. In 1787, Freneau chanced to pay a visit to an Indian tribe and saw the strange way of the Indians burying a body. Freneau was greatly shocked and deeply impressed by their burying the dead in a sitting posture and that resulted in this poem of rich imagination.

The poem consists of 10 stanzas, written in the traditional iambic tetrameter quatrains, rhymed "abab."

The ten stanzas can be divided into two sections: From stanza 1 to the end of

stanza 5, in it the poet described in detail what he had seen in an Indian tribe of their burying the dead in a sitting posture, their decorations, and their funerary customs.

The latter section consists of the last 5 stanzas. In this part, the poet takes great advantage of his poetic genius as to imagine, quite out of the lofty rock and an aged elm tree, the life of primitive Indians, how the tribe was governed; how diligently the hunters used to work. The poet, emotionally and mentally, is indulged in the pictures he himself had created. Freneau points out differences between Christian and Indian in burying customs in order to set the stage for his vivid images of the Indians' spirits actively pursuing their old customs in the environs of their graveyard. This poem has always been regarded as the first eulogistic poem about Indian custom and their bravery. A comparison of Freneau "The Indian Burying Ground" with Keats' "Ode on a Grecian Urn," despite the just disparities between the critical reputations of the poems and their creators, is useful in distinguishing neoclassical literary perspectives from romantic ones. While the two pieces are surprisingly alike, their similarities are rooted in differing esthetic and world views. The most striking similarity is that both Keats and Freneau develop their themes by studying art objects: in the case of Keats, the urn, in that of Freneau, a painting at an Indian grave site. In addition, the contemplations of both poets are concerned with the nature of reality, and, while considering this problem, both deal with the relationships among the past, the present and the future. Keats and Freneau differ, however, in the conclusions derived from these considerations. The one sees reality in a beauty which fuses the three elements of time in eternity; the other locates reality in the observable phenomena of present experience. This divergence lies ultimately in the fact that Keats perceives reality by the light of romantic hope and aspiration while Freneau perceives reality (and the painting) by that of neoclassical skepticism. These final differences are apparent even in the methods by which the poems' common aspects are developed. Keats begins his address to the urn immediately and throughout the poem interfuses an account of its physical details with consideration of their

symbolic meaning. In Freneau's poem, however, the painting on the rock does not appear until the sixth stanza. The first half of the piece is devoted wholly to a presentation of the philosophical problem of immortality. Furthermore, Keats does not distinguish between the urn as entity and the scene depicted upon it, while Freneau makes a sharp distinction between material and painted objects. The first five stanzas of "The Indian Burying Ground" are concerned with the former almost exclusively as well as with Indian burial customs, themselves actual rather than fancied phenomena. Freneau's note to the second stanza offers an anthropological observation and contains the distinction between art and artifact also made in the poem: "The North American

Writing in 1908, Paul Elmer More praised the "unearthly loveliness" of Freneau "The Wild Honey Suckle" but noted that "even a clever journeyman's hand could alter a word here and there for the better." The poem combines, he said, "something of Wordsworth's moralising love of the less honored flowers with Keats's relish of fragility" and possesses "the slender brittleness of a costly vase, marred in the burning." To More, Freneau's significance lay in his "hints and anticipations"1 of the Romantics rather than in the quality of the verse itself. Today, nearly seventy years later, criticism of Freneau's best known lyric has not progressed much beyond such generally evaluative and comparative statements. Lewis Leary, for instance, sees the poem as evidence of its author's rebellion against the style and influence of Pope,2 and Hyatt Waggoner concurs. "The Wild Honey Suckle," he says, is "worth reading once if only to get the full impact of its memorable final couplet," which he finds "probably the best lines Freneau ever wrote." In his assessment of Freneau as a transitional poet, "imitative of the old mode, not yet fully aware of, or able to create, the new romantic mode,"3 Waggoner sums up the insights of a century and a half of critical commentary on the best known and most accomplished poet of our early national period. As a general attitude toward Freneau's poetry, this approach moves toward its logical (or, as I would contend, illogical) specific conclusion in the comments on "The Wild Honey Suckle" provided by the editors of American Literature: The Makers

