

TN PG TRB

ENGLISH-UNIT-1

STUDY MATERIAL

MODERN LITERATURE (1400-1600)

Geoffry Chaucer (1340 - 1400)

- 1) The Boke of the Duchesse
- 2) The Romaunt of the rose
- 3) The House of Fame
- 4) Troylus Cryseyde

5) The Canterbury Tales

- 6) Legends of Good Women
- 7) The Parliament of Fouls

Edmund Spenser (1552 -1599)

1) The Faerie Queene

- 2) The Shepheardes Calender
- 3) Amoretti

4) Epithalamion

5) Prothalamion

- 6) Mother Hubberd's Tale
- 7) The Ruins of Time
- 8) The Tears of the Muses
- 9) Astrophel

Wyatt, Surrey-Selections in Peacock's English verse, Vol-I

Ballads : Peacock - Vol-II

Francis Bacon (1561-1626)

1) Essays

- 2) The Advancement of Learning
- 3) The New Atlantis

4) Novum Organum

Phillip Sidney (1554 – 1586)

- 1) Arcadia
- 2) Astrophel and Stella
- 3) *An Apologie for Poetrie*

The Bible: The Book of Job.

Christopher Marlowe (1564-1593)

- | | |
|--------------------------|-------------------------|
| 1) Tamburlaine the great | 4) The Jew Of Malta |
| 2) Edward II | 5) The tragedy of Dido, |
| 3) Doctor Faustus | 6) Queen of Carthage |

Thomas Kyd(1557-1595) : The Spanish Tragedy**Ben Jonson (1573-1637)**

- | | |
|--|-------------------------------------|
| 1) Bartholomew Fayre | 7) Sejanus His Fall |
| 2) Catline His Conspiracy | 8) The Alchemist |
| 3) Cynthia's Revels'Or the Fountain of Self Love | 9) The Devil as an Ass |
| 4) Epicaene or The Silent Women | 10)The Masque of Beauty |
| 5) Every Man is His Humour | 11)The Poetaster or His Arraignment |
| 6) Every Man Out of His Humour | 12)Volpone or the Fox |

Chaucer : Prologue to the Canterbury Tales**Geoffrey Chaucer 14th 1340-1400**

- Age of Chaucer is a link bet the old and the New – age of transition 1373 – he began his Canterbury tales, Boccaccio furnished the ex for Chaucer's Canterbury tales greatest work of the ales.
- In his Decamero English period.
- C borrowed ideas for his C.T from Boccaccio's Decameron .
- Fatter of English Poetry reason 1. set up the standard English Lang 2. First to teach the art of versification. C combines in himself the best elements of French and English culture. This is evident by comparing him with his two contemporaries – Langland and Gower .Langland seeks to revive old English tradition Gower stands for foreign culture chaucer stands midway bet Langland and Gower.
- was familiar with the works of Virgil and Ovid and Latin prose writers.
- The Black Death Occured(**4 times**) **in England** during the reign of Edward III (1348-49)

Period**Period**

- | | |
|--|---------|
| 2. The book of the Duchess(1369) offer consolation | Italian |
| English | |

To the of Gauant to the death of his French life “House of the fame”

Wife Blanche

Roman de la rose

- allegory-love poem transacted in to English. Hundred years of war began (C.T – greater work of this period)
- in the reign of Edward III

Chaucer – The poet

C Introduced 7 line decasyllabic stanza riming abab bcc known as rime royal was also called Triolus verse, Cressida verse, the Chaucerian stanza.

- 7 line stanza (decasyllabic)
- 10 syllable couplet called heroic couplet (the five beat line, in stanza or couplet)

Introduced

- Terzarima a seetian to “The complaint to his Lady”
- Popularised Freeh formes – Roundel and the balled

Chaucer’ s Lang

(14th imp for growth growth of Eng. Lang during the first half of 14th French was the chief lang of nobility.

- In the age of Chaucer there were four dialects prevalent in England-northern southerly, the East midland and the west midland. Chaucer chose midland dialect because it was also used by the upper classes of society and it was really living.

- Poet of the lusty spring – Chaucer
- first great Eng humorist – Chaucer

In C’s P. to C. tales he gives an account of (14th social and religious condition – because religion is a part of life by the middle of (14thEng was becoming the common tongue of the nation. parliament was opened by an English speech in 1363.

- The kind of humour C and Shakespeare reveals based on insight and sympathy 30 pilgrims – each has to tell a story (**The discussion was held a “Tabard Inn southwark”**)

➤ On the way to the shrine of Thomas Becket Prologue is a picture of medieval society but it is in the process of disintegration.

➤ It tells about the society

The knight and "The squire – represent old tradition of chivalry

The friar, the monk, The pardoner parish priest, Oxford scholar – denounced the abuses and corruptions of the church.

A shipman – a blend of merchant

Sailor and pirate –merchant, a number of guild members Miller, the Manciple, the Reeve and Wife of Bath – ugly things about the medieval church.

The friar – bears witness to the worldliness and corruptions growing up among the clergy. He was so popular with the Franklin and respectable women of the town – licenced to hear confessions. Let the sinner give silver to the poor Friars and his sins were remitted at once.

friarought to be led to poverty but he led a merry and jovial life. paying little heed to religious concerns moved about like a master or Pope.

Wife of bath

C's masterly creation quite respectable women in the society.

➤ Dressed fashionably

➤ First he go up to altar he make offerings

➤ Wide traveler – had been to Jerusalem

30 pilgrims including the host belong to diverse professions

Knight and his son – represent war like elements

Represent by the man of law the Doctor, the oxford clerk and the poet – The learned and the liberal

The merchant and The shipman – Higher commercial community

The wife of Bath – Expert cloth maker

Haberdasher and his associates – Belong to the class of smaller London traders and manufacturers

Playman, the miller and the Franklin- Agriculturists

Maniple and Reeve – Upper servants represent down

Yeoman and cook – Lower servants represent country

The monk, Themonastery the prioress from her convent, her attendant priests, the village parson, the roaming – Religious order people.

Friar, the pardoner and the sumnour – Religious order people.

C gives distinctions among these characters by pointing out the difference in their clothes, manner of speech habits and tendencies and the characteristics of each profession. These are real human beings.

Example:- The host, the reeve, the man of Law, the Franklin are drawn from living models.

Some of the characters seem to live even today

Example:- The knight, The squire

The prologue is rightly called – the social picture of England of the late 14th as Dryden says “ There is God’s plenty” Chaucer is “the poet of the lusty spring” – says H.A. Beers

Chaucer – 1340 – 1400

Born in London

Chaucer lived during the period of three kings –Edward III Richard II and Henry IV

During the rule of Edward III – there was medieval civilization in England Chaucer wrote knight’s tale – it was a chronicle of historical accounts.

1. Trade expansion – resulted – increase of wealth
2. Living conditions of the people – Miserable
3. Terrific epidemic called Black Death many people died
4. During the Frech wars the condition of the country –worsened
5. There was necessity for taxing the people - these situations brought the symptoms of social umest.

100 years of war began in his reign King Richard II was unwise. The conflict between the king and the people. In the age of Chaucer evil increased to a greater extent. There was corruption in churches. Chaucer lived in this period.

He wanted to reveal the shocking state of things of the churches. There was also another prominent person lived at this age.

John Wyclif – morning star of reformation

- wanted to revive the spiritual Christianity of England
- wrote religious pamphlets.
- Produced the complete Eng version of the Bible

Later part of the (14th– period of social unrest and the beginning of a new religious movement and also new learning.

Petrarch (1304-74) and Boccaccio (1313-75) – considered to be the leaders of this revival.

- They spread the spirit of humanism in England. This situation later on gave rise to renaissance. But the spirit of humanism was infused in Chaucer's age. The divine comedy of Dante was the final and supreme expression of the world of medieval Christendom. The Oxford scholars – Duns, Scotus William Occam – are among last of the medieval school men

Geoffrey Chaucer (1340-1400)

Son of John Chaucer. After his marriage, he became a valet in the king's chamber. Chaucer died in 1400 and was buried in the Westminster Abbey. The place afterwards came to be called 'poet's corner' [FP – Free Period, IP – Italian Period]

ENGLISH PERIOD

Works

- 1369 – The Book of the Duchess – (FP)
- 1372 – Troilus and Criseyde – (IP)
- 1377 – The Parliament of Fowls (IP)
- 1379 – The House of the Fame (IP)
- 1384 – The Legend of Good Women – (unfinished work) (adapted from Latin works of Boccaccio's *De Claris Mulieribus*)
- 1387 – The Canterbury Tales (EP)
- 1391 – The Complaint of Venus (EP)

1399 – the complaint of Chaucer to His Empty Purse. Chaucer was influenced by the Italian master of Dante and Boccaccio.

English period

In his Decameron, Boccaccio furnished the example for C. C. T – greatest work of English period.

Chaucer – Not a poet of the people.

- Court poet
- wrote only for the high class readers and cultured society
- never took painful subjects
- not a serious reformer
- rightly called the morning star of Renaissance
- Mostly written in ‘out of door atmosphere’
- Father of English poetry
- First great painter of characters
- First great English humorist
- Calls himself ‘an unlettered man’
- First creator of human characters in English literature
- Poet of the lusty spring

Characters of C.T

The knight, a squire and yeoman – military profession.

A prioress, a nun (her secretary) – connected with Christian church
Ecclesiastical group.member of RC religious community. A monk, A
friar, A summoner, A pardoner, A poor parson, parish prest , a clerk
of oxford (student of divinity)

➤ A lawyer, A physician and many miscellaneous

Characters

- Ruling Class: knight, squire
- Clergy: monk, friar, prioress, parson summoner, pardoner
- Middle Class: Franklin, Reeve, doctor, oxford student, wife of Bath, sergeant at law
- Trade Class: guildsmen, cook, miller, host, manciple, merchant.
- Peasants: skipper, plowman, yeoman

The Narrator A character called Geoffrey Chaucer. We should be wary of accepting his words and opinions as Chaucer's own. In the General Prologue, the narrator presents himself as a gregarious and naïve character. Later on, the Host accuses him of being silent and sullen. The narrator writes down his impressions of the pilgrims from memory. What he chooses to remember about the characters

tells us as much about the narrator's own prejudices as it does about the characters themselves.

The Knight The first pilgrim Chaucer describes in the General Prologue and the teller of the first tale. The Knight represents the ideal of a medieval Christian man-at-arms. He has participated in no less than 15 of the great crusades of his era. Brave, experienced, and prudent, the narrator greatly admires him.

The Wife of Bath A seamstress by occupation and an "expert on marriage." The Wife of Bath has been married five times and had many other affairs in her youth, making her well practiced in the art of love. She presents herself as someone who loves marriage and sex, but, from what we see of her, she also takes pleasure in rich attire, talking, and arguing. She is deaf in one ear and has a gap between her

10 front teeth, which was considered attractive in Chaucer's time. She has traveled on pilgrimages to Jerusalem three times and elsewhere in Europe as well. Bath is an English town on the Avon River, not the name of this woman's husband.

The Pardoner A charlatan, who "officially" forgives people's sins for a price. Pardoners granted papal indulgences—reprieves from penance in exchange for charitable donations to the Church. Many pardoners, including this one, collected profits for themselves. Chaucer's Pardoner excels in fraud, carrying a bag full of fake relics. For example, he claims to have the veil of the Virgin Mary. The Pardoner has long, greasy, yellow hair and is beardless. These characteristics were associated with shiftiness and gender ambiguity in Chaucer's time. The Pardoner also has a gift for singing and preaching whenever he finds himself inside a church.

The Miller Stout and brawny, with a wart on his nose and a big mouth, both literally and figuratively. He threatens the Host's notion of propriety when he drunkenly insists on telling the second tale. Indeed, the Miller seems to enjoy overturning all conventions: He ruins the Host's carefully planned storytelling order, he rips doors off hinges, and he tells a tale that is somewhat blasphemous, ridiculing religious and scholarly clerks, carpenters, and women.

The Prioress A nun who heads a convent. Described as modest and quiet, this Prioress aspires to have exquisite taste. Her table manners are dainty, she knows French (though not the French of the court), she dresses well, and she is charitable and compassionate.

The Monk A monk given to corporeal pleasures. Most monks of the Middle Ages lived in monasteries according to the Rule of Saint Benedict, which demanded that they devote their lives to “work and prayer.” This Monk cares little for the Rule; his devotion is to hunting and eating. He is large, loud, and well clad in hunting boots and furs.

The Friar An example of the unscrupulous friars of Chaucer’s time. Roaming priests with no ties to a monastery, friars were great objects of criticism in Chaucer’s time. Always ready to befriend young women or rich men who might need his services, the friar actively administers the sacraments in his town, especially those of marriage and confession. However, Chaucer’s worldly Friar has taken to accepting bribes.

The Summoner An official who brings persons accused of violating Church law to ecclesiastical court. This Summoner is a lecherous man whose face is scarred by leprosy. He gets drunk frequently, is irritable, and is not particularly qualified for his position. He spouts the few words of Latin he knows in an attempt to sound educated.

The Host The leader of the group. The Host is large, loud, and merry, though he possesses a quick temper. He mediates and facilitates the flow of the pilgrims' tales. His title of "host" may be a pun, suggesting both an innkeeper and the Eucharist, or Holy Host.

The Parson The only devout churchman in the company. The Parson lives in poverty but is rich in holy thoughts and deeds. The pastor of a sizable town, he preaches the Gospel and makes sure to practice what he preaches. He's everything that the Monk, Friar, and Pardoner aren't.

The Pardoner

The Pardoner rides in the very back of the party in the General Prologue and is fittingly the most marginalized character in the company. His profession is somewhat dubious—pardoners offered indulgences, or previously written pardons for particular sins, to people who repented of the sin they had committed. Along with receiving the indulgence, the penitent would make a donation to the Church by giving money to the pardoner. Eventually, this “charitable” donation became a necessary part of receiving an indulgence. Paid by the Church to offer these indulgences, the Pardoner was not supposed to pocket the penitents’ charitable donations. That said, the practice of offering indulgences came under critique by quite a few churchmen, since once the charitable donation became a practice allied to receiving an indulgence, it began to look like one could cleanse oneself of sin by simply paying off the Church. Additionally, widespread suspicion held that

pardoners counterfeited the pope's signature on illegitimate indulgences and pocketed the "charitable donations" themselves.

Chaucer's Pardoner is a highly untrustworthy character. He sings a ballad—"Com hider, love, to me!" (General Prologue, 672)—with the hypocritical Summoner, undermining the already challenged virtue of his profession as one who works for the Church. He presents himself as someone of ambiguous gender and sexual orientation, further challenging social norms. The narrator is not sure whether the Pardoner is an effeminate homosexual or a eunuch (castrated male). Like the other pilgrims, the Pardoner carries with him to Canterbury the tools of his trade—in his case, freshly signed papal indulgences and a sack of false relics, including a brass cross filled with stones to make it seem as heavy as gold and a glass jar full of pig's bones, which he passes off as saints' relics. Since visiting relics on pilgrimage had become a tourist industry, the Pardoner wants to cash in on religion in any way he can, and he does this by

selling tangible, material objects—whether slips of paper that promise forgiveness of sins or animal bones that people can string around their necks as charms against the devil. After telling the group how he gulls people into indulging his own avarice through a sermon he preaches on greed, the Pardoner tells of a tale that exemplifies the vice decried in his sermon. Furthermore, he attempts to sell pardons to the group—in effect plying his trade in clear violation of the rules outlined by the host.

The Squire The Knight's son and apprentice. The Squire is curly-haired, youthfully handsome, and loves dancing and courting.

The Clerk A poor student of philosophy. Having spent his money on books and learning rather than on fine clothes, the clerk is threadbare and wan. He speaks little, but when he does, his words are wise and full of moral virtue.

The Man of Law A successful lawyer commissioned by the king. He upholds justice in matters large and small and knows every statute of England's law by heart.

The Manciple A clever fellow. A manciple was in charge of getting provisions for a college or court. Despite his lack of education, the Manciple is smarter than the 30 lawyers he feeds.

The Merchant A trader in furs and cloth, mostly from Flanders. The merchant is part of a powerful and wealthy class in Chaucer's society.

The Shipman A well-traveled and well-tanned veteran sailor. The Shipman has seen every bay and river in England, as well as exotic ports in Spain and Carthage. He is a bit of a rascal, known for stealing wine while the ship's captain sleeps.

The Physician A talented doctor with expertise in diagnosing the causes and finding cures for most maladies. Though the Physician keeps himself in perfect physical health, the narrator calls into question the Physician's spiritual health: He rarely consults the Bible and has an unhealthy love of financial gain.

The Franklin A man of leisure. The word *franklin* means "free man." In Chaucer's society, a franklin was neither a vassal serving a lord nor a member of the nobility. This particular franklin is a connoisseur of food and wine—so much so that his table remains laid and ready for food all day.

The Reeve A shrewd steward of a manor. This reeve's lord never loses so much as a ram to the other employees, and the vassals under his command are kept in line. However, he steals from his master.

The Plowman The Parson's brother and an equally good-hearted man. A member of the peasant class, he pays his tithes to the Church and leads a good Christian life.

The Guildsmen A hatmaker, carpenter, weaver, clothing dyer, and a tapestry maker. The Guildsmen appear as a unit. English guilds were a combination of labor unions and social fraternities: Craftsmen of similar occupations joined together to increase their bargaining power and live communally. All five Guildsmen are clad in the livery of their brotherhood.

The Cook The Guildsmen's cook. The Narrator gives little detail about him, but he does mention a crusty sore on the Cook's leg.

The Yeoman The servant who accompanies the Knight and the Squire. The Narrator mentions that the Yeoman's dress and weapons suggest he may be a forester.

The Second Nun Not described in the General Prologue. She tells a saint's life for her tale.

The Nun's Priest Also not described in the General Prologue. His story of Chanticleer, however, is well crafted and suggests that he is a witty, self-effacing preacher.

