

Subjective lamb meets his past: A critical study Charles lamb's selected essays

Lisha Sinha

Department of English and Foreign Languages, Central University of Bilaspur, Koni, Bilaspur, Chhattisgarh, India

Abstract

Samuel Johnson in his eponymous *A Dictionary of the English Language* (1755), defines essay as “a loose sally of the mind; an irregular, undigested piece, not a regular and orderly performance”. But unlike his definition the essay has gained a distinct place. But when it comes to the essayists of Romantic age, the essay features more intimate and subjective in nature contrast to the essays of their predecessors. The paper will thus mainly focus on intimate expressions of the essayists and how such expressions often create an air of subjectivity within the essays. The discussion regarding this will mainly focus on the essays of Charles Lamb and thus the paper will attempt to fathom Charles Lamb's personal elements in the essays and how his memories from past are interconnected in his writings.

Keywords: subjectivity, personal, past, charles lamb

1. Introduction

Samuel Johnson in his eponymous *A Dictionary of the English Language* (1755), defines essay as “a loose sally of the mind; an irregular, undigested piece, not a regular and orderly performance” (P.167). Now, this appears to be true in a certain manner where the essayists always take personal freedom through creativity and in turn pursue their own thoughts, emotions and experiences in their writings. However, essay gradually takes a grip in the mainstream, gains control over its structural unity that means devices were adopted to link the words and phrases coherently to give a proper- beginning, a body and a conclusion. The credit of bringing essay to the mainstream goes to French philosopher and Essayist Michel Eyquem de Montaigne. His *Essays* (1580) displays the unique blend of casual anecdotes and autobiography yet they are wrapped in intellectual insight unlike Johnson's claim “a loose sally of mind”. And this is supposed to have directly influenced writers like Francis Bacon (commonly termed as ‘father of English essays’), Jonathan Steele, Thomas Browne, William Hazlitt, Thomas de Quincey and so does Charles Lamb who is central figure of discussion in this researched paper. Lamb stands peculiar and unique at the same time on two aspects. Firstly unlike Bacon his essays have subjective elements which also incorporate his personal experiences. Secondly, Lamb also prefers to differ from Montaigne. He is known to have taken pride in declaring himself as the subject of his essays. They have personal elements yet they are not confidential and confessional. But in case of Lamb even though he has tone of personal, confessional and confidential yet he prefers to remain the backstage. Instead he prefers to stand discreet and go with the pseudonym ‘Elia’. Lamb's essays in *Essays of Elia* (1823) and *Last Essays of Elia* (1833) interestingly are reflection of his witty, humorous conversational character which is wrapped in his own personal events, persons and places of his life. The personal elements in the essays of Charles Lamb are indeed ‘Lamb-like’ where there is abundance of self-revelation, humour, pathos, conversations, fancy, imagination, diverse subjects. And more importantly the

subjects dealt in the essays are mostly from his past which in other ways reveals the sweet and amiable personality of lamb. This feature obviously keeps Lamb above all the essayists of his age and makes him a man of letters. His essays are confessional yet bears the courage to divulge his innermost feelings. His essays are reflections of sorrowful past yet they face with abundant sense of humour. No matter how much sarcasm is used in his essays yet they also reveal his high tolerance towards the people and events surrounding him.

Earlier in the discussion a reference to Francis Bacon has already been made in terms of his sense of objectivity in his essays. The purpose of this point is to bring out the difference between objectivity and subjectivity in the essays. Bacon's essays like that of “Of Studies” (1597), “Of Discourse” (1597) are distinctly objective, impersonal and very subject focussed essays. Perhaps the intention is to create awareness about things which one usually takes for granted. Thus it enables the individuals to find a new way of perception. Now oppose to this, subjectivity in literary writing is something as which “...gives voice to ideas about the correspondence between an interior self and outer form, [and which] describes the internal experience of the self” (6) and further when “...when interiority itself is taken as a subject of cultural studies, it is often treated merely as a synonym for subjectivity” (Cohen, 146). Compared to objective kind of Baconian essays, Lamb's essays indeed fit into the shoes of subjectivity. The current segment of discussion will thus discuss certain fixated features which makes Lamb's essays subjective in nature. Firstly, his Pseudonym ‘Elia’ deserves a mention.