and the Making, to date the fullest explication of the poem. From neoclassicism, they suggest, Freneau derived a lamentable tendency "toward direct statement, moralizing illustration, and frank didacticism." These tenden- cies undermine the effectiveness of even his most highly regarded lyric, which they characterize as "a slight poetic fabric" in which "the thinking does not provide a justification for the emotions that Freneau means for his readers to feel"; it is in their view a sentimental poem exhibiting "a superficial reaction rather than presenting a profound insight." To substantiate this evaluation, they focus upon Freneau's handling of the great Romantic theme of consciousness and conclude that his verses "hardly raise the question of man's peculiar status as a being rooted in nature and yet who also stands outside nature, with his moral being, his power of choice, his sense of the past, and his vision--joyful or foreboding--of what the future may bring." One part of Freneau's problem they locate in his failure to understand or at least to express his awareness that "Unpitying frosts" are as much a part of nature as are her "guardian shade" and her "soft waters", a potentially tragic paradox which measures man's consciousness and, in so doing, his intellectual separateness from nature. This sort of knowledge, which the Romantic poet finds it impossible to disavow and out of which "issues his poetry," could have saved The Wild Honey Suckle. Without it, the poem becomes just another partially successful exercise in "sentiment and gentle melancholy."

One hardly knows how to begin responding to this analysis. To start with a general (and perhaps personal) reaction, one might object to the use of the phrase "profound insight," which seems to confuse the provinces of poetry and philosophy; one hesitates, in any case, to call much great art profound, and certainly it is not profundity of thought that we look for first in literature, although we may occasionally find it. Nor can we separate this consideration from other, specifically literary matters: tone, form, imagery, and so on. If we wish to establish the depth of Freneau's perception, then, we shall first have to deal with these literary questions in more detail than the editors referred to, despite the length of their reading, did

Chapter IV

Use Philip Freneau’s Poetry to Study a Foreign Language

Anyone who has ever studied a foreign language knows that study and repetition are key to any real progress. To attain a high level of fluency in a foreign language requires hours and hours of work. If this sounds tedious, then it's because it often is. But there are creative ways to break the monotony of studying. One of these is poetry.

Instructions. Teacher will ask students to do this task by following steps.

Step 1: Choosing a poem by Oscar Wide.

Decide which of Oscar Wilde’s poems students would like to use to help their study. Choosing the right poem is important. Make sure it's long enough to have real substance in it, but steer clear of those longer than a page, at least at first. They should keep it simple.

Note. It's probably better to choose a more modern poem. Just as Shakespearean English confuses most native English speakers, other languages have their own versions of old-fashioned vocabulary and syntax that is not used in modern context. Unless students happen to be a scholar of that specific time period, they should choose a poem that you know uses everyday vernacular.

Step 2: To Read the poem all the way through without stopping

When students first work with the poem, teacher shouldn’t worry about immediately translating it, or understanding it fully. Just, let them read it. Relax, and let the words wash over them. Allow the rhythm to come naturally. Accustom students themselves to the poetic structure- where the words are on the page, where the pauses seem to occur. Then, they will be able to infer the general meaning of the poem on the first several readings, and that's enough. Deeper understanding will come later, once students and the poem are on more familiar terms.

Step 3: Translate

Now that students have experienced the poem naturally, it's time to break it down and study it more closely. There are several ways to do this, depending on how proficient your language skills are. For a lower level of difficulty, simply find an English translation of the poem, either online or at your local library. Most famous foreign poets from have already been translated to English several times. If they can't find a translation, teacher (or a friend, if you have one, who speaks the language) can help students. For a higher level of difficulty, students can attempt to translate the poem themselves, with the help of a dictionary and study buddies, before they look at an official translation. The point of translation is to further understanding of the poem on a conceptual level.

Step 4: Reading aloud

Speaking is one of the most difficult tasks in a foreign language. Because of its natural rhythm, poetry can enhance your speaking skills. One problem many language learners have is the flow of their speaking. They may have grammar and vocabulary correct, but producing that language is choppy and hesitant. Poetry's natural rhythm makes it easier to link words together in a smooth flow. Once students become familiar with the poem's structure and rhythm, they can read it aloud. Teacher can ask students to feel how the words roll, to find where they slide together or stand apart. If possible, listen to a native speaker reading the poem. Students can search for recordings on the internet, or ask a friend. If they can find this, then they will listen carefully to the recording while reading along. Teacher advises to mark which words flow together, and which words have space or breath between them. Then, read aloud students themselves, doing their best to imitate the native speaker in both pronunciation and rhythm. Students may need to repeat this many times, but eventually the words will become more familiar, and begin to roll off their tongue as easily as English does. Songs are another great way to practice, for similar reasons, and you can follow the above steps for them as well.