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The Canterbury Tales is a collection of stories written in Middle English by Geoffrey Chaucer at the end of the 14th century. The tales (mostly in verse, although some are in prose) are told as part of a story-telling contest by a group of pilgrims as they travel together on a journey from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. In a long list of works, including *Troilus and Criseyde*, *House of Fame*, and *Parliament of Fowls*, *The Canterbury Tales* was Chaucer's magnum opus. He uses the tales and the descriptions of the characters to paint an ironic and critical portrait of English society at the time, and particularly of the Church. Structurally, the collection bears the influence of *The Decameron*, which Chaucer is said to have come across during his first diplomatic mission to Italy in 1372. However, Chaucer peoples his tales with 'sondry folk' rather than Boccaccio's fleeing nobles.

Summary of the Poem

In the beauty of April, the Narrator and 29 oddly assorted travelers happen to meet at the Tabard Inn in Southwark, London. This becomes the launching point for their 60-mile, four-day religious journey to the shrine of St. Thomas à Becket at the Cathedral in Canterbury. Great blessing and forgiveness were to be heaped upon those who made the pilgrimage; relics of the saint were enshrined there, and miracles had been reported by those who prayed before the shrine. Chaucer's pilgrims, however, are not all traveling for religious reasons. Many of them simply enjoy social contact or the adventure of travel.

As the travelers are becoming acquainted, their Host, the innkeeper Harry Bailey, decides to join them. He suggests that they pass the time along the way by telling stories. Each pilgrim is to tell four stories—two on the way to Canterbury, and two on the return trip—a total of 120 stories. He will furnish dinner at the end of the trip to the one who tells the best tale. The framework is thus laid out for the organization of *The Canterbury Tales*.

Chaucer, the Narrator, observes all of the characters as they are arriving and getting acquainted. He describes in detail most of the travelers which represent a cross-section of fourteenth-century English society. All levels are represented, beginning with the Knight who is the highest ranking character socially. Several levels of holiness and authority in the clergy are among the pilgrims while the majority of the characters are drawn from the middle class. A small number of the peasant class are also making the journey, most of them as servants to other pilgrims.

As the travelers begin their journey the next morning, they draw straws to see who will tell the first tale. The Knight draws the shortest straw. He begins the storytelling with a long romantic epic about two brave young knights

who both fall in love with the same woman and who spend years attempting to win her love.

Everyone enjoys the tale and they agree that the trip is off to an excellent start. When the Host invites the Monk to tell a story to match the Knight's, the Miller, who is drunk, becomes so rude and insistent that he be allowed to go next that the Host allows it. The Miller's tale is indeed very funny, involving several tricks and a very dirty prank as a young wife conspires with her lover to make love to him right under her husband's nose.

The Miller's fabliau upsets the Reeve because it involves an aging carpenter being cuckolded by his young wife, and the Reeve himself is aging and was formerly a carpenter. Insulted by the Miller, the Reeve retaliates with a tale about a miller who is made a fool of in very much the same manner as the carpenter in the preceding rendition.

After the Reeve, the Cook speaks up and begins to tell another humorous adventure about a thieving, womanizing young apprentice. Chaucer did not finish writing this story; it stops almost at the beginning.

When the dialogue among the travelers resumes, the morning is half gone and the Host, Harry Bailley, urges the Man of Law to begin his entry quickly. Being a lawyer, the Man of Law is very long-winded and relates a very long story about the life of a noblewoman named Constance who suffers patiently and virtuously through a great many terrible trials. In the end she is rewarded for her perseverance.

The Man of Law's recital, though lengthy, has pleased the other pilgrims very much. Harry Bailley then calls upon the Parson to tell a similar tale of goodness; but the Shipman, who wants to hear no more sermonizing, says he will take his turn next and will tell a merry story without a hint of preaching.

Indeed, his story involves a lovely wife who cuckolds her husband to get money for a new dress and gets away with the whole affair.

Evidently looking for contrast in subject matter, the Host next invites the Prioress to give them a story. Graciously, she relates a short legend about a little schoolboy who is martyred and through whose death a miracle takes place.

After hearing this miraculous narrative, all of the travelers become very subdued, so the Host calls upon the Narrator (Chaucer) to liven things up. Slyly making fun of the Host's literary pretensions, Chaucer recites a brilliant parody on knighthood composed in low rhyme. Harry hates Chaucer's poem and interrupts to complain; again in jest, Chaucer tells a long, boring version of an ancient myth. However, the Host is very impressed by the serious moral tone of this inferior tale and is highly complimentary.

Since the myth just told involved a wise and patient wife, Harry Bailley takes this opportunity to criticize his own shrewish wife. He then digresses further with a brief commentary on monks which leads him to call upon the pilgrim Monk for his contribution to the entertainment.

The Monk belies his fun-loving appearance by giving a disappointing recital about famous figures who are brought low by fate. The Monk's subject is so dreary that the Knight stops him, and the Host berates him for lowering the morale of the party. When the Monk refuses to change his tone, the Nun's Priest accepts the Host's request for a happier tale. The Priest renders the wonderful fable of Chanticleer, a proud rooster taken in by the flattery of a clever fox.

Harry Bailley is wildly enthusiastic about the Priest's tale, turning very bawdy in his praise. The earthy Wife of Bath is chosen as the next participant, probably because the Host suspects that she will continue in the same bawdy

vein. However, the Wife turns out to be quite a philosopher, prefacing her tale with a long discourse on marriage. When she does tell her tale, it is about the marriage of a young and virile knight to an ancient hag.

When the Wife has concluded, the Friar announces that he will tell a worthy tale about a summoner. He adds that everyone knows there is nothing good to say about summoners and tells a story which proves his point.

Infuriated by the Friar's insulting tale, the Summoner first tells a terrible joke about friars and then a story which condemns them, too. His rendering is quite coarse and dirty.

Hoping for something more uplifting next, the Host gives the Cleric his chance, reminding the young scholar not to be too scholarly and to put in some adventure. Obliging, the Cleric entertains with his tale of the cruel Walter of Saluzzo who tested his poor wife unmercifully.

The Cleric's tale reminds the Merchant of his own unhappy marriage and his story reflects his state. It is yet another tale of a bold, unfaithful wife in a marriage with a much older man.

When the Merchant has finished, Harry Bailey again interjects complaints about his own domineering wife, but then requests a love story of the Squire. The young man begins an exotic tale that promises to be a fine romance, but Chaucer did not complete this story, so it is left unfinished.

The dialogue resumes with the Franklin complimenting the Squire and trying to imitate his eloquence with an ancient lyric of romance.

There is no conversation among the pilgrims before the Physician's tale. His story is set in ancient Rome and concerns a young virgin who prefers death to dishonor.

The Host has really taken the Physician's sad story to heart and begs the Pardoner to lift his spirits with a happier tale. However, the other pilgrims want something more instructive, so the Pardoner obliges. After revealing himself to be a very wicked man, the Pardoner instructs the company with an allegory about vice leading three young men to their deaths. When he is finished, the Pardoner tries to sell his fake relics to his fellow travellers, but the Host prevents him, insulting and angering him in the process. The Knight has to intervene to restore peace.

The Second Nun then tells the moral and inspiring life of St. Cecelia. About five miles later, a Canon and his Yeoman join the party, having ridden madly to catch up. Conversion reveals these men to be outlaws of sorts, but they are made welcome and invited to participate in the storytelling all the same.

When the Canon's Yeoman reveals their underhanded business, the Canon rides off in a fit of anger, and the Canon's Yeoman relates a tale about a cheating alchemist, really a disclosure about the Canon.

It is late afternoon by the time the Yeoman finishes and the Cook has become so drunk that he falls off his horse. There is an angry interchange between the Cook and the Manciple, and the Cook has to be placated with more wine. The Manciple then tells his story, which is based on an ancient myth and explains why the crow is black.

At sundown the Manciple ends his story. The Host suggests that the Parson conclude the day of tale-telling with a fable. However, the Parson preaches a two-hour sermon on penitence instead. *The Canterbury Tales* end here.

Although Chaucer actually completed only about one-fifth of the proposed 120 tales before his death, *The Canterbury Tales* reflects all the major types of medieval literature.

General Prologue

At the Tabard Inn, a tavern in Southwark, near London, the narrator joins a company of twenty-nine pilgrims. The pilgrims, like the narrator, are traveling to the shrine of the martyr Saint Thomas Becket in Canterbury. The narrator gives a descriptive account of twenty-seven of these pilgrims, including a Knight, Squire, Yeoman, Prioress, Monk, Friar, Merchant, Clerk, Man of Law, Franklin, Haberdasher, Carpenter, Weaver, Dyer, Tapestry-Weaver, Cook, Shipman, Physician, Wife, Parson, Plowman, Miller, Manciple, Reeve, Summoner, Pardoner, and Host. (He does not describe the Second Nun or the Nun's Priest, although both characters appear later in the book.) The Host, whose name, we find out in the Prologue to the Cook's Tale, is Harry Bailey, suggests that the group ride together and entertain one another with stories. He decides that each pilgrim will tell two stories on the way to Canterbury and two on the way back. Whomever he judges to be the best storyteller will receive a meal at Bailey's tavern, courtesy of the other pilgrims. The pilgrims draw lots and determine that the Knight will tell the first tale.

The Knight's Tale

Theseus, duke of Athens, imprisons Arcite and Palamon, two knights from Thebes (another city in ancient Greece). From their prison, the knights see and fall in love with Theseus's sister-in-law, Emelye. Through the intervention of a friend, Arcite is freed, but he is banished from Athens. He returns in disguise and becomes a page in Emelye's chamber. Palamon escapes from prison, and the two meet and fight over Emelye. Theseus apprehends them and arranges a tournament between the two knights and their allies, with Emelye as the prize. Arcite wins, but he is accidentally thrown from his horse and dies. Palamon then marries Emelye.

The Miller's Prologue and Tale

The Host asks the Monk to tell the next tale, but the drunken Miller interrupts and insists that his tale should be the next. He tells the story of an impoverished student named Nicholas, who persuades his landlord's sexy young wife, Alisoun, to spend the night with him. He convinces his landlord, a

carpenter named John, that the second flood is coming, and tricks him into spending the night in a tub hanging from the ceiling of his barn. Absolon, a young parish clerk who is also in love with Alisoun, appears outside the window of the room where Nicholas and Alisoun lie together. When Absolon begs Alisoun for a kiss, she sticks her rear end out the window in the dark and lets him kiss it. Absolon runs and gets a red-hot poker, returns to the window, and asks for another kiss; when Nicholas sticks his bottom out the window and farts, Absolon brands him on the buttocks. Nicholas's cries for water make the carpenter think that the flood has come, so the carpenter cuts the rope connecting his tub to the ceiling, falls down, and breaks his arm.

The Reeve's Prologue and Tale

Because he also does carpentry, the Reeve takes offense at the Miller's tale of a stupid carpenter, and counters with his own tale of a dishonest miller. The Reeve tells the story of two students, John and Alayn, who go to the mill to watch the miller grind their corn, so that he won't have a chance to steal any. But the miller unties their horse, and while they chase it, he steals some of the flour he has just ground for them. By the time the students catch the horse, it is dark, so they spend the night in the miller's house. That night, Alayn seduces the miller's daughter, and John seduces his wife. When the miller wakes up and finds out what has happened, he tries to beat the students. His wife, thinking that her husband is actually one of the students, hits the miller over the head with a staff. The students take back their stolen goods and leave.

The Cook's Prologue and Tale

The Cook particularly enjoys the Reeve's Tale, and offers to tell another funny tale. The tale concerns an apprentice named Perkyn who drinks and dances so much that he is called "Perkyn Reveler." Finally, Perkyn's master decides that he would rather his apprentice leave to revel than stay home and corrupt the other servants. Perkyn arranges to stay with a friend who loves drinking and gambling, and who has a wife who is a prostitute. The tale breaks off, unfinished, after fifty-eight lines.

The Man of Law's Introduction, Prologue, Tale, and Epilogue

The Host reminds his fellow pilgrims to waste no time, because lost time cannot be regained. He asks the Man of Law to tell the next tale. The Man of Law agrees, apologizing that he cannot tell any suitable tale that Chaucer has not already told—Chaucer may be unskilled as a poet, says the Man of Law, but he has told more stories of lovers than Ovid, and he doesn't print tales of incest as John Gower does (Gower was a contemporary of Chaucer). In the Prologue to his tale, the Man of Law laments the miseries of poverty. He then remarks how fortunate merchants are, and says that his tale is one told to him by a merchant. In the tale, the Muslim sultan of Syria converts his entire sultanate (including himself) to Christianity in order to persuade the emperor of Rome to give him his daughter, Custance, in marriage. The sultan's mother and her attendants remain secretly faithful to Islam. The mother tells her son she wishes to hold a banquet for him and all the Christians. At the banquet, she massacres her son and all the Christians except for Custance, whom she sets adrift in a rudderless ship. After years of floating, Custance runs ashore in Northumberland, where a constable and his wife, Hermengyld, offer her shelter. She converts them to Christianity. One night, Satan makes a young knight sneak into Hermengyld's chamber and murder Hermengyld. He places the bloody knife next to Custance, who sleeps in the same chamber. When the constable returns home, accompanied by Alla, the king of Northumberland, he finds his slain wife.

He tells Alla the story of how Custance was found, and Alla begins to pity the girl. He decides to look more deeply into the murder. Just as the knight who murdered Hermengyld is swearing that Custance is the true murderer, he is struck down and his eyes burst out of his face, proving his guilt to Alla and the crowd. The knight is executed, Alla and many others convert to Christianity, and Custance and Alla marry. While Alla is away in Scotland, Custance gives birth to a boy named Mauricius. Alla's mother, Donegild, intercepts a letter from Custance to Alla and substitutes a counterfeit one that claims that the child is disfigured and bewitched. She then intercepts Alla's reply, which

claims that the child should be kept and loved no matter how malformed. Donegild substitutes a letter saying that Custance and her son are banished and should be sent away on the same ship on which Custance arrived. Alla returns home, finds out what has happened, and kills Donegild. After many adventures at sea, including an attempted rape, Custance ends up back in Rome, where she reunites with Alla, who has made a pilgrimage there to atone for killing his mother. She also reunites with her father, the emperor. Alla and Custance return to England, but Alla dies after a year, so Custance returns, once more, to Rome. Mauricius becomes the next Roman emperor. Following the Man of Law's Tale, the Host asks the Parson to tell the next tale, but the Parson reproaches him for swearing, and they fall to bickering.

The Wife of Bath's Prologue and Tale

The Wife of Bath gives a lengthy account of her feelings about marriage. Quoting from the Bible, the Wife argues against those who believe it is wrong to marry more than once, and she explains how she dominated and controlled each of her five husbands. She married her fifth husband, Jankyn, for love instead of money. After the Wife has rambled on for a while, the Friar butts in to complain that she is taking too long, and the Summoner retorts that friars are like flies, always meddling. The Friar promises to tell a tale about a summoner, and the Summoner promises to tell a tale about a friar. The Host cries for everyone to quiet down and allow the Wife to commence her tale. In her tale, a young knight of King Arthur's court rapes a maiden; to atone for his crime, Arthur's queen sends him on a quest to discover what women want most. An ugly old woman promises the knight that she will tell him the secret if he promises to do whatever she wants for saving his life. He agrees, and she tells him women want control of their husbands and their own lives. They go together to Arthur's queen, and the old woman's answer turns out to be correct. The old woman then tells the knight that he must marry her. When the knight confesses later that he is repulsed by her appearance, she gives him a

choice: she can either be ugly and faithful, or beautiful and unfaithful. The knight tells her to make the choice herself, and she rewards him for giving her control of the marriage by rendering herself both beautiful and faithful.

The Friar's Prologue and Tale

The Friar speaks approvingly of the Wife of Bath's Tale, and offers to lighten things up for the company by telling a funny story about a lecherous summoner. The Summoner does not object, but he promises to pay the Friar back in his own tale. The Friar tells of an archdeacon who carries out the law without mercy, especially to lechers. The archdeacon has a summoner who has a network of spies working for him, to let him know who has been lecherous. The summoner extorts money from those he's sent to summon, charging them more money than he should for penance. He tries to serve a summons on a yeoman who is actually a devil in disguise. After comparing notes on their treachery and extortion, the devil vanishes, but when the summoner tries to prosecute an old wealthy widow unfairly, the widow cries out that the summoner should be taken to hell. The devil follows the woman's instructions and drags the summoner off to hell.

The Summoner's Prologue and Tale

The Summoner, furious at the Friar's Tale, asks the company to let him tell the next tale. First, he tells the company that there is little difference between friars and fiends, and that when an angel took a friar down to hell to show him the torments there, the friar asked why there were no friars in hell; the angel then pulled up Satan's tail and 20,000 friars came out of his ass. In the Summoner's Tale, a friar begs for money from a dying man named Thomas and his wife, who have recently lost their child. The friar shamelessly exploits the couple's misfortunes to extract money from them, so Thomas tells the friar that he is sitting on something that he will bequeath to the friars. The friar reaches for his bequest, and Thomas lets out an enormous fart. The friar complains to the lord of the manor, whose squire promises to divide the fart evenly among all the friars.

The Clerk's Prologue and Tale

The Host asks the Clerk to cheer up and tell a merry tale, and the Clerk agrees to tell a tale by the Italian poet Petrarch. Griselde is a hardworking peasant who marries into the aristocracy. Her husband tests her fortitude in several ways, including pretending to kill her children and divorcing her. He punishes her one final time by forcing her to prepare for his wedding to a new wife. She does all this dutifully, her husband tells her that she has always been and will always be his wife (the divorce was a fraud), and they live happily ever after.

The Merchant's Prologue, Tale, and Epilogue

The Merchant reflects on the great difference between the patient Griselde of the Clerk's Tale and the horrible shrew he has been married to for the past two months. The Host asks him to tell a story of the evils of marriage, and he complies. Against the advice of his friends, an old knight named January marries May, a beautiful young woman. She is less than impressed by his enthusiastic sexual efforts, and conspires to cheat on him with his squire, Damien. When blind January takes May into his garden to copulate with her, she tells him she wants to eat a pear, and he helps her up into the pear tree, where she has sex with Damien. Pluto, the king of the faeries, restores January's sight, but May, caught in the act, assures him that he must still be blind. The Host prays to God to keep him from marrying a wife like the one the Merchant describes.