“...thin as the mask was, it gave the rather shy Lamb freedom to inaugurate the familiar essay in English by bringing into the printed page all the wealth of his personal experience, his whimsical fancy, his undefended sympathies and antipathies” (Bregy, 280-84).

The Essays of Elia and *The Last Essays of Elia* contain

innumerable experiences of Lamb right from his school, college, people, places, he visited and loved. But all his experiences are revealed in the garb of his disguised name Elia. But again his essays turn subjectively objective- means even though he brings his personal life to public yet he prefers to conceal his identity and uses fiction and fantasy in his essays. Thus pseudonym becomes outward expression of the second nature of Lamb. This in turn facilitates him to become public yet remain discreet and thus save himself from direct embarrassment in public. Secondly, a deeper study of the essays will surprisingly reveal the abundant incidence of 'I', 'me', 'You', 'my' which makes the essays all the more personal and subjective. There is also the constant use of first person and thus makes it look like more autobiographical and at the same time self-revelatory. Besides, the regular use of pronoun 'I' brings the readers into confidence which in turn facilitate to divulge minute details without reserve. The third factor which seems inevitable in Lamb's case is the influence of the age he belonged to. One of the basic traits of romantic age is the writers' confidentiality in their writings. Perhaps the habit of expressing the innermost feelings and experiences to the world more than to one's friend dig deep into the veins of the Romantics. And Charles Lamb himself being a romantic is no exception. Intimacy and confidentiality are the basic features which dominate his essays which make his readers his best friend and an outlet of his sentiments. This not establishes an empathetic bond between the reader and Lamb but also between his past and himself by the continual recurrence of the places, persons, events he has visited and loved. As a result his essays reveal a substantial account of his past to his readers. And this brings us to the fourth and perhaps the most valuable and prominent trademark of Lamb's essays- reflections of his past. His essays are renderings of all the facts, relatives, objects, likes, dislikes, tastes, habits, nature, observations, temperament, and preferences from his past and personal life. As such this leaves us with the details of his birth at Inner Temple, Schooling at Christ's Hospital, Job at East India House, life as a bachelor, a rejected lover, close friend Coleridge, favourite aunt Hetty, loving yet lunatic sister Mary, Grandmother Field, Father, Brother, vacations at Oxford, Hertfordshire, Blakesware and similar such intimate accounts from his past life. Perhaps, accounts of his intimate past make his essays look more autobiographical with a subjective tone predominant in all his essays which again allows Elia and Lamb to blend into one in spite of Lamb's attempts to conceal.

In a letter to Wordsworth, January 30, 1801, Lamb recalls people and places he knew from his birth:

"...the rooms where I was born, the furniture which has been before my eyes all my life, a book-case which has followed me about like a faithful dog (only exceeding him in knowledge), wherever I have moved, old chairs, old tables, streets, squares, where I have sunned myself, my old school,-these are my mistresses" (70)

The lines from the letter undoubtedly reveal Lamb's attachment from his past which has never left his nostalgic feeling over and over again. Now, when it is mentioned 'past', it does not refer to any historic past of places or incidents, countries or even people. This 'past' is only

limited to Lamb's personal history and his encounter with various people, places or events. It has already been discussed that how his essays are personal and subjective in nature so much so that they do not intend to dig down into the psychological impact of readers. Rather, they are just the light flashes and reflections upon his past so much so they create ample room for the readers to give the feel-at-home experience. The uniqueness lies that even though there are occasions of sorrow, death and pain yet artistic Lamb subtly glide through those painful memories in humorous manner and thus creates a distant attachment to those personal memories. This again brings us to a critical juncture of two keys points. One is what could be the reason of Charles Lamb's personal history occupying central position in his essays. And number two how these memories move up to the space vacant for them.