For students, the website Easy English Poetry is a fantastic way to learn.
It offers downloadable podcasts with poetry read aloud, vocabulary explained, and history of the poet discussed.

Conclusion

Benjamin Franklin was the greatest writer of the period of Revolution. His ‘Autobiography’ has a value possessed by no other work of the kind. This and his ‘Poor Richard's Almanac’ have taught generations of Americans the duty of self-culture, self-reliance, thrift, and the value of practical common sense. He was the first of our writers to show a balanced sense of humor and to use it as an agent in impressing truth on unwilling listeners. He is an equally great apostle of the practical and the altruistic, although he lacked the higher spirituality of the old Puritans and of the Quaker, John Woolman. This age is marked by a comparative decline in the influence of the clergy. Not a single clerical name appears on the list of the most prominent writers.

This period shows the beginning of American fiction, dominated by English writers, like Samuel Richardson. The early novels, like Mrs. Morton's ‘The Power of Sympathy’, were usually prosy, didactic, and as dull as the Sunday school books of three quarters of a century ago. The victory of the English school of romanticists influenced Charles Brockden Brown, the first professional American author, to throw off the yoke of classical didacticism and regularity and to write a group of Gothic romances, in which the imagination was given a freer rein than the intellect. While he freely employed the imported Gothic elements of "strangeness added to terror," he nevertheless managed to give a distinctively American coloring to his work by showing the romantic use to which the Indian and the forest could be put.

Authors struggled intensely to write poetry. "The Hartford Wits," Dwight, Barlow, and Trumbull, wrote a vast quantity of verse. The most of this is artificial, and reveals the influence of the classical school of Alexander Pope. Freneau wrote a few short lyrics which suggest the romantic school of Wordsworth.

So, P h i l i p F r e n e a u

- received university education (ministry);
- studied the classics and the English-American poets;

- supported the American Revolution: contributed patriotic verse for H. H.
- Brackenridge's magazine, called the 'Poet of the American Revolution';
- after the War served as a captain of coast vessels: discouraged by the political controversy occasioned by his poems, withdrew into fanciful, humorous, and satirical verse;
- travelled India - idyllic and sensuous lyrics on the obsession with the beautiful things of nature;
- established the *National Gazette*: attacked the Federalist policies of A. Hamilton in favour of the policies of T. Jefferson;
- authors of the most memorable writings of the 18th c., esp. political pamphlets;
- practical philosophy: aimed to create a happy society based on justice and freedom;
- admires of the European Enlightenment: believed in human intelligence, understanding of both nature and man, and man's ability to improve himself;
- leads of the Revolution and writers of the Constitution.

Literature of the American Revolution

Ideological Background

- the 18th c. = the age of reason and enlightenment
- development of natural sciences

The Concept of God:

(a) 17th c., Puritan: God = an interfering force

(b) 18th c.: God = a passive force, a personalised image of God comparable to the clockmaker

- man should be active, should understand the nature mechanism
- the idea of progress, man capable of moral improvement

The Concept of Human Nature:

- Thomas Hobbes: man as an animal

- J. Locke: human mind as ‘tabula rasa’ [= ‘a blank sheet of paper’], can be inscribed positively or negatively

T h e C o n c e p t o f S t a t e :

- important for the American democracy
- John Lock: state = a contract guaranteeing the protection of human rights and responsible to its citizens who can anytime create a new government
- T. Jefferson see his “The Declaration of Independence”

If we define poetry as the heart of man expressed in beautiful language, we shall not say that Americans have no national poetry. True, America has produced no Shakespeare and no Milton, but they have an inheritance in all English literature; and many poets in America have followed in the footsteps of their literary British forefathers.

Philip Freneau was the first American who sought to express his life in poetry. The test of beauty of language again excludes from real poetry some of his expressions and leaves us a few beautiful lyrics, such as "The Wild Honeysuckle," in which the poet sings his love of American nature. With them American poetry may be said to begin.

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