The Squire's Introduction and Tale

The Host calls upon the Squire to say something about his favorite subject, love, and the Squire willingly complies. King Cambyses of the Mongol Empire is visited on his birthday by a knight bearing gifts from the king of Arabia and India. He gives Cambyses and his daughter Canacee a magic brass horse, a magic mirror, a magic ring that gives Canacee the ability to understand the language of birds, and a sword with the power to cure any wound it creates. She rescues a dying female falcon that narrates how her consort abandoned her for the love of another. The Squire's Tale is either unfinished by Chaucer or is meant to be interrupted by the Franklin, who

interjects that he wishes his own son were as eloquent as the Squire. The Host expresses annoyance at the Franklin's interruption, and orders him to begin the next tale.

The Franklin's Prologue and Tale

The Franklin says that his tale is a familiar Breton lay, a folk ballad of ancient Brittany. Dorigen, the heroine, awaits the return of her husband, Arveragus, who has gone to England to win honor in feats of arms. She worries that the ship bringing her husband home will wreck itself on the coastal rocks, and she promises Aurelius, a young man who falls in love with her, that she will give her body to him if he clears the rocks from the coast. Aurelius hires a student learned in magic to create the illusion that the rocks have disappeared. Arveragus returns home and tells his wife that she must keep her promise to Aurelius. Aurelius is so impressed by Arveragus's honorable act that he generously absolves her of the promise, and the magician, in turn, generously absolves Aurelius of the money he owes.

The Physician's Tale

Appius the judge lusts after Virginia, the beautiful daughter of Virginius. Appius persuades a churl named Claudius to declare her his slave, stolen from him by Virginius. Appius declares that Virginius must hand over his daughter to Claudius. Virginius tells his daughter that she must die rather than suffer dishonor, and she virtuously consents to her father's cutting her head off. Appius sentences Virginius to death, but the Roman people, aware of Appius's hijinks, throw him into prison, where he kills himself.

The Pardoner's Introduction, Prologue, and Tale

The Host is dismayed by the tragic injustice of the Physician's Tale, and asks the Pardoner to tell something merry. The other pilgrims contradict the Host, demanding a moral tale, which the Pardoner agrees to tell after he eats and drinks. The Pardoner tells the company how he cheats people out of their money by preaching that money is the root of all evil. His tale describes three riotous youths who go looking for Death, thinking that they can kill him. An old man tells them that they will find Death under a tree. Instead, they find

eight bushels of gold, which they plot to sneak into town under cover of darkness. The youngest goes into town to fetch food and drink, but brings back poison, hoping to have the gold all to himself. His companions kill him to enrich their own shares, then drink the poison and die under the tree. His tale complete, the Pardoner offers to sell the pilgrims pardons, and singles out the Host to come kiss his relics. The Host infuriates the Pardoner by accusing him of fraud, but the Knight persuades the two to kiss and bury their differences.

The Shipman's Tale

The Shipman's Tale features a monk who tricks a merchant's wife into having sex with him by borrowing money from the merchant, then giving it to the wife so she can repay her own debt to her husband, in exchange for sexual favors. When the monk sees the merchant next, he tells him that he returned the merchant's money to his wife. The wife realizes she has been duped, but she boldly tells her husband to forgive her debt: she will repay it in bed. The Host praises the Shipman's story, and asks the Prioress for a tale.

The Prioress's Prologue and Tale

The Prioress calls on the Virgin Mary to guide her tale. In an Asian city, a Christian school is located at the edge of a Jewish ghetto. An angelic seven-year-old boy, a widow's son, attends the school. He is a devout Christian, and loves to sing Alma Redemptoris (Gracious Mother of the Redeemer). Singing the song on his way through the ghetto, some Jews hire a murderer to slit his throat and throw him into a latrine. The Jews refuse to tell the widow where her son is, but he miraculously begins to sing Alma Redemptoris, so the Christian people recover his body, and the magistrate orders the murdering Jews to be drawn apart by wild horses and then hanged.

The Prologue and Tale of Sir Thopas

The Host, after teasing Chaucer the narrator about his appearance, asks him to tell a tale. Chaucer says that he only knows one tale, then launches into a parody of bad poetry—the Tale of Sir Thopas. Sir Thopas rides about looking for an elf-queen to marry until he is confronted by a giant. The narrator's doggerel continues in this vein until the Host can bear no more and interrupts

him. Chaucer asks him why he can't tell his tale, since it is the best he knows, and the Host explains that his rhyme isn't worth a turd. He encourages Chaucer to tell a prose tale.

The Tale of Melibee

Chaucer's second tale is the long, moral prose story of Melibee. Melibee's house is raided by his foes, who beat his wife, Prudence, and severely wound his daughter, Sophie, in her feet, hands, ears, nose, and mouth. Prudence advises him not to rashly pursue vengeance on his enemies, and he follows her advice, putting his foes' punishment in her hands. She forgives them for the outrages done to her, in a model of Christian forbearance and forgiveness.

The Monk's Prologue and Tale

The Host wishes that his own wife were as patient as Melibee's, and calls upon the Monk to tell the next tale. First he teases the Monk, pointing out that the Monk is clearly no poor cloisterer. The Monk takes it all in stride and tells a series of tragic falls, in which noble figures are brought low: Lucifer, Adam, Sampson, Hercules, Nebuchadnezzar, Belshazzar, Zenobia, Pedro of Castile, and down through the ages.

The Nun's Priest's Prologue, Tale, and Epilogue

After seventeen noble "falls" narrated by the Monk, the Knight interrupts, and the Host calls upon the Nun's Priest to deliver something more lively. The Nun's Priest tells of Chanticleer the Rooster, who is carried off by a flattering fox who tricks him into closing his eyes and displaying his crowing abilities. Chanticleer turns the tables on the fox by persuading him to open his mouth and brag to the barnyard about his feat, upon which Chanticleer falls out of the fox's mouth and escapes. The Host praises the Nun's Priest's Tale, adding that if the Nun's Priest were not in holy orders, he would be as sexually potent as Chanticleer.

The Second Nun's Prologue and Tale

In her Prologue, the Second Nun explains that she will tell a saint's life, that of Saint Cecilia, for this saint set an excellent example through her good works and wise teachings. She focuses particularly on the story of Saint

Cecilia's martyrdom. Before Cecilia's new husband, Valerian, can take her virginity, she sends him on a pilgrimage to Pope Urban, who converts him to Christianity. An angel visits Valerian, who asks that his brother Tiburce be granted the grace of Christian conversion as well. All three—Cecilia, Tiburce, and Valerian—are put to death by the Romans.

The Canon's Yeoman's Prologue and Tale

When the Second Nun's Tale is finished, the company is overtaken by a black-clad Canon and his Yeoman, who have heard of the pilgrims and their tales and wish to participate. The Yeoman brags to the company about how he and the Canon create the illusion that they are alchemists, and the Canon departs in shame at having his secrets discovered. The Yeoman tells a tale of how a canon defrauded a priest by creating the illusion of alchemy using sleight of hand.

The Manciple's Prologue and Tale

The Host pokes fun at the Cook, riding at the back of the company, blind drunk. The Cook is unable to honor the Host's request that he tell a tale, and the Manciple criticizes him for his drunkenness. The Manciple relates the legend of a white crow, taken from the Roman poet Ovid's *Metamorphoses* and one of the tales in *The Arabian Nights*. In it, Phoebus's talking white crow informs him that his wife is cheating on him. Phoebus kills the wife, pulls out the crow's white feathers, and curses it with blackness.

The Parson's Prologue and Tale

As the company enters a village in the late afternoon, the Host calls upon the Parson to give them a fable. Refusing to tell a fictional story because it would go against the rule set by St. Paul, the Parson delivers a lengthy treatise on the Seven Deadly Sins, instead.

Chaucer's Retraction

Chaucer appeals to readers to credit Jesus Christ as the inspiration for anything in his book that they like, and to attribute what they don't like to his

own ignorance and lack of ability. He retracts and prays for forgiveness for all of his works dealing with secular and pagan subjects, asking only to be remembered for what he has written of saints' lives and homilies.

The Faerie Queene Book-I

Edmund Spenser

(The faerie queene and Bunjam's the pilgrim's progress all the two greatest allegorical works)

- Allegory/didactic romance 1552 – 1599
- Written in blank verse/one of the longest of English poems.
- Faerie queene tells the story of unbelievable adventures. Every knight represents a particular adventure – Spencer could find a model in Queen Elizabeth's court.
- Faerie Queene has been called the work of an unformed literature
- planned to write 12 books the figure of the 12 knights and their various exploits and character of "gentle man" or a noble fashioned gentle discipline" He took his machinery from popular legends about king Arthur and his moral code from Aristotle – Greek philosopher. (12 knights errands are types of 12 cardinal virtues of Aristotle's philosophy)
- Only 6 books were completed

Book I – Represents holiness – The Red Cross Knight sets forth as a champion of Truth and after overcoming several temptations and dangers kills the dragon that has imprisoned it.

Book II (Temperance hero – Sir Guyon fights temptations successfully) – Pursues the same subject psychological development of the human character.

Book – III Legend of chastity

(heroine – Britoment – illustrates romantic sentiment)

Book IV – Celebrates the legend of friendship (between Cambell and Telamond)

Book V – Justice as theme (main character Sir Artegall and Prince Arthur expound the theory of government)

Book VI – Courtesy (Portrayed by the hero Sir Calidore)

Book VII – unfinished cantos on mutability (intended to be)

- In writing Faerie Queene his object was to complete a heroic poem to surpass 1. “Orlando furuioso” - by Aristo – Italian poet ‘romance in epic. 2. Jerusalem delivered” – by – Tasso Italian poet

Book i devoted to holiness by which is meant the love of God. It shows the Red Cross Knight – Symbolises the virtue of love of (holiness) God riding out to destroy the Dragon sin accompanied by Una – stands for truth RCK wears the armour of a Christian, a girdle of truth, a breast – plate of righteousness, a helmet of salvation and a sword of the spirit. He goes through the usual trivialities of life for a while abandoning truth and courting falsehood falling almost a prey to error and despair finally overcomes all obstructions and releases the parents of Truth from the Devil. We almost see in him, Every man in his journey life, pilgrim’s progress the a sinful world to salvation. He has also been said to stand for St. George – the patron saint of England.

RCN – Symbol of Holiness or the love of God.

(lady)– Una –Stands for Truth Symbol of unity

Lamb – Symbol of Innocence

Archimago – symbol of Hypocrisy (succeeded in separating ‘Truth from Holiness”)

lady – Duessa – Symbol of falsehood

SansFoy – Symbol of Infidelity

Sans Loy – Symbol of Lawlessness

Lucifer – Personification of pride

The lion stands for reason

Sans joy – Joylessness

Dwart- Prudence

The good characters stand for virtues whereas

The bad characters stand for vices.

The deadly sins were “Idleness, gluttony, avarice, Envy and wrath”

Each part has its own hero central hero Prince Arthur

Summary :

Book I is centred on the virtue of holiness as embodied in the Redcrosse Knight. He and his lady Una travel together as he fights the dragon Errour, then separate as the wizard Archimago tricks the Redcrosse Knight in a dream to think that Una is unchaste. After he leaves, the Redcrosse Knight meets Duessa, who feigns distress in order to entrap him. Duessa leads the Redcrosse Knight to captivity by the giant Orgoglio. Meanwhile, Una overcomes peril, meets Arthur, and finally finds the Redcrosse Knight and rescues him from his capture, from Duessa, and from Despair. Una and Arthur help the Redcrosse Knight recover in the House of Holiness, with the House's ruler Caelia and her three daughters joining them; there the Redcrosse Knight sees a vision of his future. He then returns Una to her parents' castle and rescues them from a dragon, and the two are betrothed after resisting Archimago one last time.

Book I Canto i. The Redcrosse Knight, Una, and a dwarf are riding along a plain till rain forces them into a wood; they become somewhat lost and happen upon Error whom the Redcrosse Knight defeats after a struggle. They find their way out of the forest and then happen upon an aged sire who is really Archimago (Anti-Christ or the Pope). He tricks them back to his home

where he causes the Redcrosse knight to have a lustful dream about Una; he then creates a false Una who comes to the Redcrosse Knight's bed, tries to seduce him without success, and angers him.

Book I Canto ii. Archimago changes one spirit into a squire and puts him and the falls Una into bed then calls the Redcrosse Knight to show him the seeming unchastity of Una. The Redcrosse knight is so upset he abandons Una at dawn. He then haps upon Sansfoy and his lady who calls herself Fidessa, but who is really Duessa. (Duessa is the Roman Catholic church, the Great Whore of Babylon). The Redcrosse knight defeats Sansfoy in battle and takes up with Duessa. She tells him she had a fiance, a "prince so meek" (Christ), but he died before they married. The Redcrosse knight and Duessa come across two enchanted trees one of which tells the Redcrosse Knight how Duessa caused him to abandon his lady. When the enchanted knight finally realized Duessa's corruption he tried to escape but Duessa transformed him into a tree as she had already done to his love. The Redcrosse Knight, unaware that the woman he is with is Duessa, and Duessa leave the trees when Duessa pretends to faint.

Book I Canto iii. Una continues to search for the Redcrosse Knight. She encounters a lion which willingly submits to her because is senses her goodness. Una and the lion find the House of Abessa and Corceca and the lion forces entrance so Una may sleep there for the night. (Corceca, as she endlessly does her rosary, represents the blind superstition of Roman Catholicism; Abessa embodies the abbeys and monasteries which rob the church.) Kirkrapine demands entrance into the house, but is slain by the lion when he enters. Una leaves in the morning and encounters Archimago who is now disguised as the Redcrosse Knight. Una, deceived, travels with Archimago till they chance to meet Sansloy. Sansloy attacks Archimago, thinking him to be the Redcrosse knight. He only realizes it is his friend Archimago when he

removes his helmet to cut off his head. He releases Archimago, kills the lion, and forces Una to come with him.

Book I Canto iv. Duessa leads the Redcrosse Knight to the House of Pride where Lucifera unlawfully rules by "policy" and by virtue of her shiny beauty which amaze her court. Lucifera's counsellors - the seven deadly sins - ride through in procession. Sansjoy comes to avenge the Redcrosse Knight for killing Sansfoy. Lucifera orders them to battle out their grievance the next morning. That night Duessa comes to Sansjoy and warns him of the Redcrosse Knight's charmed shield and armour.

Book I Canto v. The Redcrosse Knight and Sansjoy battle. Just when the Redcrosse Knight seems about to win, a dark cloud hides and saves the wounded Sansjoy. Duessa goes and pleads with Night to help save Sansjoy from his wounds. Night and Duessa take him to Hell where Aesculapius - doomed there because he brought a man back from death - heals Sansjoy. Duessa returns to the House of Pride, while Sansjoy convalesces in Hell, and finds that the Redcrosse knight has left the House of Pride because his "wary dwarf" warned him of the dungeon full of individuals who fell by pride.

Book I canto vi. Una, having been abducted by Sansloy, is taken by him into a forest where he tries to ravish her. Her cries summon some fawns and satyrs and Sansloy is frightened away. The Satyrs worship Una's beauty and keep her with them. Satyrane, a half human satyr knight, happens into the forest and becomes devoted to Una. Una escapes the adoring satyrs with the aid of Satyrane. They meet a Pilgrim - really Archimago - who tells them the Redcrosse knight is dead and then leads them to his supposed killer who is Sansloy. Sansloy and Satyrane battle, Una flees in fright and is pursued by Archimago.

Book I canto vii. Duessa leaves the House of Pride and finds the Redcrosse Knight. They "pour out in looseness on the grassy ground" and the

Redcrosse Knight also drinks from a charmed spring which weakens him physically and morally. While disarmed and weakened a giant, Orgoglio, comes along, conquers the Redcrosse Knight, puts him in a dungeon, and makes Duessa his willing dear. The Redcrosse Knight's dwarf gathers his arms, finds Una, and tells her what has happened. Una meets Arthur who vows to help the Redcrosse Knight.

Book I canto viii. Arthur, Arthur's squire, Una, and the Redcrosse Knight's dwarf come to Orgoglio's castle. Arthur opens its doors with a trumpet blast. Orgoglio and Duessa on the many-headed beast come out and battle Arthur and his squire. Arthur wounds them with force and then subdues them by unveiling his charmed shield. Arthur enters the castle, unsuccessfully questions Ignorance, then finds the Redcrosse Knight who is debilitated and despairing. They try to cheer the Redcrosse Knight and the disrobe Duessa who is revealed to be hideous.

Book I canto ix. Una and the Redcrosse Knight ask Arthur his history. Arthur says he does not know because, as an infant, he was given to Merlin to be raised. Arthur tells how the Faerie Queene appeared to him as he slept and he has sought her since. Arthur parts from Una and the Redcrosse Knight. They meet Trevisan who tells how he and a friend met Despair who tried to persuade them to suicide. The Redcrosse Knight demands to meet this Despair to avenge him but Despair nearly convinces the Redcrosse Knight to kill himself. He is saved by Una who snatches the knife from his hand and pulls him from Despair who - foiled - tries unsuccessfully to kill himself.

Book I canto x. Una, realizing that the Redcrosse Knight is feeble and faint takes him to the House of Holiness to recover. The House of Holiness is managed by Caelia, who has three daughters: Fidelia, Speranza, Charissa. The Redcrosse Knight is restored under the guidance of Fidelia, Esperanza, Patience, Amendment, Penance, Remorse, Repentance, Charissa, and Mercie. She then takes him to the hospital of the House of Holiness where the seven

bead-men reside. From this she takes him to Contemplation who resides on a hill. Contemplation shows him the New Jerusalem and tells him he is really English and will become St. George. The Redcrosse Knight, after seeing New Jerusalem wants to leave this world - but Contemplation tells him he has work to do here. Now restored, the Redcrosse Knight gets ready to undertake his quest again.