The reason of Past's central occupancy in Charles' Lamb's essays can be well explained when he exclaims- "Damn the age, I'll write for antiquity" (526). It makes things appear simple that Lamb prefers to choose the secluded life from that of modern life in London. He instead prefers to focus his writing in antiquarian and old fashioned people from his own past. Secondly, he has been working at East India House as a clerk and has been in relation with the cold ledgers of the house for years. This in turn makes Lamb's life lifeless, monotonous and boring. The only way of escapism which Lamb has found affordable is firing up his fancy and imagination wrapped together with his memories from past which finally takes a place in his writings. Thirdly and perhaps more important reason is his beloved sister Mary and her repeated attacks of insanity. It is a big blow to both Mary and Lamb in their personal life. This perhaps compels Lamb to forego his painful memories from present and sink deep down in his happier past. Besides handling his past in a more humorous manner undoubtedly makes Lamb's personal essays more enjoyable to read. His approach towards his essays is remarkably personal where the main subject amidst the various topics is Lamb himself. Thus, we get to know nervous, shy, melancholic, dread of novelty, inefficient in figuring, short stature, weakness for tobacco and wine, cheerful Charles Lamb and more importantly the narrator and commentator of his own essays.

"... The Character in a capital degree moulds often times the life, but the life always in a subordinate degree moulds the character. And the character being in this case of Lamb so much of a key to the writings, it becomes important that the life should be traced however briefly, as key to the character". (Quincey, 215-259)

De Quincey sounds apt as far as current discussion is concerned. The effect of Lamb's environment features a crucial role in framing Lamb's inner self and instead of moving forward, he prefers to retreat from the present and mock the future. This again raises certain important points which make readers wonder that in what manner Lamb reflects his pasts in the essays. Firstly, we already have discussed Lamb's use of his pen-name Elia in his essays. And in fact while penning down his first essay "The South Sea House", in a letter to John Taylor on December 7, 1822, he clearly mentions his intentions of using a pseudonym in his enclosed dedication to readers for printing where he can include all his beliefs, prejudices and memories. But they

are such huge in number and so intimate, a pseudonym will suffice the purpose (585). Besides, post-1976 Lamb was already in progress of a second nature who willingly hold back all the memories from past in order to escape the painful present. And thus use of pen-name Elia serves him the dual purpose of concealing his identity as sorrowful person as well as eyeing himself from the detached point of view. Secondly, the use of pseudonym also helped Lamb to blend fact and fiction in his essays. When he calls his own pen-name, Elia he is at the same time referring to its anagram- "a-lie". This evidently proves that how his subjective self turned farther inward towards fictionalization as well. So, if on one side, he is day-dreaming, fantasizing, on the other side he is also nostalgically drawn towards his past and remembers his near and dear persons, places and events. This shows us that 'Blakesware' becomes 'Blakemoor', 'Mrs Burney' becomes Mrs Battle, His sister Mary becomes 'Cousin Bridget Elia', brother John becomes 'James the cousin. Proving the point, Lamb himself confesses towards the close of the "The South Sea House",

"Reader, what if I have been playing with thee all this while - peradventures the very names, which I have summoned up before thee, are fantastic insubstantial- like Henry Pimpernel and Old Naps of Greece: Be satisfied that something answering to them has had a being. Their importance is from the past" (9)