Book I canto xi. Una and the Redcrosse Knight approach her parents' castle which is terrorized by the dragon. In the course of their battle the Redcrosse Knight is mortally wounded twice. The first time he falls into the well of life and revives the next day; the second time he falls near the tree of life and revives the next day. Finally, having wounded the dragon five times in three days, the Redcrosse Knight kills the dragon.

Book I canto xii. The folk pour out to look fearfully at the dead dragon. The Redcrosse Knight and Una enter the palace with her mother and father. Her father, the king, promises his land and Una to the Redcrosse Knight. The Redcrosse Knight says he must first serve the Faerie Queene for six years. The king is about to formally betroth them when a messenger (the disguised Archimago) enters and reads a letter from Duessa who claims the Redcrosse Knight is already betrothed to her. The Redcrosse Knight and Una explain his previous errors and Duessa's present deception and have Archimago enchained (but he later escapes). The two are betrothed, then The Redcrosse Knight returns to the Faerie Queene to serve her for six years.

Book II is centred on the virtue of Temperance as embodied in Sir Guyon, who is tempted by the fleeing Archimago into nearly attacking the Redcrosse Knight. Guyon discovers a woman killing herself out of grief for having her lover tempted and bewitched by the witch Acrasia and killed. Guyon swears a vow to avenge them and protect their child. Guyon on his quest starts and stops fighting several evil, rash, or tricked knights and meets Arthur. Finally, they come to Acrasia's Island and the Bower of Bliss, where Guyon

resists temptations to violence, idleness, and lust. Guyon captures Acrasia in a net, destroys the Bower, and rescues those imprisoned there.

Book III is centred on the virtue of Chastity as embodied in Britomart, a lady knight. Resting after the events of Book II, Guyon and Arthur meet Britomart, who wins a joust with Guyon. They separate as Arthur and Guyon leave to rescue Florimell, while Britomart rescues the Redcrosse Knight. Britomart reveals to the Redcrosse Knight that she is pursuing Sir Artegall because she is destined to marry him. The Redcrosse Knight defends Artegall and they meet Merlin, who explains more carefully Britomart's destiny to found the English monarchy. Britomart leaves and fights Sir Marinell. Arthur looks for Florimell, joined later by Sir Satyrane and Britomart, and they witness and resist sexual temptation. Britomart separates from them and meets Sir Scudamore, looking for his captured lady Amoret. Britomart alone is able to rescue Amoret from the wizard Busirane. Unfortunately, when they emerge from the castle Scudamore is gone. (The 1590 version with Books I-III depicts the lovers' happy reunion, but this was changed in the 1596 version which contained all six books.)

Book IV, despite its title "The Legend of Cambell and Telamond or Of Friendship", Cambell's companion in Book IV is actually named Triamond, and the plot does not center on their friendship; the two men appear only briefly in the story. The book is largely a continuation of events begun in Book III. First, Scudamore is convinced by the hag Ate (discord) that Britomart has run off with Amoret and becomes jealous. A three-day tournament is then held by Satyrane, where Britomart beats Arthegal (both in disguise). Scudamore and Arthegal unite against Britomart, but when her helmet comes off in battle Arthegal falls in love with her. He surrenders, removes his helmet, and Britomart recognizes him as the man in the enchanted mirror. Arthegal pledges his love to her but must first leave and complete his quest. Scudamore, upon discovering Britomart's gender, realizes his mistake and asks after his lady, but by this time Britomart has lost Amoret, and she and Scudamore embark

together on a search for her. The reader discovers that Amoret was abducted by a savage man and is imprisoned in his cave. One day Amoret darts out past the savage and is rescued from him by the squire Timias and Belpheobe. Arthur then appears, offering his service as a knight to the lost woman. She accepts, and after a couple of trials on the way, Arthur and Amoret finally happen across Scudamore and Britomart. The two lovers are reunited. Wrapping up a different plotline from Book III, the recently recovered Marinell discovers Florimell suffering in Proteus' dungeon. He returns home and becomes sick with love and pity. Eventually he confesses his feelings to his mother, and she pleads with Neptune to have the girl released, which the god grants.

Book V is centred on the virtue of Justice as embodied in Sir Artegall.

Book VI is centred on the virtue of Courtesy as embodied in Sir Calidore.

For Non-detailed Study

Prothalamion- Edmund Spenser – 1552- 1599

- Born in London studied at Cambridge.
- Works embody all the great qualities of Elizabethan literature.
- The friends who influenced him were

Gabriel and Harvey – a great scholar

In 1579 – “The shepherd calendar” (dedicated to sir. Philip) consists of 12 pastoral imagesidney.

(the poet writes of his unfortunate love for Posclind. He followed the models of greek poets Theocritus and virgil)

In 1594 – Amoretti – a beautiful sonnet sequence – about Elizabeth – the girl whom he loved and married.

Epithalamion (1595) – a hymn celebrating his wedding

Prothalamion (1596) – about society marriage

“Astrophel” 1595 – an elegy on the death of sir. Philip Sidney.

‘The Faerie Queene’ – masterpiece

Mother Hibbard’s Tale – (a social satire)

Amoretti (it describes the progress of his love for Elizabeth Boyle whom he married late in 1594) (written in Petrarch’s manner) – sonnet sequence on love

“Four Lymns on Love, Beauty, Heavenly Love and Heavenly Beauty’ (poems which reveal Spenser’s idea of love) Charles Lamb calls him “The poet’s poet”

Spencer – The child of Renaissance and Reformation” “The prince of poets in this

Time” – Proclaims Spenser’s Tombstone in Westminster Abbey great poet of

Elizabethan period. Renaissance means “Revival of Learning” – a revival of

interest in classical the Renaissance marked the end of middle age and the down of

the modern world age and the down of the modern world. The Renaissance

influenced Spenser – his works bear the imprint of classical masters like Homer,

Virgil, Theocritus, moschus, Bion, Ariosto, Tasso and Petrarch in the field of

literature’s poetry marks a beginners in English Literature greatest contribution of

Spenser to English versification is Spenserian Stanza. (9 lines) – last line has 6 feet

ie, 12 syllable and is called alexandrine

- Epithalamion and prothalamion – unsurpassed for their literary excellence.
- Both songs celebrating marriage, deal with human relationship. Epi – more typical as a Renaissance poem. both the songs indicate that Spenser was a true child of Revival of Learning.

Epithalamion – Personal – it is a gift of the poet to his bride on the day of wedding.

Prothalamion – Marriage song written in the honour of the marriage of Essex house of Lady Elizabeth and Lady Katherine Somerset, daughters of Edward Somerset with master (Earl of workster) Henry Gilford and Master William peter marriage took place on 8th Nov 1596.

- Poem consists of 10 stanzas. Each stanza has 18 lines a 18th line of each stanza is repeated by a refrain “Sweet Thames, run softly till I end my song”

Epithalamion pub in 1595 is a marriage song celebrating spenser’s own marriage to Elizabeth Boyle in Ireland

Prothalamion was coined by spenser himself and means “a betrothal song” W.Vallan’s “A tale of Two swanes” and Leland’s “cygmentcentio” are (Latin) regarded as the two works which might have suggested the theme and manner to Spenser. Pro presents two swans which symbolize the two daughters of Somerset.

Epi – The finest of all his minor poem.

Jove – Jupiter or Zeus – God of the gods.

Leda – Charming maiden – Jove loved her and approached in the form of swan W.B Yeats has written an excellent poem on this theme ‘Leda and the Swan’.

Venus – Goddess of beauty and love in Roman mythology.

Coleridge himself a great poet praises proth for the swan like movement of the verse.

The Thames river stream with flowers is compared to the waters of peneus, as they flow along Tempe Valley in Thessaly.

- The two white swans swimming down the river Zee.
- the birds were purer and whiter than the snow covering the top of pindus.
- Whiter than the Jupiter
- Whiter than the maiden Leda with whom he was in love.

- Very bright when compared to the waters of Thames – it seems to be impure before the swans.
- The Noble Lord – The Earl of Essex came to the river with many men along with two handsome knights. They looked bright like the twins of Jupiter. They came to the river to receive the beautiful maidens. Later they married them on the bridal day.

Summary :

Prothalamion, a spousal verse by Edmund Spenser is one of the loveliest wedding odes. The verse is essentially the wedlock of twin sisters; Lady Catherine and Lady Elizabeth with Henry Gilford and William Peter. Conversely, on comparison with Epithalamion, the verse is considered less realistic and unappealing. Spenser incorporates classical imagery strongly with a beautiful atmosphere in the poem. The emphasis of renaissance on Prothalamion brings a tinge of mythological figures like Venus, Cynthia and Titan.

Stanza 1:

The poet walks along the banks of River Thames to forget the worries of his personal life. He was completely frustrated with the Job at the court and all he wanted is some mental peace. The cool breeze covered the heat of the sun by reflecting a shade of tender warmth. There are flowers everywhere and the birds chirp happily. The poet as a refrain requests the river to flow softly until he ends his song.

Stanza 2:

The poet happens to see a group of nymphs along the banks of the river. Here the poet makes use of first Mythological figure, the nymphs which are supernatural maidens known for their purity. Every nymph looked stunning and had loose strands of hair falling to the shoulders. Nymphs together prepared bouquets of flowers with primroses, white lilies, red roses, tulips, violets and daisies.

Stanza 3:

As the second mystic entity, Spenser introduces the swans. Swans that swam across the river looked holy and whiter than Jupiter who disguised as a swan to win his love, Leda. But, yes, what Spenser says next is that these swans are shinier than Leda herself. The River Thames requests its waters not to dirty the sacred wings of the swan.

Stanza 4:

The nymphs were all dumb struck watching the swans swim across the river. Swans are usually assigned to drawing the chariot of Venus, the goddess of love. The white lilies are matched to the purity or virginity of the nymphs.

Stanza 5:

As the next step, the nymphs prepare poises and a basket of flowers which look like bridal chamber adorned with flowers. The nymphs on excitement of the upcoming wedding throw the flowers over the River Thames and birds. The nymphs also prepare a wedding song. With all the fragrance of flowers, Thames exactly looked like the Peneus, the river of ancient fame flowing along the Tempe and the Thessalian valley.

Stanza 6:

The song of the nymph mesmerizes with an enchanting musical effect. Here Spenser wishes the couple live forever with swans' contented heart and eternal bliss as these birds are the wonder of heaven. He also prays to Cupid and Venus to bless the couple with love and care lest they be safe from deceit and dislike. With endless affluence and happiness, their kids must be a sign of dignity and a threat to immoral people.

Stanza 7:

The river Lee, with headquarters at Kent, flows with happiness on such an occasion. As the birds flew above the swans, the sight looked like moon (Cynthia) shining above the stars.

Stanza 8:

Once the wedding starts at London, the poet begins to recollect his encounters at the mansion and the building where the wedding occurs.

Stanza 9:

The Earl of Essex lived in the mighty castle which actually was the venue of the wedding. He was so chivalrous that he served as a danger to foreign countries. His brave attack on Spain shot him to fame and entire Spain shook at his very name. Queen Elizabeth was so proud of him and he deserves to be celebrated with a poem.

Stanza 10:

The Earl of Sussex walked towards the river and he looked fresh with his lovely golden hair. He was accompanied by two young men who

were brave, handsome and glorious. They resembled the Twins of Jupiter namely, Castor and Pollux. The men held the hands of the brides and their wedlock begun thereby. With all the necessary ingredients for a successful verse, Prothalamion is embroidered with long lasting style and simplicity.

Edmund Spenser's Epithalamion is an ode written to his bride, Elizabeth Boyle, on their wedding day in 1594. It was first published in 1595 in London by William Ponsonby as part of a volume entitled *Amoretti and Epithalamion. Written not long since by Edmund Spenser*. The volume included the sequence of 89 sonnets (*Amoretti*), along with a series of short poems called *Anacreontics* and the *Epithalamion*, a public poetic celebration of marriage.^[1] Only six complete copies of this first edition remain today, including one at the Folger Shakespeare Library and one at the Bodleian Library.

The ode begins with an invocation to the Muses to help the groom, and moves through the couple's wedding day, from Spenser's impatient hours before dawn while waiting for his bride to wake up, to the late hours of night after Spenser and Boyle have consummated their marriage (wherein Spenser's thoughts drift towards the wish for his bride to have a fertile womb, so that they may have many children).

Spenser meticulously records the hours of the day from before dawn to late into the wedding night: its 24 stanzas represent the hours of Midsummer

Day. The ode's content progresses from the enthusiasm of youth to the concerns of middle age by beginning with high hopes for a joyful day and ending with an eye toward the speaker's legacy to future generations.

Epithalamion is a poem celebrating a marriage. An epithalamium is a song or poem written specifically for a bride on her way to the marital chamber. In Spenser's work he is spending the day-24 hours- anxiously awaiting to marry Elizabeth Boyle. The poem describes the day in detail. The couple wakes up, and Spenser begs the muses to help him on his artistic endeavor for the day. He asks the nymphs to wake his sleeping love so the day can begin. Spenser spends a majority of the poem praising his bride to be. Which is depicted as both innocent and lustful.

When she finally wakes, the two head to the church. Hymen Hymenaeus is sung by the minstrels at the festivities. As the ceremony begins, Spenser shifts from praising Greek Gods and beings to Christian language to praise Elizabeth. After the ceremony, Spenser becomes even more anxious at the thought of consummating the marriage. Spenser then rebukes any idea of evil that could ruin their new found happiness. Spenser asks for blessings for childbearing, fidelity and all things good at the end.

Wyatt and Surrey : From Peacock's English Verse-Vol-I

Introduction

England in 15th century was poetically barren. With the dawn-of new age, the Elizabethan Age, a gleam of hope was produced in the poetically barren land. Henry VII was too busy in establishing his dynasty to do much for letters. He was also eager to shine in the eyes of Europe. Thus under him the English court became the center of culture. It became the period of experiment and preparation. The well-known poets of this period were Wyatt,

Surrey, Thomas Sackville and George Gascoigne. Among them, Sir Thomas Wyatt and Henry Howard, Earl of Surrey, were the earliest pioneers who revived the flagging interest in poetry by introducing the sonnet and the lyric in English poetry. They all paved the way for the later advancement in the hands of Sidney, Spenser, and Shakespeare and their contribution to English literature is worthy of our consideration.

A Note on His Life

Sir Thomas Wyatt is a highly subjective poet. (Most of his poems are autobiographical in nature) Hence it becomes necessary to have an idea of his life and character. Thomas Wyatt came of a noble lineage. He was born in 1503 at his father's castle at Arlington in Kent. His father Henry Wyatt was devoted to the Tudors, and an ardent supporter and councillor to both Henry VII and VIII. (Thomas Wyatt was educated at St. John's College, Cambridge) and came to the court at a very young age. He joined it in 1516 as a junior. He got his M.A. degree in 1520.

The next step in his life was marriage. He was hardly seventeen, when he married Elizabeth Brooke in 1520. A son, Thomas, was born in the following years. This son later became celebrated rebel against Mary I in 1554, for which he was beheaded. In 1524, Wyatt was made clerk of the King's Jewels. It was his debut at the court. In 1525, he became 'an esquire of the body.' Wyatt's marriage meantime proved a failure. He repudiated his wife for adultery and got separated from his wife.

In the year 1525, Wyatt's intimacy with Anne Boleyn, the handmaid to Queen Catherine became obvious. But this lasted only for two years and culminated temporarily with the warning from the king.

He was not only a poet but also a soldier and courtier and, above all, a diplomat. He took part in some important missions in abroad. He seems to have visited Italy with Sir John Russell. He was out of favour during the period of Royal divorce (1527-33) and reign of Anne (1533-36). But he was still in office. In 1528, he was knighted on Easter Day in 1535, and was made Sheriff of Kent in the following years. In 1537, he left England as Ambassador to the Court of Charles V. He was assigned the task of improving the relationship between the imperial court and England.

He was imprisoned, allegedly for having been Anne Boleyn's lover, was released after six weeks, apparently restored to favour. But when his friend Thomas Cromwell was executed in 1540, he was imprisoned for 'papal tendencies'. He was in the Tower of London for three months. He was then freed to perform 'duties for the king'. Early in 1542, when he went to meet the Spanish Ambassador at Plymouth, he contracted a fever and died. He was buried in Sherborne Abbey Dorset.

His Main Poetical Works

His poems were short, but fairly numerous. He tried his hand at practically every genre of poetry, except the epic or the mock epic. The bulk of his poems were published posthumously in

Tottle's Miscellany a collection of songs and sonnets in 1558. His works include sonnets, songs and lyrics, satires, Canzones, Penitencia Psalms, Rondeaux, Epigrams, Madrigals, Elegies, and Epitaphs. Wyatt's poetic output is large and immensely varied. English poetry lost much in his early death.

His Contribution to English Poetry

Wyatt was educated at Cambridge. And after entering the king's service, he was entrusted with many important diplomatic missions. Like Chaucer, he visited Italy, Spain and France. On his return to England, he desired to fashion the English verse on the model of Italian or the ancient Greeks seen through Italian eyes. His first object was to restore to English verse the nobility and the grace that it had during the 15th century.

Wyatt was the first poet who introduced the sonnet in English based on the model of Petrarch. Besides Petrarch, his sonnets also reveal the influence Serafino, of Mellin De St Gelais, and a number of other continental poets. Though he followed mainly the Petrarchan convention of the sonnet, there were some significant departures and his sonnets were characterized by originality both in theme and structure. Petrarch has divided his sonnets into two parts. The 'octave' of eight lines and the 'sestet' of six lines, with a 'pause' or 'causura' after the eight line. It is the Petrarchan form of the sonnet that Wyatt followed. While following Petrarch in the rhyming of the 'octave', he deviated from his practice in the 'sestet'. He did not break the 'sestet', into symmetrical tracts in conformity

with the Petrarchan design. The components of his 'sestet' are generally a third enclosed quatrain and a final couplet.