Thirdly, his retrospections of past makes him both imaginative and at the same time transport him to the times of past. And this shift from past to present and vice-versa is smoothly blended through his use of humour and pathos. Lamb's personal life is coupled with disappointments and frustrations. A daily, mundane life, loss of brother, father, mother, Mary's insanity, a bachelor for life, dejected lover, unattractive appearance, all conjured up together to create a painful and distressing past. But it is also true that Lamb's love for cheer makes his pathos element in the essays be balanced with the elements of humour. This undoubtedly brightens and lightens the mood where Lamb does by self-mockery. The essays are sincere attempt of presenting sorrows of life yet jolting them with humorous remarks. The fourth point is perhaps very crucial in this point of discussion. The combo-package of Lamb's personal grievances, his escapism, his humour and his pathos are all undertaken in a very flexible manner so that all his essays appear as a kind of story-telling. This is perhaps feasible because of Lamb's skill of taking his readers into confidence. All his essays are written in a manner that they appear like a chit-chatting between friends which includes all about his memories of different places, fears, doubts. Importantly, Lamb sticks to the strict truth most of the times and other times his fantasies. This turns his essays personal and subjective yet cloaked in fancy and imagination. We as readers come to know about his childhood in "The old benchers of the Inner Temple", schooldays in "Christ's Hospital Five-and-Thirty Years Ago", profession from "The South-Sea House", close friend Coleridge in "The Christ's Hospital Five -and- Thirty Years Ago", Sister Mary, Brother John, lover Ann Simons, grandmother Field in his essays like "Dream Children: A Reverie", "My Relations". Charles Lamb's essays are therefore self-reflective subjectivities which establish a thorough record of all his memories of past of places, past of persons and past

of events blended together with fancy and reality.

In this segment of discussion focus will be to discuss Lamb's various essays which display recollections of his past of places, people and events. Firstly, Lamb is a sensitive personality with an emotional attachment towards his friends and relatives he has known who finds very tender and affectionate place in his essays. In his essay "The South-Sea House", Lamb reminisces his days from his profession as a clerk in the South-Sea House and also the people he worked with. The essay is pertinent in the way that it narrates Lamb's bygone days, "Such is the South-Sea House. At least it was forty years ago, when I knew it-magnificent relic!" (1-2). Further the brief sketch of the colleagues he has worked makes all the characters come alive to the readers. Equally the dual flashes of wit and humour makes his essay divulge a colourful past. Hepworth "from his gravity Newton might have deduced the laws of gravitation". The characters like Tipp, Thomas Tame, Henry Man, and Plumer reveal a combination of odd eccentricities and humorous exaggeration. The South-Sea House becomes 'a sort of Noah's Ark' where the old fashioned' bachelor colleagues survived as the 'odd fishes' in the ark (3-4). Again in his essay "The Christ Hospital" there is recollection of days from his past which also has character sketches of intimate self-revelation- his friends, companions, and teachers.

"I was a poor friendless boy. My parents, and those who should care for me, were far away. Those few acquaintances of theirs, which they could reckon upon as being kind to me in the great city, after a little forced notice, which they had the grace to take of me on my first arrival in town, soon grew tired of my holiday visits." (18-19)

This particular essay has a charm of autobiography. The autobiographical element combined with the character sketches are a gateway to his self-revelation. It is a record of his pensive mood and his nervousness. Characters of Matthew Field, James Boyer, the feeling of loneliness and home sickness of his close friend Coleridge has found deft touches in the essay. But again one of the most tender and affectionate remembrance is that of Aunt Hetty or Sarah Lamb. Aunt Sarah had a very close and loving relation with his nephew which has references in other essays as well. For example in his essay "My Relations", he fondly remembers her:

"I had an aunt, a dear and good one. She was one whom single whom single blessedness had soured to the world. She often used to say, that I was the only thing in it which she loved; and when she thought I was quitting it, she grieved over me with mother's tears" (91)

His Aunt's special kindness is revealed no less in the essay "The Christ Hospital". She would cook tempting delicacies for him and bring them to him. Her memories are embedded in Lamb's personal life and it remains immortal even after the death of his aunt Hetty in funeral letter penned down in her memory:

"Thou too art dead...very kind
Hast Thou been to me in my childish days,
Thou best good creature. I have not forgot

How thou didst love thy Charles, when he was yet
A prating schoolboy:
Farewell, good aunt" (19- 20)

"Christ's Hospital Five-and-Thirty Years Ago" is one essay which is built with memories of people who have had lifetime impact on Lamb's life and his companions. In fact the essay on Blue-coat school is written as Coleridge himself which shows the closeness between Lamb and Coleridge so much so that that the essay is written as Coleridge who introduces Lamb:

"I remember L. at school, and can well recollect that he had some peculiar advantages, which I and others of his schoolfellows had not. His friends lived in town, and were near at hand; and he had the privilege of going to see them almost as often as he wished, through some invidious distinction, which was denied to us." (16)

Friendship between Lamb and Coleridge remains steadfast. Lamb always held his friend in high esteem. Perhaps this is the reason of featuring Coleridge as the narrator of the essay which is a rare occasion in the essays of Lamb. This shows that how intimate are Lamb's essays so much so that he needed a friend to narrate especially in whom he can confide and Coleridge suits as the best person to Lamb. But perhaps Lamb's essay "Dream Children: A Reverie" single handed serves as the potent evidence of his dwellings in the past of people in his personal life. The essay is also a sort of imaginative fulfilment of his unfulfilled wishes which he has completed in his dream or otherwise in real life they are far from being fulfilled. The subtitle 'Reverie' certainly draws attention here. Reverie is a pleasant escape of losing in one's thoughts, emotions and daydreams. And in case of Lamb, he is lost in the thoughts of his imaginary children which he is supposed to have borne by his lover Ann Simons; a shadowy reality of 'Alice M' mentioned in the essay. But unfortunately after years of wooing her, Ann gets married to someone else leaving Lamb yearn for her love throughout his life so much so that his essays bear her name quiet often. Thus this essay is particularly dual embodiment of his personal sorrows as well as newly found joy in his imaginary children; Alice and John. The essay also fondly recollects Grandmother Field. And in similar imaginative tone, the essay recalls that how Mrs Field loved all her grandchildren. Even his brother John has place in the essay whose death left Lamb reminiscing his brother in most of his essays. And in this essay, he particularly imagines that had his brother been alive he now would have grown up a man's estate, brave and handsome. His brother's kindness is missed throughout and even in his "My Relations" remembers his brother John as Cousin James Elia from Hertfordshire. Yet, the most affectionate and loving image goes to Lamb's sister Mary. Even though Mary's insanity has passing references yet Lamb prefers not to awaken those tragic memories for the betterment of both himself and his sister. Mary has been a constant companion throughout his childhood days and has always been a motherly care. Both were source of comfort and deep understanding to each other and growing up together as a youth has in fact left ever lasting impressions on Lamb. His early memories are all linked with those memories of Mary. So her name as 'Cousin Bridge Elia' has always that special place which is on par above any other relations he had in all his life. In

"Dream Children", Mary reminds him the time they both enjoyed the paintings and tapestries in old mansion at Blakesware. The brother-sister relationship also finds words in "Mackery End, in Hertfordshire", "Bridget Elia has been my housekeeper for many a long year. I have obligations to Bridget extending beyond the period of memory. We house together old bachelor and maid, in a sort of double singleness..." (97). Perhaps, the reason of such strong bonding between the two siblings is perhaps because they grew together with the similar kind of struggle. The love for sister is so intense that he writes in letter to Dorothy Wordsworth, June 14, 1805: "...She would share life and death, heaven and hell, with me. She lives but for me; ... But even in this upbraiding of myself I am offending against her, for I know that she has cleaved to me for better, for worse,..." (108-109)

Charles Lamb's love for his near and dear ones had deep impact in his personal life which has efficient expression in his essays as well. Remarkably, his essays also feature reminiscences of the places and scenes he has visited in his personal life. His childhood at the Inner Temple, his schooldays at Christ Hospital, his vacations at Blakesware, Mackery End, Old Paris, Oxford and other places. The essay "The Old Benchers of the Inner Temple" has its own importance as it recalls Lamb's birth place. Inner Temple is a historical place in London. The place has a special importance for both Lamb and Mary as their childhood days have passed playing around gardens, fountains and halls of Inner Temple. The old church with its dome, pillars, many halls and windows have always awed them.

"Indeed, it is the most elegant spot in the metropolis. What a transition for a countryman visiting London for the first time- the passing from the crowded Strand or Fleet Street, by unexpected avenues, into its magnificent ample squares, its classic green recesses!" (111).