Another noticeable departure from the Petrarchan pattern is the absence of distinct break in the thought or emotional drift between 'octave' and 'sestet', though structural separation is maintained.

Moreover, it was by the sonnet that lyricism again entered into English poetry. Wyatt is even more original as a lyricist. His true ability and skill is revealed not by the sonnets, but by a number of exquisite songs and lyrics that he has left behind. He wrote them mostly in the then prevalent courtly manner. Thus, it paved the way for music and passion subsequently developed by Sidney and Spenser.

Wyatt in his poetry plainly combined two elements—the native and the foreign. He was the heir of an English tradition but he also let the Renaissance into English verse. Though he chose Italian themes, the lyrical spontaneity, intimate connection of words and tune and the music were not from Italy but from England. Another peculiar quality of Wyatt's verse was its extreme simplicity of language and almost conversational cadence.

Wyatt is probably best known for his love lyrics, but there are fine aspects in his 'Satires' and the 'Penitential Psalms' too. In his love poetry too one gets his best and most characteristic effects when one can shift from the usual postures of love poetry into an attitude and a tone of voice which belong to a fuller, more disenchanted matter of fact humanity, than a playful situation can

express. For example in the poem beginning “Is it possible” (its title being “Varium et Mutable”) one finds the Petrarchan properties such as religion, quarrels, changing natures, a wanton glance and so on. But these are to be found in ‘every love affair. Moreover, the bare language, the absence of imagery, and the fragile delicate stanza-forms remove the poem from the passion of a particular experience and give it a more generalized position. The style lifts the poem to a plane from which it commands a part of all experience; it comments on the bitterness and loss attendant on any disrupted relationship.

Wyatt shows himself capable of touching the depths of passion in such poems as “And wylt thou leave me thus?” In a simple love lyric he evokes the whole courtly tradition and the poem thus gains intensity. In this poem by minute variations from stanza to stanza, he turns a simple plea into a just demand backed by the authority of centuries of courtly lovers. Each verse carries the demand a step further in terms of the logic of the code, which insists that faithful service must have its reward. Wyatt’s special power invests the traditional crises of the courtly relationship with a fresh dramatic immediacy. Tillyard refers to this poem as “delicately passionate pleading”.

Wyatt captures all familiar lyrical situations and sharpens them until they have the clarity of an emblem.

This is what happens in “Forget not yet.1’ Or “My lute awake! Perform the last...” or “Farewell to the Faithless.” Wyatt’s greatest originality lies in his power to develop the dramatic moment into the

dramatic sequence, and make the emotion both grow and resolve itself within the framework of the single poem. About the poem's beginning "My lute awake!..." Tillyard says that it is moving but still dramatic. It reminds us of Horace's Ode 125. Wyatt has enriched the love lyric with the deeper psychological realism of Chaucer and transferred the interest from the outer situation to the inner drama of the mind.

Wyatt rescued the medieval courtly lyric from the decadence into which it had fallen and gave it a new profundity and launched English poetry upon a new career in the field of the sonnet.

Wyatt returned from Italy bringing the sonnet form with him. Wyatt stayed close to the Petrarchan pattern with an octave all on two rhymes, but splits the sestet into a quatrain and a final couplet. One does not find too smooth flow and balance of the Italian original in Wyatt's sonnets. Again the final couplet insists on an epigrammatic summing up which is absent in Petrarch. Moreover, Wyatt's tone is colloquial arid dramatic rather than formal. There is within his sonnets a struggle between the dramatic explosiveness of the human voice and the formal structure imposed by the elaborate rhyme scheme. As a result, Wyatt's sonnets give a unique sense of concentration and of pressure generated with a little space, together with a roughness, often misinterpreted. Wyatt, a critic, comments: "Wyatt failed in his sonnets." The same critic praises Wyatt for the poem "My lute awake!..." and says that "it is a piece of singular beauty, and has not been surpassed by anything hitherto written in our language on a similar subject." Tillyard also praises the same

poem and says that Wyatt's poems have a special vitality and this is owing to a certain unexpectedness in them. Referring to this poem he adds, "For example, my lute awake!..., about his mistress grown old, complaining to the moon on the cold winter nights startles like some rare flower among ordinary daisies and buttercups of a meadow."

Wyatt's treatment of Petrarchan material reveals him to be very different from Petrarch in temperament. Wyatt has none of Petrarch's idealism of his lady, no sense of her physical beauty or of the unity of human love with the great seasonal awakening of nature. Petrarch is a romantic idealist; Wyatt is a practical wooer. In the words of Mourice Evans, "Wyatt is demonstrating both his mastery of the Petrarchan form and his independence of the Petrarchan sentiments."

As regards his contribution to metrical innovations, he introduced the sonnet, the heroic quatrain (as in Gray's *Elegy*), the ottava rima (as in Byron's "Don Juan") the terza rima and many lyric measures. But it was beyond his powers to restore (English prosody to anything like the state of perfection in which Chaucer had left it

FORGET NOT YET THE TYRDE EXTENT

FORGET not yet the tried intent

Of such a truth as I have meant:

My great travail so gladly spent

Forget not yet.

Forget not yet when first began
The weary life ye know, since when
The suit, the service none tell can.
Forget not yet.
Forget not yet the great assays,
The cruel wrong, the scornful ways,
The painful patience in denays,
Forget not yet.
Forget not yet, forget not this,
How long ago hath been, and is,
The mind that never meant amiss,
Forget not yet.
Forget not then thine own approved,
The which so long hath thee so loved,
Whose steadfast faith yet never moved;
Forget not this.

Summary

The mistress is cruel and scornful to the poet. She fails to understand his true and sincere love. He asks her not to forget the pain and suffering that he has undergone so willingly and patiently over a long period of time. Again as a faithful servant, he served her without expecting any reward or favour. And she herself approved his loyal service and his love. His love is time-tested. He assures her that his love and loyalty to her would never change. Despite all

suffering, he is still loyal-to her and his love to the lady is constant. Hence she should be more kind to the poet and considerate to a sincere, true, and long-suffering lover like him.

Criticism

This lyric is written in the tradition of Petrarch and is regarded as one of the finest lyrics of Wyatt. This lyric is in five stanzas and four lines in each. The service' of the poet also reminds us that in the Petrarchan tradition, that is, the lover is expected to serve the lady without expectation of any favour or reward.

This lyric is musical. It has all the qualities of a song. The refrain; use of alliteration e.g. painful patience, and the concentration of the vowel sounds by the use short monosyllabic words illustrate it. The rhyme scheme followed in this lyric is a,a,a,b and the repetition of three end sounds in the same stanza further heightens the song-like quality of the lyric.

Another notable feature in this lyric is that each stanza begins with 'Forget not yet' and ends with the same phrase. The repetition of this phrase suggests that the poet has got irritated or dejected over the scornful behaviour of the lady. And this earnest request of the poet reveals that the poet could find meaning in his love only if she remembers his past activities and accepts his love. So such a kind of purposeful use of the refrain brings about a cumulative forcefulness in the main theme.

That is, it shows not only his nervous anxiety and agony, but also the possibility of his collapse in the event of her denial.

THEY FLEE FROM ME

THEY flee from me that sometime did me seek,
With naked foot stalking in my chamber:
I have seen them gentle, tame, and meek,
That now are wild, and do not remember
That some time they put themselves in danger
To take bread at my hand: and now they range
Busily seeking with continual change.
Thankt be Fortune, it hath been otherwise
Twenty times better, but once in special!,
In thin array, after a pleasant guise,
When her loose gown from her shoulders did all,
And she me caught in her arms long and small,
There with all sweetly did me kiss,
And softly said, 'Dear heart, how like you this?'
It was no dream; I lay broad waking:
but all is turn'd, through my gentleness,
Into a strange fashion of forsaking;
And I have leave to go of her goodness;
And she also to use new-fangleness.
But since that I so kindly am served,
I would fain know that she hath deserved.

Summary

They Flee, from Me' is the finest of Wyatt's lyrics and noted for a sensuous quality. The lyric strikes an autobiographical element into the texture of it. The poet recalls how once ladies, like deers, came to his chamber to take bread at his hand. He has 'seen them gentle, tame and meek. They were not aware of the fact that they were, putting themselves in his power and ran the risk of losing their reputation. Being fickle and inconstant, they ran from one lover to another.

While they were with him, they were close to him. Of them, there was a particular lady who once close to him and caught him in her arms long and small, kissed him sweetly and said softly 'Dear heart, how like this?'. This was a happy experience. It was a reality and not a dream, and the poet would ever remember it. But the pathetic thing is that even such a lady too left him reverted her wild life.

However, now all this has changed and the poet wants to know the reason why has this change taken place in her. May be the fault lies with his gentleness. He was kind and considerate which did not please her. Perhaps, she wanted to enjoy the game of love to the fullest extent. But the poet allowed her to go without doing what was expected from him. The lady left him in disgust, saying politely that she had his permission to go away. In fact, the remark is sarcastic. Thus he was funished for his 'gentleness a virtue highly praised in the chivalric Middle Ages. But the real reason is the natural, inherent inconstancy and fickleness of women-hood.' Indeed no single lover pleases them long. The poet

remarks ironically the lady who deserted him acted kindly, that is in accordance with the nature of her.

The fault does not really lie with her, but with the nature that fashioned them so wild and inconstant. Actually the poet wants to know the opinion of the reader regarding the treatment that the lady does deserve.

Criticism

The present lyric is exquisite and musical and in the tradition of Petrarchan love-poetry. The devices such as the concentration of vowel sounds, use of liquid consonants, alliteration and repetition have been used to make the lyric musical. The stanza used is Rhyme Royal which Chaucer used for his *Troilus and Criseyde*, with usual rhyme scheme.

This lyric is also largely autobiographical in nature. The happy experiences of the past that the poet recalls in a nostalgic mood are contrasted with his dreary lonely present. His favourite deer image is an extended metaphor. It is developed and linked with poet's emotions of the happiness of the past and sadness of the present.

Moreover, this lyric dramatizes the predicament of the courtly lover. Of course, the lyric is more concerned with the poet's sense of desertion, with his unhappy present as contrasted with his nostalgic happy memories of the past. This gives a dramatic movement to the lyric.

HENRY HOWARD, EARL OF SURREY

Surrey's Life

Surrey's name is usually associated in literature with that of Wyatt. He was born in 1517. He was the son of Thomas Howard, Earl of Surrey. When his father became the Duke of Norfolk, he adopted the courtesy title of Earl of Surrey in 1524. He married Frances Vere in 1532. He was with the army during the war with France (1544-46). He was a man of reckless temper that involved him in many quarrels. Henry VIII was angry with him. He was arrested, condemned, and executed on a frivolous charge of treasonably quartering the royal arms and advising his sister to become the king's mistress. He was then barely thirty years old.

His Main Poetical Works

The bulk of Surrey's work is small, but it is characterized by immense variety. He experimented with a number of stanza and verse forms and his works show that he was an accomplished and pains-taking artist.

He supposed to have left behind him twenty sonnets, out of which only sixteen have come down to us. His themes are entirely Petrarchan. He uses this form not to express any real passion, but to sing his entirely imaginary love for Geraldine, Lady Elizabeth Fitzgerald.

This group includes some finest lyrics. The best are his lyrics celebrating his life at Windsor Castle, lived with his friend Henry Richmond or lamenting his imprisonment: 'Windsor Walls', 'Proud Windsor', etc. There are also such fine lyrics as 'When Raging Love', 'O Henry Dames, Good Ladies' etc.

Translation of Virgil's 'Aenied'-Book II is a memorable work of Surrey. It is the first English work in 'blank verse'. The credit of introducing blank verse must go to Surrey.

Surrey completed the work that Wyatt had begun. Henry Earl of Surrey (1517-1547) was often praised in sixteenth-century surveys of English poetry. Puttenham coupled Wyatt and Surrey together—"Henry Earl of Surrey and Sir Thomas Wyatt, between whom I find very little difference." Surrey had a short and flashing career and he was tried for treason and executed.

Though each had a different kind of genius, it has become customary to name Wyatt and Surrey together. Wyatt and Surrey—indeed all English lyricists before Sidney and Shakespeare—are amateurs compared to Petrarch. The Italian critics stress this point. There is a wrong notion outside Italy about Petrarch, that he is "sentimental and rhetorical." According to E.K. Chambers, "there is but little fundamental resemblance between Wyatt and Petrarch." An Italian critic speaks of an essential difference between Wyatt and Petrarch. He finds that Wyatt's Petrarchanism is superficial and that we have very few echoes of Petrarch in his poetry. Surrey cannot at all be fundamentally akin to or greater than Petrarch.

Yet, some poems at any rate, of Petrarch's skill, quality, and style did enter English poetry through Wyatt, and very few through Surrey. Wyatt is the first poet through whom Petrarch's metaphysical manner entered English poetry. In various respects Wyatt served Petrarch more faithfully than Surrey.

Surrey deserves all the credit he is usually given for the pictorial and descriptive qualities of his poetry.

Wyatt is more obedient, less revolutionary, than Surrey. Surrey's is, of course, the full-dress English or Shakespeare sonnet pattern. This lends itself to non-Petrarchan effects. According to John S. Smart "The Surrey-Shakespeare form is our English invention, but it was brought into existence on an Italian basis, by selection and adjustment."

The one humanist feature which Wyatt and Surrey have in common is the Petrarchan element. Surrey did not write as many sonnets as Wyatt and none of them has compression and inner struggle which give Wyatt's sonnets their special quality. The pressure of Wyatt's sonnet deserves a better theme, Surrey's sonnet an easier one. Surrey uses the looser Shakespearean form with three quatrains on different rhymes and a final couplet.

Surrey for the most part avoids Petrarchan sonnets with concentration of thought, and prefers to imitate those consisting of straight description. This is in part a reflection of his own personal interests: he had a feeling for nature and a power of natural description which is unique among the poets of his age. His sonnet "On Spring" shows his ability to elaborate on a Petrarchan sonnet, adding details of his own. The simple catalogue, besides encouraging such additions, also allows a greater freedom in the choice of rhymes than would be possible if there were a close line of thought to follow. This is what he always does to a Petrarchan sonnet. Unlike Wyatt he is greatly interested in love, but he is not

greatly interested in the formal possibilities of the sonnet itself, and he chooses those which allow him to experiment with a more formal yet simpler rhetoric than that of Wyatt.

Surrey's importance is more than merely historical. When he has a theme in which he is personally involved, he can do very much better. He turns philosophical and melancholic at such moments. Such a one is the poem entitled "The means to attain happy life."

The range and power of his personal poems suggest that if Surrey had lived longer, he might have developed into a poet of real greatness. For Surrey in his own verse achieved a revolution in poetry as important as that of Dryden and Waller in the next century, and in many ways similar to them. He severed verse from the medieval world and modernised it; he banished the alliterative in poetry once and for all, and established a standard of clear and controlled language which was what the century needed first and foremost.

Surrey completed the reform in diction that Wyatt had initiated; he was as much the more original of the two in the form of his poetry as his friend was the more original in matter. But his greatest claim, to our gratitude, lies in his introduction of the blank verse, in English poetry through his translation of the Second and the Fourth Books of the 'Aeneid'. Both Wyatt and Surrey avoid allegory, their poems are free from affectation and vulgarity; they were reformers in religion and were both English gentlemen in the best sense.

His Contribution to English Poetry

The work of Surrey in the reform of English poetry was a kind altogether different from that of Wyatt. He followed Wyatt in the imitation of foreign models, especially Petrarch, and shared with the merit of bringing sonnet from Italy to England. But he gave up the Petrarchan model popularized by Wyatt and prepared the ground of Shakespearean sonnet of three quatrains followed by a couplet. "In the development of English verse", says E Albert, "Surrey represents further stage, a higher poetical faculty increased ease and refinement and the introduction of two metrical forms of capital importance-the English form of the sonnet and blank verse".

Surrey was less energetic than Wyatt, but he was a greater artist than Wyatt. His sonnets were grounded in love and were written to Geraldine or Lady Elizabeth Fitzgerald. They were characterized by emotional flights of imagination marked by an elegiac note. Side by side we can notice in them a genuine love for nature seen earlier in Chaucer's poetry. He combined love and nature in his personal sonnets, and gave them the impress of his personality. Surrey also composed impersonal sonnets, characterised by satirical touches to contemporary personages. The 'Sonnet to Sardanapalus' is impersonal in character. It is satirical in tone. It is remarkable for its absolute value, its dignified swing, and its efforts to condense thought.

Surrey was the first English poet to use blank verse in his translation of the two books of Virgil's 'Aenied'. Blank verse had been used in Italy for a few years before his translation of the same.

So he did not originate the form, but the happy skill with which he adopted it. Thus he discovered to English poetry its most powerful and characteristic verse worthy of all praise.

WHEN RAGING LOVE WITH EXTREME PAIN

WHEN raging love with extreme pain
Most cruelly distrains my heart,
When that my tears, as floods of rain,
Bear witness of my woeful smart,
When sights have wasted so my breath
That I lie at the point of death:
I call to mind the navy great
That the Greeks brought to Troye town,
And how the boisterous winds did beat
Their ships, and rent their sails adown,
Till Agamemnon's daughter's blood
Appeased the gods that them withstood:
And how that in those ten years' war
Full many a bloody deed was done,
And many a lord that came full far
There caught his bane, alas, too soon,
And many a good knight overrun,
Before the Greeks ha! Helen won.
Then think I thus: 'Sith such repair,
So long time war of valiant men,

Was all to win a lady fair,
Shall I not learn to suffer then?
And to think my life well spent, to be
Serving a worthier wight than she?
Therefore I never will repent,
But, pains contended, still endure;
For like as when, rough winter spent,
The pleasant spring straight draweth in ure:
So, after raging storms of care,
Joyful at length may be my fare,

Summary

The poet's soul is agitated with passion like furious storm owing to the love of the poet on his beloved. It oppresses his heart and overwhelms him with acute suffering. The tears that come as floods run from his eyes bear witness of his woeful smart. He has sighed so long and so constantly that he has wasted all his breath. Now he is almost at the point of death. Though, he is torn asunder by all the agony and sorrows, he consoles himself by remembering how a large number of Greek Warriors and reputed heroes had to wage war against Troy for ten years to recover Helen, and how Greeks had to encounter a number of perils and difficulties on their voyage to Troy and many of them lost their lives in the attempt to recover Helen. There was much death and destruction, and only then Helen could be won back and taken to Greece.

The poet believes that if the Greeks could fight a ten-year war with the Trojans indulge bloodshed and sacrifice their lives, just to recover Helen, then it is worth that every moment of pain and sorrow experienced by him to win his beloved's favour. Further, his object of love is worthier than Helen, and so he must not complain if he suffers as a result of his love for her and he bethan poetry. As Maurice Evans rightly points out "This is a beautiful lyric treating the conventional theme of love with poise and dignity. It reveals the poet's classical sense of restraint, balance and clarity and his capacity for achieving a rhythmical fluidity.

It's excellence lies not in a single line, but in the cumulative effect and organisation of the whole. In the thirty lines of the poem, there are only three sentences, yet it unfolds itself with a clear and ordered logic. It has a form entirely suited to its content.

This lyric is musical. Alliteration e.g. 'Troye Town', 'full far', 'bloody deed was done', 'spring straight' concentration of vowel sounds by the use mono-syllabic words and the use of words having liquid consonants are some of the devices used in the interest of music and melody. The rhyme scheme is ababcc, and it is repeated in each stanza. Thus each stanza is made up of a quatrain and a couplet. The poem also shows Surrey's mastery over the short line of eight lines or four feet.

Ballads : Peacock - Vol-II

1. Annan Water

2. Brave Lord Willoughby
3. Chevy Chase
4. Clerk Saunders
5. Edom O'Garden
6. Fair Annie
7. Fair Helen
8. Gentle Herdsman Tell to Me
9. In Praise of Ale
10. Jamie Tefler in the Fair Dodhead
11. Kintmont Willie
12. Lately Written by Thomas Earl of Stratford
13. Love's Daring
14. Madrigal Love not me for Comely Grace
15. My Lady Greensleeves
16. Robin Good fellow
17. Robinhood and Alan A Dale
18. Robinhood and the Curtal Frair
19. Robinhood and the Pindar of Wakefield
20. Robinhood and the Widow's Three Sons
21. Sir Andrew Barton
22. Sir Patrick Spens
23. Song Here's Health unto His Majesty
24. The Abbot of Canterbury
25. The Babes in the Wood
26. The Bailiff's Daughter of Islington
27. The Battle of Otterbourne

28. The Blind Beggar's Daughter of Bednall- Green
29. The Farewell
30. The Frolicsome Duke or The Thinker's Good Fortune
31. The Gay Goshawk
32. The Heir of Linne
33. The Honour of Bristol
34. The Liberty and Requiem of an Imprisoned Royalist The Queen of Fairies
35. The Old and Young Courtier
36. The Spanish Armado
37. The Three Ravens
38. The Twa Brothers
39. The Twa Corbies
40. The Twa Sister
41. The Weaver's Song
42. The Wife of Usher's Well
43. Thomas the Rhymer
44. Time's Alteration
45. Waly waly

Prose -For Detailed Study

Bacon - Essays - Of Truth, Francis Bacon 1561- 1626

➤ At 25- published a philosophical essay

“The greatest Birth of time in 1586 essays sedition

1597 – 10 essays = 1st edition dedicated to Bacon's brother
Anthony Bacon

1612 – 38 essays

1625 – 10 essays

- In 1605 published his first nature work in English prose “The advancement of Learning .It is dedicated to king James Montaigne who had published his first two books of Essays in 1580 – they were translated into English by John Horio in 1603 – and the **term** it was from him that Bacon derived the word Essay.

Essays - no artistic form, no beginning, no ending

Four Groups

1. Man in his home
2. Man in public life
3. Politics and
4. Abstract subject

Essay Tribute to Machiavelli (Florentine historian and political writer)

– almost half of the essays are written to give wise counsel to the king on various aspects. Like Machiavelli he thinks that a common code of morality does not apply to the king he advises the king to rule by craft and cunning. His political views can be compared with those of Machiavelli.

- Father of modern English prose

Father of English Essay

- ‘Of Truth’ Explains the value of truth of truth 1625 3rd edition

Two -kinds

- I. Religious (or) speculative
2. Civil (or) concerning daily life.

1st part deals with the sense of religious

and philosophical truth.

2nd part – he speaks of truthfulness of daily life.

**Of Adversity,
Of Adversity 1625 - 3rd edition**

- Thought provoking essay
- He places before us the comparative value and importance of prosperity and adversity in life
- Quotes Seneca – famous Roman philosopher Adversity teaches fortitude (calm and courage, self control) Old Testament promises us prosperity

New Testament prepares us to welcome the life trials and adversity with faith and fortitude.

Bacon's judgement in his 'Essays' was that they might last as long as books last. In "Of truth, of death, of Great place" might have been written by Aristotle what is said in these and other essays of like character is as true as when Bacon lived.

- 'Of friendship' – grew out of Bacon's longest and most disinterested friendship.
- 'Of studies' – a life long student he describes his craft. The subject of this essay was one that revolved longest in the edition of 1625, it is number 50.

"The wisest, brightest, meanest of mankind" – character of Bacon

Of Studies, Famous quotes

Some books are to be tasted others to be swallowed and some few to be chewed and digested”

“ Readingmaketh a full man

Conference a ready man

Writing an exact man”

“Histories make man wise (taster wisdom)poets witty, mathematics subtle, (subtle- not obway)natural philosophy deep (depth), moral grave (gravity), logic and rhetoric able to contend” (debate and argument)

I. Use of studies (3)

- 1.Delight (personal enjoyment) (in seclusion or retirement or privacy)
- 2.Ornament in society (the cultivation of social charm through the cultivation of the power of exposition in speech and writing)
- 3.ability in practical business (for the cultivation of the power of judgement regard to particular circumstances and events)

Of Revenge, 'Of revenge' 1625 3rd edition

Revenge is a kind of wild justice.

- uncultivated form of lawful punishment
- Revenge is to be discouraged because

- 1.puts the law out of office
- 2.ignoble
- 3.past is gone and irrevocable
- 4.ignores the weakness and selfishness of man's nature

Of Ambition,

Of studis'longest in the edition of 1625**'Of Ambition '1597 - 2nd edition**

Ambitions persons became dangerous when their wishes are thwarted (to Prevent from doing what they wanted) such person should not be employed except necessity in public or private service.

- kings ought to distinguish between honest ambition and dishonest (selfish) ambition. (filled with patriotism, hated imbued with genuine desire to do good.

Of Friendship

1.Nature of a life solicitude – without a friend **or** companion.

- lived all alone and friendless among a crowd of people

2.Advantages of friendship

Two fold

- | | |
|---------------------------|------------------------------|
| 1. Those effect the heart | 2. The mind or understanding |
|---------------------------|------------------------------|

1.It releases the pent up feelings and emotions of the heart.

2.It clears the understanding

a.Giving shape and form of vague thoughts

b.Giving advise against folly

c.Giving means to continue even after one's death

It is another himself Thus a means of prologation of life.

3.Occasion

This essay was written at the special request of Bacon's friend Toby Matthew to celebrate his intimacy with Bacon without interruption – which was tested on both sides by adversity (unpleasant situation) and prosperity alike.

An apology for poetry or, The Defence of Poesy)**Philip Sidney (1554 – 1586)**

➤ 1 “Arcadia” in 1580 pub in 1590 pastoral romance deals with the story of love and chivalry revealing the unbridled imagination of Sidney and his attachment to valour and courtesy.

➤ Wrote it to please his sister the countess of Pembroke.

2 “Astrophel and Stella” in 1591 – amorous sonnet – he reveals a bitter regret for lost happiness, the irresistible desire to possess’ his beloved, despair at her first coldness, the sweetest feeling himself loved by her even when she fled him, the struggle in his truly virtuous heart between duty and passion, reason and desire.

3 “Apology for poetry” – 1582-83 pub in 1590 critical work Sidney fought the puritanical criticism of Stephen Gosson in his ‘school of abuse’. Stephen Gosson dedicated his ‘School of Abuse’ to Philip Sidney. Sidney had to defend the divine art of poetry by writing Apology for poetry Monsonby and Odney pub it separate in 1595 with two diff titles

1. “Defence of poetry” 2. An apology for poetry.

Stephen Gosson made 4 charges against the art of poetry

1. Poetry as useless and waste of time

2.poetry was the mother of lies

3.Poetry was the nurse of abuse

4.Poetry never made an ideal republic (Plato also believed the 4th charge)

Sidney wrote Apology for poetry by answering all the charges of Gosson and exhausting all the ideas and concepts of classical and romantic poetry.

➤ becomes the 1st poet-critic in the history of English criticism. 5 main divisions

1.conventional reasons for praising poetry very highly the antiquity and universality of poetry

2.convincing arguments for discovering the nature and utility of poetry with reference to 3kinds of poetry and their sub-divisions the function of poetry.

3.answers to the objections of Gosson and other puritan critics to poetry.

4.Sidney's estimate of contemporary English poetry and drama his objection to Traic comedy and the violation of unities.

5.Sidney's remarks on style, diction and versification.

1.Nature and functions of poetry

Poetry is superior to philosophy, History, and other arts and sciences

Kinds of poetry

Religions poetry Philosophical poetry True poetry
 Eg:- David's "Psalms" Moral works of Tyrtacus, heroic, lyric,
 Solomon's "songs of songs" Phycylides, Cato and soon tragic, comic,
 Hymns of Moses and Deborah satiric, iambic elegiac, pastoral and
 soon.

As to Plato the poets are inspired by visions of God and the ideal world of Heaven. Aristotle defines poetry as an art of imitation. He explains how the poets imitate the actual life by giving vivid accounts of the real world with a view to delight and teach the readers. Horace also defines the art of poetry and admires it for speaking pictures and delightful teaching.

Superiority to poetry

Philosophy imparts knowledge of good and Evil, it fails to attract a large number of people and make them virtuous. But poetry delights the people and attracts more people by means of its sweet music and pleasant pictures of the real and ideal world. No

philosopher can so effectively present wisdom and temperance as the poet portrays them Ulysses and Diomades, Valour in Achilles friendship in Nisus and Euryalus. The historian presents the imperfect personalities of the real world without any alterations. He depicts the triumph of vice and defeat of virtue occurring in the real world. But the poet portrays the triumph of virtue and defeat of vice. Hence Aristotle said that poetry is more philosophical than philosophy and more serious than history. It combines the moral precepts of philosophy with the historical examples of virtue and vice. Similarly mathematician and other scientists deal with the facts and figures of the material world without referring to the eternal truths and moral principles of the ideal world. It is only the poet who presents not only the imperfection of the actual world but the perfection of the ideal world. Poetry is not the mother of lies. Poetry has nothing to do with lies. It deals with the eternal truths of everlasting bliss and prosperity.

3. Sidney's 'Defence of poetry' is a reply to "Thomas Love Peacock's attack on poetry in general and Sidney's bears certain similarities in their subject and treatment similarly Stephen Gosson's and Thomas Love Peacock's resemble each other very much in their attack on poetry in general and contemporary poetry in particular. Sidney answers to the first charge that the end and aim of all learning is to impart virtue to mankind and move man to virtuous action. A moral philosopher fails to attract the multitude of humanity by the complexity of his subject and gravity of its treatment and dryness of language. But the poet delights the people by means of musical

language effective images and symbols interesting events and powerful characters.

2 The aim of the poet is to refine the animal nature of mankind. So he is least bothered about historical facts and figures.

3rd change of poetry is not the nurse of abuse because its aim is moralistic and idealistic. A poet is the product of society for whom he writes poetry. The abuse of poetry is either due to the vulgarity of the poet or the vulgarity of the society for whom he writes his poetry

4th change

Referred to the banishment of poets from Plato's commonwealth. Plato's philosophical works are poetical in their treatment of truth. Only by means of his poetical style Plato became a popular philosopher with the reading public so he did not banish the poets from his commonwealth. He only banished the baser poetry written to please the vulgar spirits of demoralized society.

**For Non-detailed Study
The Bible : The Book of Job.**

The Book of Job – Unknown author

(Part of old Testament of the bible) 4 dramatic poem

According

Acc to the Editors of the N Jerusalem Bible "The Bible is not a book but a library". The two types are

1. Old testament

- a. Histories. b. Wisdom books (deals with People's) c. Prophetic writings Book of Job, proverbs, Ecclesiastes ecclesiastics (the song of Solomon)

The psalms

Book of Job is a masterpiece of poetry

- it is considered an epic tragedy and a didactic **moral** poem

Book of Job – parts

1 to 3 Prologue prose (character of Job and cause of his trials.)

chapters 4 to 14 Debate or poetry (Dialogue between Job and

32 to 37 Speeches of Elihu

38 to 42 Long and serious Discourses of the Almighty

Epilogue – Prose

Book of Job was written perhaps by a single author as the structure of the work indicates and it was based on old tradition

Characters

Job – Wealthy man in UZ

Eliphaz – The Temanite

Bildad the Shuhite = Job's friends represent earlier theories of providence they stay

Zophar the Naamathite 7 days and 7 nights with Job.

Elihu – a youthful bystander

The Lord.

Satan, the adversary

central theme – problems of suffering. B. J – purpose is to instruct the people of Israel.

Purpose to teach the righteousness Undergo sufferings.

Character Job (lived in the land of UZ)

Rich lord, pious and godfearing.

➤ Happy family 7 sons and 3 daughters

1st trial mentally - Disaster caused by Satan and (7000 shaps 500 oxen)permitted by God

➤ Loses cattle and men

➤ Sons and daughters perish

➤ Never curse God

➤ Consoles by saying God gave him and God taken away.

2nd trial physically – Smites him with boils

➤ One should adore god even when he sends evil as one would on receiving good things.

➤ In this great affection (Pain, trouble) he remains sinless

Job's 3 friends came to condole him

➤ In the debate they discussed

1.The problem of Job's afflictions obeying the law

2.Relation of evil to the righteousness of God

3.The conduct of man

➤ 3 cycles comprises 6 speeches – the friends accused him of concealing him sin and repent. Job denied He wanted God to reveal him the cause of his afflictions.

➤ Elihu, a bystander intervened and said that Job was wrong in expressing his charges against God.

➤ Contradicted Job's views on God's providence and sufferings.

Lord's discourse

God caused the trial – watched Job’s sufferings from afar it is time for God to bring to an end.

- The epilogue describes how Job was restored to double his former wealth. children and companion of friends. It is an appropriate conclusion, be it brings the trial of the righteousness to an end.

Debate – 3 cycles – six speeches 3 friends and 3 replies from Job last round zophar, 3rd speaker fails to come forward. It signifies a confession of defeat.

- Structure of the work is interrupted by

Two elements

1. Contradictory views about wisdom

2.2. Speeches of Elihu Eliphaz’s speech Opens the debate – most dignified the calmest and most considerate of Job’s friends. Views

Job had comforted so many in trouble Indirectly warns him against

Job should be happy that God

so he should not fall into such despair. complaining God is correcting him by giving

Good people never perish under affliction. Only the Uri godly do so. suffering

Bildad’s speech:-

- Representative class of the wise
- God discriminates the good and bad.
- Punishes the sinners.
- Ask Job to reflect on the wise generalizations made by the ancients.
- Concludes with the prophesy days for him

Zophar's speech

- Mocks at Job for boasting about his own innocence.
- Wishes God to speak with him and reveal His Divine wisdom.
- Zophar praises god for his wisdom.
- Assumes that god will restore his prosperity.

The wisdom of man is the fear of lord – Job. Job's lament beginning with

“Let the day perish wherein I was born”

-Moving line

After the trial Job lived 140 years, saw 4 generations.

Summary :

The Old Testament is a collection of thirty-nine books about the history and religion of the people of Israel. The authors of these books are unknown, and each book possesses a unique tone, style, and message. Individually, they include stories, laws, and sayings that are intended to function as models of religious and ethical conduct. Together—through hundreds of characters and detailed events—they represent a unified narrative about God and his attempt to relate to humankind by relating to a specific group of people.

The Old Testament contains four main sections: the Pentateuch, the Former Prophets (or Historical Books), the Writings, and the Latter Prophets. This study guide covers books from the first three sections.

The Pentateuch

The Pentateuch comprises the first five books of the Old Testament. It depicts a series of beginnings—the beginning of the world, of humankind, and of God’s promise to the Israelites.

Genesis, the first book, opens with God’s creation of the world. The perfect world falls into evil when humans disobey God, and the human population divides into separate nations and languages. After many generations, God speaks to a man named Abraham. God makes a promise, or covenant, with Abraham to make his descendants into a great nation and to give them a great land. Abraham shows strong faith in God, and God seals his promise with a number of signs and tests. This special covenant with God passes on to Abraham’s son, Isaac, and to his grandson, Jacob. Together, they represent the patriarchs, or fathers, of the Israelite people. Jacob’s twelve sons move to Egypt after the youngest brother, Joseph, miraculously becomes a high official in Egypt.

In the Book of Exodus, the descendants of Jacob’s children have become a vast people, but the Pharaoh of Egypt holds them in slavery. God chooses one man, Moses, to rescue the Israelites. God sends ten plagues to Egypt, and, with miraculous signs and wonders, Moses leads the people out of Egypt and across the Red Sea. They go to Mount Sinai, where God appears in a cloud of thunder over the mountain and affirms to the Israelites the promise

he made to Abraham. God commands them to worship only himself, and he gives them various ethical and religious laws.