Lamb's love for old fashioned and antiquarian is well defined in the essays. The glamour of the essay has so much enamoured Lamb that even a small change enraged the otherwise calm and quiet Lamb:

"They have lately gothicised the entrance to the Inner Temple, and the library front; to assimilate them, I suppose, to the body of the hall, which they do not at all resemble. What is become of the winged horse that stood over the former? a stately arms! And who has removed those frescoes of the Virtues, which italianised the end of the Paper Buildings? - my first hint of allegory! They must account to me for these things, which I miss so greatly. The terrace is, indeed, left, which we used to call" (114)

Further in yet another essay "The Christ Hospital" features the regal and antiquity of the Blue-coat school where Lamb's schooldays are spent in its magnificence, its comfort and its tradition and aura has so much engulfed Lamb that the essay replete with splendid recollections of Lamb's school. The spacious, orderly, airy rooms, grand dining halls with paintings hung around always a sight of grandeur. (17-20) Memories of Christmas celebrations, holidays, excursions, and punishments all occupy significant place in his memories. A school of such magnitude and heightened

bearings has always elevated his imagination and remembrance so much so that it has remained alive and has reverberated throughout Lamb's life. "South-Sea House" like his other essays, "The Old Benchers at the Inner Temple" and "The Christ Hospital" recalls days from his profession. Being a romantic and a lover of antiquarian has found his workplace as,

"Didst thou never observe a melancholy-looking, handsome brick and stone edifice, to the left- where Thread needle Street abuts upon Bishops gate? I dare say thou hast often admired its magnificent portals ever gaping wide, and disclosing to view a grave court, with cloisters, and pillars, with few or no traces of goers-in or comers-out- a desolation something like Balclutha's... This was once a house of trade, - a centre of busy interests. The throng of merchants was here- the quick pulse of gain- and here some forms of business are still kept up, though the soul be long since fled. Here are still to be seen stately porticos; imposing staircases; offices roomy as the state apartments in palaces- deserted, or thinly peopled with a few straggling clerks; the still more sacred interiors of court and committee-rooms, with venerable faces of beadles, doorkeepers- directors seated in form on solemn days (to proclaim a dead dividend), at long worm-eaten tables, that have been mahogany, with tarnished gilt-leather coverings, supporting massy silver inkstands long since dry;- the oaken wainscots hung with pictures of deceased governors and sub governors, of Queen Anne, and the two first monarchs of the Brunswick dynasty:- huge charts, which subsequent discoveries have antiquated; dusty maps of Mexico, dim as dreams,- and soundings of the Bay of Panama! (1-2)

Charles Lamb dwells in his past but his recollections of his people and places always bring them fresh and alive in front the eyes of the readers. Whether it is a desolated building, college, school, a solemn churchyard, old theatre, antique garden, or even an old library all are treasured with a fond appreciation in the memories of Lamb. The diverse topics which Lamb reminisces from his people and places have also moulded his personality. And it is equally interesting that his experiences from various events of his life have found ample space meditates over those incidents occurred in his life that obviously is blended with his famous use of wit and humour. Lamb has made every effort to catch the charm of his bygone days through his writings. His essays like "A Chapter on Ears" or "In Praise of Chimney-sweepers" has recollections enough to build sentiment attachments to his people, places and events. "A Chapter on Ears" is quiet interesting in a way that Lamb insinuates the minds of the reader and makes occasional remarks on his past which has an ever lasting impact. The essay deals with the anatomy and disease of the ears in relation to music where it plays an integral role in the perception of the music. And this further initiates meaningful interaction in the society. But here Lamb confesses about his inability to bear music; the terrible note of deafening music and his intolerance towards such music forbids him from visiting places where they are specially played organically. Here

Lamb recalls an incident where he once went to an Italian Opera:

"I HAVE no ear.-Mistake me not, reader- nor imagine that I am by nature destitute of those exterior twin appendages, hanging ornaments, and (architecturally speaking) handsome volutes to the human capital. Better my mother had never borne me.- I am, I think, rather delicately than copiously provided with those conduits; and I feel no disposition to envy the mule for his plenty, or the mole for her exactness, in those ingenious labyrinthine inlets- those indispensable Side-intelligencers...When therefore I say that I have no ear, you will understand me to mean for music...But organically I am incapable of a tune". (49- 50)

He was so disturbed in this 'noisiest places of the Growled streets' that he had to rush out of the place. All he wants is some soothing tune that would calm and cleanse his mind. Yet in another essay "In Praise of Chimney Sweepers", his recollections include those of children who are in the dangerous work of cleaning chimneys. While recalling he wonders that these children might have been kidnapped and forced to work as apprentices. However, it is the reference of his kind friend James who used to host an annual feast for the Chimney Sweepers where James used be both host as well as waiter:

"...My pleasant friend JEM WHITE was so impressed with a belief of metamorphoses like this frequently taking place, that in some sort to reverse the wrongs of fortune in these poor changelings, he instituted an annual feast of chimney-sweepers, at which it was his pleasure to officiate as host and waiter. It was a solemn supper held in Smithfield..." (145-146)

Lamb goes on to recall that how such elaborate arrangements were made in little temporary parlours where there were tables full of delicacies. But sadly such luxurious event takes a dead stop with the death of his friend James: "...JAMES WHITE is extinct, and with him these suppers have long ceased. He carried away with him half the fun of the world when he died- of my world at least." (146-147) Charles Lamb has tried in every possible ways to retain and refresh the memories of his bygone days and past ages. His love for the past permeates in all works- letters, stories, essays, poems. His dedication lies in his consistency and hard work of retaining all his memories of places, persons and events so that they remain immortal throughout generations. Towards the end there are certain keys points that can be highlighted once again which are intrusive in making Lamb's essays both personal and subjective. Firstly, Lamb is the subject of his essays as in "Christ Hospital" where he makes self-portrait of his own image, secondly the day to day commonalities brings readers close to Lamb while experiencing his own incidents and experience such as "A Chapter on Ears" and thus building a sense of confidentiality between readers and the author, thirdly; plenty use of 'I', 'Me', 'You', 'My' in the essays like "The

Old Bencher at the Inner Temple”, “My Relations” and lastly Lamb’s use of imaginative, emotive yet intellectual appeal exactly in his essay “Dream Children”. Conclusively, subjectivity runs parallel to all the essays written by Charles Lamb which are embodiments of his past and personal.

References

1. Johnson’s Dictionary. A Modern Selection. Eds. E.L. Mc Adam and George Milne. Pantheon Books, London, 1963, 167.
2. Cohen WA. Embodied: Victorian Literature and the Senses. University of Minnesota Press, Minneapolis, MN, 2009.
3. Bregy K. An Essay on Elia from the Commonweal. 1934; 21:280-84.
4. Lamb C. The Life, Letters and Writings of Charles Lamb: Vol.II. Ed. Percy Fitzgerald. E. Moxon and Co, London, 1876, 70-71.
5. Lamb C. Letter to Proctor (January 22, 1829) from Oxford Dictionary of Quotations by Subject. Ed. Susan Ratcliffe. Oxford University Press, Oxford, 2010, 526.
6. De Quincey T. Charles Lamb from the Collected Writings of Thomas De Quincey: 14 Vols. Ed. David Masson. A & C. Black, London. 1889; 5:215-259.
7. Lamb C, Mary L. The Works of Charles and Mary Lamb. Letters. Methuen and Co., London. 1905; 585:1796-1834. <https://lordbyron.org/monograph.php?Doc=ChLamb.1905&select=L1822>. 14 August, 2020
8. Lamb C. The Essays of Elia and Eliana. G.Bell and Sons, Ltd, London, 1913.
9. Lamb C. Written on the Day of My Aunt's Funeral from The Life and works of Charles Lamb. Ed. Alfred Ainger. Edition de Luxe. The C. T Brainard Publishing Co, Boston, N.D. 6:19-20.