The books of Leviticus, Numbers, and Deuteronomy continue the explanation of God's religious laws and his promises to the people. The people must keep these laws to enter and enjoy the promised land, toward which they are heading. Despite God's presence, the Israelites complain and disobey incessantly, inciting God's wrath. They wander the wilderness for forty years in search of the promised land. These books continue the period of Moses's legendary leadership and miracles, until his death at the end of Deuteronomy.

The Former Prophets

The Former Prophets, or the Historical Books, cover the history of the Israelites from Moses's death to the fall of the nation in 587 b.c. In the books of Joshua and Judges, the Israelites successfully conquer the land promised to them by God, but they disobey God by worshipping the deities of the surrounding peoples. Neighboring nations invade and oppress the Israelites. God saves the people of Israel by designating judges, or rulers, to lead the people in warding off their enemies.

The two books of Samuel (First Samuel and Second Samuel) cover the rise of the united kingdom of Israel. Israel's religious leader, Samuel, appoints a king named Saul. Saul disobeys God, however, and God chooses another man, David, to be Israel's king.

King Saul attempts to kill the young David, but fails. Saul's death closes the first book. In the second book, David establishes the great kingdom of Israel. He conquers Israel's surrounding enemies and establishes Jerusalem as the religious and political center of Israel.

The books of Kings (called 1 Kings and 2 Kings) trace the decline of Israel's success. God blesses David's son, Solomon, with immense wisdom. As king, Solomon expands Israel into an empire and builds a great temple in Jerusalem. Solomon disobeys God by worshipping other deities, and, at his death, the kingdom splits into a northern kingdom, Israel, and a southern kingdom, Judah. A host of evil kings leads the two kingdoms away from worshipping God. Despite the attempts of the prophets Elijah and Elisha to halt Israel's wrongdoing, the two kingdoms fall to the Assyrian and Babylonian Empires. Jerusalem is destroyed, and the people are sent into exile.

The Writings

The Writings are placed after the historical books in the Christian Bible. Some of these are narratives covering the time of Israel's exile in other nations and its eventual return to the homeland. The Book of Esther, for example, tells the story of an unassuming Jewish girl who becomes the queen of Persia and boldly saves the Jewish people from genocide.

Many of the Writings are books of poetry and wisdom, among the most important literature in the Old Testament. The Book of Job is a lengthy dialogue investigating God's justice and the problem of human suffering. The Psalms are lyrical poems and hymns—many attributed to King David—that express humankind's longing for God. The books of Proverbs and Ecclesiastes—similarly attributed to the wise King Solomon—offer sayings and instructions about the meaning of life and ethical behavior. Lastly, the Song of Solomon (also attributed to Solomon) is a romantic, lyric dialogue between a young woman and her lover

Character List

God - The creator of the world and an all-powerful being. God calls himself the only true deity worthy of human worship. As the figurehead of Israel and the force behind every event, God acts as the unseen hero of the Old Testament. God reveals his intentions by speaking to people. Physical manifestations of God are always indirect or symbolic. God appears in many different forms, including an angel, a wrestler, a burst of fire, and a quiet whisper.

Abraham - The patriarch of the Hebrew people. Abraham is traditionally called "Father Abraham" because the Israelite people and their religion descend from him. God establishes his covenant, or promise, with Abraham, and God develops an ongoing relationship with the Israelites through Abraham's descendants. Abraham practices the monotheistic worship of God, and his

resilient faith in God, despite many challenges, sets the pattern for the Israelite religion's view of righteousness.

Moses - The reluctant savior of Israel in its exodus from Egyptian bondage to the promised land. Moses mediates between God and the people, transforming the Israelites from an oppressed ethnic group into a nation founded on religious laws. Moses's legendary miracles before Pharaoh, along with his doubts and insecurities, make him the great mortal hero of the Old Testament. He is the only man ever to know God "face to face." Four out of the five books of the Pentateuch are devoted to Moses and Israel's activities under his leadership.

David - The king of Israel and the founder of Jerusalem, or "Zion." David's reign marks the high point of Israel in the biblical narrative. Although David's claim to the throne is threatened by Saul and by David's own son, Absalom, David maintains his power by blending shrewd political maneuvering with a magnanimous and forgiving treatment of his enemies. David's decision to bring the Ark of the Covenant—Israel's symbol of God—to the capital of Jerusalem signals the long-awaited unification of the religious and political life of Israel in the promised land.

Jacob - The grandson of Abraham, Jacob is the third patriarch of the Israelite people and the father of the twelve sons who form the tribes of Israel. Jacob experiences a life fraught with deception, bewilderment, and change. He steals his brother Esau's inheritance right and wrestles with God on the banks of the Jabbok River.

Appropriately, the nation that springs from Jacob's children derives its name from Jacob's God-given name, "Israel." "Israel" means "struggles with God," and Jacob's struggles are emblematic of the tumultuous story of the nation of Israel.

Joseph - Jacob's son and the head official for the Pharaoh of Egypt. Despite being sold into slavery by his brothers, Joseph rises to power in Egypt and saves his family from famine. Joseph's calm and gracious response to his brothers' betrayal introduces the pattern of forgiveness and redemption that characterizes the survival of the Israelite people throughout the Old Testament.

Saul - Israel's first king. After God chooses Saul to be king, Saul loses his divine right to rule Israel by committing two religious errors. Saul acts as a character foil to David, because his plot to murder David only highlights David's mercy to Saul in return. Saul's inner turmoil over the inscrutability of God's exacting standards makes him a sympathetic but tragic figure.

Solomon - David's son and the third king of Israel. Solomon builds the opulent Temple in Jerusalem and ushers in Israel's greatest period of wealth and power. God grants Solomon immense powers of knowledge and discernment in response to Solomon's humble request for wisdom. Solomon's earthly success hinders his moral living, however, and his weakness for foreign women and their deities leads to Israel's downfall.

Elijah & Elisha - The prophets who oppose the worship of the god Baal in Israel. After the division of Israel into two kingdoms, Elijah and his successor, Elisha, represent the last great spiritual heroes before Israel's exile. Their campaign in northern Israel against King Ahab and Jezebel helps to lessen Israel's growing evil but does not restore Israel's greatness. Israel's demise makes Elijah and Elisha frustrated doomsayers and miracle workers rather than national leaders or saviors.

Adam & Eve - The first man and woman created by God. Adam and Eve introduce human evil into the world when they eat the fruit of a tree God has forbidden them to touch.

Noah - The survivor of God's great flood. Noah obediently builds the large ark, or boat, that saves the human race and the animal kingdom from destruction. Noah is the precursor to Abraham, because Noah represents the first instance of God's attempt to form a covenant with humanity through one person.

Isaac - Abraham's son and the second member in the triumvirate of Israel's patriarchs. Isaac's importance consists less in his actions than in the way he is acted upon by others. God tests Abraham by commanding him to kill his son Isaac, and Isaac's blindness and senility allow his own son Jacob to steal Isaac's blessing and the inheritance of God's covenant.

Aaron - Moses's brother, who assists Moses in leading the Israelites out of Egypt. God designates Aaron to be the first high priest in

Israel. The quiet Aaron often stands between Moses and the people to soften Moses's angry response to their sinful behavior.

Joshua - The successor of Moses as Israel's leader. Joshua directs the people in their sweeping military campaign to conquer and settle the Promised Land. Joshua's persistent exhortations to Israel to remain obedient to God imply that he doubts Israel will do so. His exhortations foreshadow Israel's future religious struggles.

Samson - One of Israel's judges and an epic hero who thwarts the neighboring Philistines with his superhuman strength. Samson is rash, belligerent, and driven by lust for foreign women—qualities that contradict Jewish religious ideals. Samson's long hair is both the source of his strength and the symbol of his religious devotion to God as a Nazirite. Samson's character demonstrates that in the bible, heroic potential is gauged not by human excellence but by faith in God.

Samuel - The last of Israel's judges and the prophet who anoints both Saul and David as king. Samuel fulfills political and priestly duties for Israel, but he ushers in Israel's monarchy mainly as a prophet—one who pronounces God's words and decisions. Samuel's stoic and aloof position in Israel allows Saul to struggle with God and his fate on his own.

Absalom - David's son, who attempts to overthrow his father's throne. Absalom's violent rise to power suggests that the evil that corrupts Israel comes from within.

Joab - King David's loyal military commander. Joab serves as a foil to David's successful combination of religion and politics. Joab's reasonable desire to see justice and retribution delivered to the kingdom's traitors emphasizes the unusual quality of David's kindness to his enemies.

Rehoboam & Jeroboam - The opposing kings who divide Israel into the northern kingdom of Israel and the southern kingdom of Judah. Rehoboam and Jeroboam introduce rampant worship of idols and false gods into their kingdoms. Each king acts both as a point of contrast and a double, or mirror, for the other, allowing the biblical reader to trace the rapid growth of evil in Israel's two kingdoms.

Ahab & Jezebel - The most wicked rulers of Israel. Ahab and Jezebel spread cult worship of the pagan god Baal throughout the northern kingdom. Dogs gather to eat their blood at their deaths, fulfilling Elijah's prophecy.

Esther - A timid Jewish girl who becomes the queen of Persia. Esther boldly and cunningly persuades the king of Persia to remove his edict calling for the death of the exiled Jews.

Job - The subject of God and Satan's cosmic experiment to measure human faithfulness to God in the midst of immense pain. Job scorns false contrition and the advice of his friends, preferring instead to question God's role in human suffering. He retains an open and inquisitive mind, remaining faithful in his refusal to curse God.

Chapters 1–11

Summary

The Book of Genesis opens the Hebrew Bible with the story of creation. God, a spirit hovering over an empty, watery void, creates the world by speaking into the darkness and calling into being light, sky, land, vegetation, and living creatures over the course of six days. Each day, he pauses to pronounce his works “good” (1:4). On the sixth day, God declares his intention to make a being in his “own image,” and he creates humankind (1:26). He fashions a man out of dust and forms a woman out of the man’s rib. God places the two people, Adam and Eve, in the idyllic garden of Eden, encouraging them to procreate and to enjoy the created world fully, and forbidding them to eat from the tree of the knowledge of good and evil.

In the garden, Eve encounters a crafty serpent who convinces her to eat the tree’s forbidden fruit, assuring her that she will not suffer if she does so. Eve shares the fruit with Adam, and the two are immediately filled with shame and remorse. While walking in the garden, God discovers their disobedience. After cursing the serpent, he turns and curses the couple. Eve, he says, will be cursed to suffer painful childbirth and must submit to her husband’s authority. Adam is cursed to toil and work the ground for food. The two are subsequently banished from Eden.

Sent out into the world, Adam and Eve give birth to two sons, Cain and Abel. Cain, a farmer, offers God a portion of his crops one day as a sacrifice, only to learn that God is more pleased when Abel, a herdsman, presents God with the fattest portion of his flocks. Enraged, Cain kills his brother. God exiles Cain from his home to wander in the land east of Eden. Adam and Eve give birth to a third son, Seth. Through Seth and Cain, the human race begins to grow.

Ten generations pass, and humankind becomes more evil. God begins to lament his creation and makes plans to destroy humankind completely. However, one man, Noah, has earned God's favor because of his blameless behavior. God speaks to Noah and promises to establish a special covenant with Noah and his family. He instructs Noah to build an ark, or boat, large enough to hold Noah's family and pairs of every kind of living animal while God sends a great flood to destroy the earth. Noah does so, his family and the animals enter the ark, and rain falls in a deluge for forty days, submerging the earth in water for more than a year. When the waters finally recede, God calls Noah's family out of the ark and reaffirms his covenant with Noah. Upon exiting the ark, Noah's family finds that the earth is moist and green again. God promises that from this new fertile earth will follow an equally fertile lineage for Noah and his family. But humankind must follow certain rules to maintain this favor: humans must not eat meat with blood still in it, and anyone who murders another human must also be killed. God vows never to destroy the earth again, and he designates the rainbow to be a symbol of his covenant.

One night, Noah becomes drunk and lies naked in his tent. Ham, one of Noah's sons, sees his naked father and tells his brothers, Shem and Japeth. Shem and Japeth cover their father without looking at him. Upon waking, Noah curses Ham's descendants, the Canaanites, for Ham's indiscretion, declaring that they will serve the future descendants of Ham's brothers. A detailed genealogy of the three brothers' descendants is given. Many generations pass and humankind again becomes corrupt. Some men, having moved west to Babylon, attempt to assert their greatness and power by building a large tower that would enable them to reach the heavens. Their arrogance angers God, who destroys the edifice. He scatters the people across the earth by confusing their common language, thus forever dividing humankind into separate nations.

Chapters 12-25

"I will make you exceedingly fruitful; and I will make nations of you, and kings shall come from you".

Summary

Nine generations of Shem's descendants, the Semites, pass. God calls on a man named Abram, living with his father Terah and his wife Sarai in Haran, a city in upper Mesopotamia. God makes a covenant with Abram, promising to make Abram's descendants into a great nation. Abram agrees to leave his home and move southwest to Canaan with his wife and his nephew, Lot, to a land that God has promised to give to Abram's descendants. Abram takes up

residence there and erects a number of altars throughout the land as symbols of his devotion to God.

After a brief stay in Egypt, Abram becomes wealthy and returns to Canaan, where, with the help of only 318 men, he defeats a legion of marauding armies from the East that has descended upon Sodom, where Lot is currently living. The king of Sodom recognizes Abram for his great deed, and the priest Melchizedek blesses Abram with a gift of bread and wine. Abram returns home where God speaks to him again regarding his covenant. Abram's descendants, God promises, will be as numerous as the stars in the sky. A ceremony is performed in which God passes a blazing pot through pieces of sacrificed animals, symbolizing that his promise will not be broken. The writer notes that God considers Abram's faith in him as a form of righteousness.

Sarai cannot become pregnant, but she wants to give her husband an heir. To this end, she sends her handmaiden Hagar to sleep with Abram. When Sarai becomes upset because of Hagar's contempt, the handmaiden flees in fear. God speaks to Hagar and comforts her, promising her a son who will be a "wild ass of a man," and Hagar returns to give birth to Abram's first son, Ishmael (16:12). Once again, God speaks with Abram, this time enjoining Abram to remain blameless in his behavior and adding a new requirement to his everlasting covenant. Abram and all his descendants must now be circumcised as a symbol of the covenant, and God promises Abram a son through Sarai. The son is to be called Isaac, and it will

be through Isaac that the covenant is fulfilled. God renames Abram “Abraham,” meaning “father of many,” and gives Sarai a new name, “Sarah.”

One day, God appears to Abraham in the form of three men. The three men say that Sarah will have a son, but Sarah, who is now ninety years old, laughs. The three men travel toward the eastern cities of Sodom and Gomorrah to destroy the cities because of their flagrant wickedness and corruption. Abraham pleads on the cities’ behalf, convincing the Lord not to destroy the cities if only a handful of good men can be found there. The men enter the city of Sodom, and Lot welcomes them into his home. Night falls, and the men of the city surround Lot’s home, wishing to rape the three messengers. The messengers persuade Lot to flee the city with his family, telling him and his family not to look back as they leave. However, as God rains down burning sulfur on Sodom and Gomorrah, Lot’s wife looks back at her home and is turned into a pillar of salt.

Abraham continues to gain political status in the area of Canaan, and Sarah eventually gives birth to Isaac. At Sarah’s bidding, Abraham sends Hagar and Ishmael away. God again speaks to Abraham in a test, asking Abraham to kill his son, Isaac, as a sacrifice. Abraham quietly resolves to obey, and when he takes Isaac to the mountains, Isaac asks what animal they are going to sacrifice. Abraham replies that God will provide an offering. Isaac is laid on the altar, and just as Abraham is ready to strike, the angel

of the Lord stops him. God is impressed with Abraham's great devotion and, once again, reaffirms his covenant.

Sarah dies. Abraham sends his chief servant to Abraham's relatives in Assyria to find a wife for Isaac, to prevent his lineage from being sullied by Canaanite influence. The servant prays to be guided to the correct wife for Isaac. God leads him to Rebekah, whom he brings back to Isaac. Isaac marries Rebekah, and Abraham dies soon thereafter.

Chapters 25–50

Summary

Following Abraham's death, God reveals to Isaac's wife Rebekah that she will soon give birth to two sons who will represent two nations, one stronger than the other. When Rebekah delivers, Esau is born first and is extremely hairy. Jacob, who is smooth skinned, is born immediately after, grasping the heel of his brother. Isaac's two sons grow to be opposites. Esau is a hunter and a brash man. Jacob stays at home, soft-spoken but quick-witted. One day, Esau comes home famished, demanding to be fed, and agrees to give Jacob his inheritance rights in exchange for a bowl of soup.

Like his own father, Isaac prospers in Canaan and, despite occasional errors in judgment, enlarges his property, making alliances with area rulers and continuing to erect monuments to God. One day, when he is old and blind, Isaac instructs Esau to

catch some game and prepare him a meal so that he may give the elder son his blessing. While Esau is gone, Rebekah helps Jacob deceive his father, preparing a separate meal and disguising the younger son with hairy arms and Esau's clothing. When Jacob presents Isaac with the meal, Isaac—smelling Esau's clothing and feeling the hairy body—proceeds to bless Jacob, promising him the inheritance of God's covenant and a greater status than his brother. Esau returns to discover the deception, but it is too late. Isaac, though dismayed, says that he cannot revoke the stolen blessing.

Jacob flees in fear of Esau, traveling to the house of his uncle Laban in upper Mesopotamia. En route, Jacob dreams of a stairway leading up to heaven, where angels and God reside. In the dream, God promises Jacob the same covenant he previously made with Abraham and Isaac. Jacob arrives at Laban's house, where he agrees to work for his uncle in exchange for the hand of Laban's daughter, Rachel, in marriage. Laban deceives Jacob into marrying Leah, Rachel's older sister, before marrying Rachel. The two wives compete for Jacob's favor and, along with their maids, give birth to eleven sons and a daughter.

After twenty years, Jacob heeds God's urging and leaves to return to Canaan, taking his family, his flocks, and Laban's collection of idols, or miniature representations of gods. Rachel, who has stolen the idolic figurines from her father, hides them under her skirt when Laban tracks down the fleeing clan in the desert. Unable to procure his belongings, Laban settles his differences with Jacob,

who erects a pillar of stone as a “witness” to God of their peaceful resolution (31:48). Jacob continues on and, nearing home, fears an encounter with Esau. Jacob prepares gifts to appease his brother and, dividing his family and belongings into two camps, spends the night alone on the river Jabbok. Jacob meets God, who, disguised as a man, physically wrestles with Jacob until dawn. Jacob demands a blessing from his opponent, and the man blesses Jacob by renaming him “Israel,” meaning, “he struggles with God.”

The next morning, Jacob meets Esau, who welcomes his brother with open arms. Jacob resettles in Shechem, not far from Esau, who has intermarried with the Canaanites and produced a tribe called the Edomites. Jacob and his sons prosper in peace until one day Jacob’s daughter, Dinah, is raped by a man from Shechem. Enraged, Jacob’s sons say they will let the Shechemite marry Dinah if all the members of the man’s family will be circumcised. The man agrees and, while the greater part of his village is healing from the surgical procedure, Jacob’s sons take revenge and attack the Shechemites, killing all the men. Isaac and Rachel die soon thereafter.

Jacob’s sons grow jealous of their youngest brother, Joseph, who is Jacob’s favorite son. When Jacob presents Joseph with a beautiful, multi-colored coat, the eleven elder brothers sell Joseph into slavery, telling their father that Joseph is dead. Joseph is sold to Potiphar, a high-ranking official in Egypt, who favors the boy greatly until, one day, Potiphar’s flirtatious wife accuses Joseph of trying to sleep with her. Potiphar throws Joseph in prison, but—ever faithful to God—Joseph earns a reputation as an interpreter of dreams.

Years pass until the Pharaoh of Egypt, bothered by two troublesome dreams, hears of Joseph and his abilities. Pharaoh summons Joseph, who successfully interprets the dreams, warning Pharaoh that a great famine will strike Egypt after seven years. Impressed, Pharaoh elects Joseph to be his highest official, and Joseph leads a campaign throughout Egypt to set aside food in preparation for the famine.

Drama -For Detailed Study
Dr.Faustus – 1563 – 1593 (-14 scenes)
(1592) (morality play) (Tragedy 14 scenes)
-Christopher Marlowe – (Atheist)

Growth of English drama upto Marlowe

English drama has its origin in religion Early religious play were two types

Mysteries:- based upon subjects taken from bible

The miracles:- dealing with lives of saints.

The morality marks the next stage in the growth of drama in England. These plays were didactic and religious in nature but the characters were not drawn from the scriptures or the lives of saints but were personified abstractions All sorts of virtues. and vices were personified and there was generally a place for the Devil also

“Everyman” is the 1st ex of this type of play.

Masque another popular form of dramatic entertainment. It was popular in the (17th

The Interludes

In the midst of morality plays and masques.shorthumourous plays or interludes came to be interpolated. The characters of the interlude were all drawn from real life.

First real comedy in English

Ralph Roister Doister by Nicholas Udall was acted about middle of the 16th

First tragedy

Gorboduc (or) Ferrex and Porrex by Nicholas and Norton in 1562
The university wits were the first real fashioners of the Elizabethan drama and of them Marlowe was immeasurably the greatest.

- pioneer of the Elizabethan drama
- 1st to introduce Blank verse as a medium for play writing.

Plays

Tamburlaine (in 2 parts), Dr. Faustus

The Jew of Malta, Edward II (Maturest play)

The massacre at Paris – weakest play

The tragedy of Dedo – finished by Nash.

All re powerful tragedies Each tragedy revolves round one central personality who is consumed by the lust for power, Beauty or knowledge

Poem

Hero Leander. Translated ovid's Elegies

Marlowe – introduced the element of struggle

In Dr. Faustus – there is a constant struggle within the soul of Faustus himself represented by the good and bad angels.

Marlowe = Father of English drama

Morning star of the English drama

Blank verse – verse in which the rhymes are blank or vacant – has for unit a line of 5 accents. It is an Iambic pentameter line – It consists of 5 feet, each of 2 syllables of which the second is accented. There is a pause normally after the 4th (or) 6th syllable. Durrey was the first he use blank verse for his translation of Virgil's Aeneid Sackville and Norton were the first to use it for dramatic purposes in their tragedy Gorboduc. 'Marlowe's Dr. Faustus is the greatest English tragedy before Shakespeare. It is based on the Faustus legend. This legend captured the imagination of both Marlowe and Goethe was woven round the disreputable reality of the historical Dr. Faustus who was born in Germany in 1488 and lived when the Renaissance was its height.

The story of the play is divisible into four clearcut acts

1. Faustus's early life and his decision to give himself over the magical studies
 2. The signing of the terrible contract with the Devil
 3. Faustus's enjoyment of his powers and his exploits in the various capitals of Europe.
 4. His remorse (feeling sorry for doing wrong) and last agony.
- Play opens with chorus speech-gives necessary exposition. Faustus and his circumstanas are briefly introduced. Faustus is a profound scholar yet he is poor. He is dissatisfied with his present studies and want to study magic.
 - carried away by his own visions and encouraged by Valdes and Cornelius (friends of Faustus) he decides to give himself over to magic.

“This night I’ll conjure, though I die therefore.

Then we are shown Faustus in meditation among his books. The figures of God and Evil Angels are the personifications of Faustus’s conscience and his forbidden desires and as they appear to him in his moment of doubt the conflict within is vividly externalized.

The opening and the conjuration (clever trick) of Mephistophilis and again between the arrival of Mephistophilis and the signing the bond two comic interludes are inserted. The central incident of the play – the signing of the contract with the Devil – **Mephis** has vigourously portrayed **Faustus**’ excitement his terror and his almost hysterical haste to put his new power to the test. Faustus has been enjoying for some time the pleasures which his newly acquired power has given him.

“The pageant of the seven Deadly sins which the Devil offers as a positive is another of Mephis’s additions to the story”

Faustus’ magic power have been taken from the old story and roughly put into dramatic form. Last scene culminates 3 great emotional Moments.

1. Reappearance of the old man whose words bring Faustus to despairing repentance and the old man is followed by the watchful mephistophilis.
2. Faustus cry of ecstasy as he gazes on the beauty of Helen of Troy for whose love he will again willingly forget the danger to his soul.
3. Death scene

The sub-dued talk to the scholars as they bid farewell and go to pray for their master is a masterly prologue to the overwhelming agony of Faustus last hour.

Moral of the drama

Dr. Faustus suffers because he forgot simple truth that “Desire for divinity is a sin, man should not think of rising above human condition.

Necromancy – the art of calling up spirits.

“Important” lines”-

“A sound magician is a mighty God”

The Alchemist (Satirical comedy)

– form of chemistry studied in middle ages believed trying to discover how to change ordinary metal into gold. Ben Jonson (other name Benjamin) – 1573 – 1637

He said “Shakespeare was not of an age but for all time.’

First play – Everyman in his humour (1598)

Every man out of his humour (1599) (less popular comedy)

Greatest classical comedies

volpone 1606

Epicene or the silent woman 1609

The Alchemist 1610

Tragedy

1st Sejanus 1603 (blood, black bile, yellow bile phlegm

2nd castiline 1611 earth, water, fire and air)

Four humours

Four important humours in the theory of humours of Jonson. 1. Choler, 2. melancholy, 3. phlegm, 4. blood. **Jonson** has based this theory on the old physiology. These four humours correspond with 1. moisture, 2. dryness, 3. heat, 4. Cold. The emergence of humour takes place due to some kind of personality imbalance.

In alchemist Ben Jonson makes an elaborate study of human gullibility. Alchemist – supreme masterpiece of his comedy. performed in 1610 and published in quarto in 1612. Plot of the play Jonson is indebted to Plautus. The opening dialogue of the alchemist seems to recall a scene in “Plautus” Mostellaria

Characters

Face and subtle – partners in a plan to cheat people

Dol common – another partner tries to control them (male servant at large home) society lady entice Mammon.

Face is a butler disguised as a captain

Subtitle

- Supposed to be an alchemist. One who transforms base metal into gold.
- All actions take place in the house of Lovewit
- character Epicure Mammon – a symbol of the human lust for wealth.
- Surly – stands as a symbol of rationalization in the age of greed – ridden London
- Subtle and Face form the hub of the activity in the play. Face the servant of the house disguises as a captain subtle (the chemist) the

assumes the role of Dr. Subtle. Their roles are intermingled and both of them work individually for their mutual gain.

Dol common – a society lady to entice Epicure Mammon

Cap. Face brings in various client to Dr. Subtle who robs item of their money. Face and Dolcommon also do it. The skill of Face his in trapping the clients to be (to take a lot of money from by charging them too much) fleeced by them. He is a cunning chap who understands the psychology of men. He promises what they want. Except surly all of them are fleeced by him.

Subtle – Greedy, sensual and totally Unscrupulous – endowed with (extremely bad) diabolical intelligence. He knows the psychology of people and can size of up the desires of the clients. He is full of perverse logic easily convinces the clients. He explains the making of the philosopher's stone with scientific precision..

Captain face plays an active role. His establishment (Lovewit's house) is like a spider's web in which the stage in a flies stumble to be fleeced to their last penny. Dapper is one such client subrleworks without any compunction of conscience. He gets looked by surly alone. Though he is a man of rugged culture he simulates the dignified note of a doctor successfully. face is a fit accomplice to subtle. He moves in and out of the play persuading various clients. He is adventurous enough to let out his master's house for nefarious activities. He is shrewd observer of men and women. Ben Jonson presented both subtle and face as representative character of the cheats of the period. In the days of Jonson do swindlers practiced alchemy to fool the gullible. Subtle

fools Mammon and tribulation wholesome promising them philosopher's stone is a typical product of the age of which hankers after wealth by any method. London was the nest for swindlers like Subtle and Face. The fortune's lines of dame plait are reed by subtle. Dapper is cheated by the promises to show him the fairy queen. Jonson criticizes the Puritanism of his day through the characters of Ananias and tribulation wholesome Their hypocrisy is exposed by the author. surly is the only character who can see through the tricks and escape the evil. There was ambition, greed, lust and. acquisitiveness in Jonson's period. The Penaissancetoned up the living of the people and they acquired expensive tastes. They started hankering after more and more wealth. The superstitious people believed in the philosopher's stone and elixir. Alchemy became an accepted method for amassing wealth in the age of Jonson. Both Elizabeth and king James believed in the potential of alchemy. thus it came to be a fit subject for Jonson.

Observance of classical unities Aristotle believes that the action must complete its course in "The single revolution of the sun"

B.J observed

Unity of time

Unity of place

Unity of action in alchemist

The entire drama takes place more than a fortnight. The entire action takes place in the house of Lovewit. The action found in the

alchemist is 'one and entire' – Swindling motives. broken at the end by the appearance of the owner of the house

Summary :

Doctor Faustus, a well-respected German scholar, grows dissatisfied with the limits of traditional forms of knowledge—logic, medicine, law, and religion—and decides that he wants to learn to practice magic. His friends Valdes and Cornelius instruct him in the black arts, and he begins his new career as a magician by summoning up Mephistophilis, a devil. Despite Mephistophilis's warnings about the horrors of hell, Faustus tells the devil to return to his master, Lucifer, with an offer of Faustus's soul in exchange for twenty-four years of service from Mephistophilis. Meanwhile, Wagner, Faustus's servant, has picked up some magical ability and uses it to press a clown named Robin into his service.

Mephistophilis returns to Faustus with word that Lucifer has accepted Faustus's offer. Faustus experiences some misgivings and wonders if he should repent and save his soul; in the end, though, he agrees to the deal, signing it with his blood. As soon as he does so, the words "Homo fuge," Latin for "O man, fly," appear branded on his arm. Faustus again has second thoughts, but Mephistophilis bestows rich gifts on him and gives him a book of spells to learn. Later, Mephistophilis answers all of his questions about the nature of the world, refusing to answer only when Faustus asks him who made the universe. This refusal prompts yet

another bout of misgivings in Faustus, but Mephastophilis and Lucifer bring in personifications of the Seven Deadly Sins to prance about in front of Faustus, and he is impressed enough to quiet his doubts.

Armed with his new powers and attended by Mephastophilis, Faustus begins to travel. He goes to the pope's court in Rome, makes himself invisible, and plays a series of tricks. He disrupts the pope's banquet by stealing food and boxing the pope's ears. Following this incident, he travels through the courts of Europe, with his fame spreading as he goes. Eventually, he is invited to the court of the German emperor, Charles V (the enemy of the pope), who asks Faustus to allow him to see Alexander the Great, the famed fourth-century b.c. Macedonian king and conqueror. Faustus conjures up an image of Alexander, and Charles is suitably impressed. A knight scoffs at Faustus's powers, and Faustus chastises him by making antlers sprout from his head. Furious, the knight vows revenge.

Meanwhile, Robin, Wagner's clown, has picked up some magic on his own, and with his fellow stablehand, Rafe, he undergoes a number of comic misadventures. At one point, he manages to summon Mephastophilis, who threatens to turn Robin and Rafe into animals (or perhaps even does transform them; the text isn't clear) to punish them for their foolishness.

Faustus then goes on with his travels, playing a trick on a horse-courser along the way. Faustus sells him a horse that turns into a heap of straw when ridden into a river. Eventually, Faustus is invited to the court of the Duke of Vanholt, where he performs various feats. The horse-courser shows up there, along with Robin, a man named Dick (Rafe in the A text), and various others who have fallen victim to Faustus's trickery. But Faustus casts spells on them and sends them on their way, to the amusement of the duke and duchess.

As the twenty-four years of his deal with Lucifer come to a close, Faustus begins to dread his impending death. He has Mephistophilis call up Helen of Troy, the famous beauty from the ancient world, and uses her presence to impress a group of scholars. An old man urges Faustus to repent, but Faustus drives him away. Faustus summons Helen again and exclaims rapturously about her beauty. But time is growing short. Faustus tells the scholars about his pact, and they are horror-stricken and resolve to pray for him. On the final night before the expiration of the twenty-four years, Faustus is overcome by fear and remorse. He begs for mercy, but it is too late. At midnight, a host of devils appears and carries his soul off to hell. In the morning, the scholars find Faustus's limbs and decide to hold a funeral for him.

Character List

Faustus - The protagonist. Faustus is a brilliant sixteenth-century scholar from Wittenberg, Germany, whose ambition for knowledge, wealth, and worldly might makes him willing to pay the ultimate price—his soul—to Lucifer in exchange for supernatural powers. Faustus's initial tragic grandeur is diminished by the fact that he never seems completely sure of the decision to forfeit his soul and constantly wavers about whether or not to repent. His ambition is admirable and initially awesome, yet he ultimately lacks a certain inner strength. He is unable to embrace his dark path wholeheartedly but is also unwilling to admit his mistake.

Mephastophilis - A devil whom Faustus summons with his initial magical experiments. Mephastophilis's motivations are ambiguous: on the one hand, his oft-expressed goal is to catch Faustus's soul and carry it off to hell; on the other hand, he actively attempts to dissuade Faustus from making a deal with Lucifer by warning him about the horrors of hell. Mephastophilis is ultimately as tragic a figure as Faustus, with his moving, regretful accounts of what the devils have lost in their eternal separation from God and his repeated reflections on the pain that comes with damnation.

Chorus - A character who stands outside the story, providing narration and commentary. The Chorus was customary in Greek tragedy.

Old Man - An enigmatic figure who appears in the final scene. The old man urges Faustus to repent and to ask God for mercy. He

seems to replace the good and evil angels, who, in the first scene, try to influence Faustus's behavior.

Good Angel - A spirit that urges Faustus to repent for his pact with Lucifer and return to God. Along with the old man and the bad angel, the good angel represents, in many ways, Faustus's conscience and divided will between good and evil.

Evil Angel - A spirit that serves as the counterpart to the good angel and provides Faustus with reasons not to repent for sins against God. The evil angel represents the evil half of Faustus's conscience.

Lucifer - The prince of devils, the ruler of hell, and Mephistophilis's master.

Wagner - Faustus's servant. Wagner uses his master's books to learn how to summon devils and work magic.

Clown - A clown who becomes Wagner's servant. The clown's antics provide comic relief; he is a ridiculous character, and his absurd behavior initially contrasts with Faustus's grandeur. As the play goes on, though, Faustus's behavior comes to resemble that of the clown.

Robin - An ostler, or innkeeper, who, like the clown, provides a comic contrast to Faustus. Robin and his friend Rafe learn some basic conjuring, demonstrating that even the least scholarly can possess skill in magic. Marlowe includes Robin and Rafe to

illustrate Faustus's degradation as he submits to simple trickery such as theirs.

Rafe - An ostler, and a friend of Robin. Rafe appears as Dick (Robin's friend and a clown) in B-text editions of *Doctor Faustus*.

Valdes and Cornelius - Two friends of Faustus, both magicians, who teach him the art of black magic.

Horse-courser - A horse-trader who buys a horse from Faustus, which vanishes after the horse-courser rides it into the water, leading him to seek revenge.

The Scholars - Faustus's colleagues at the University of Wittenberg. Loyal to Faustus, the scholars appear at the beginning and end of the play to express dismay at the turn Faustus's studies have taken, to marvel at his achievements, and then to hear his agonized confession of his pact with Lucifer.

The pope - The head of the Roman Catholic Church and a powerful political figure in the Europe of Faustus's day. The pope serves as both a source of amusement for the play's Protestant audience and a symbol of the religious faith that Faustus has rejected.

Emperor Charles V - The most powerful monarch in Europe, whose court Faustus visits.

Knight - A German nobleman at the emperor's court. The knight is skeptical of Faustus's power, and Faustus makes antlers sprout

from his head to teach him a lesson. The knight is further developed and known as Benvolio in B-text versions of *Doctor Faustus*; Benvolio seeks revenge on Faustus and plans to murder him.

Bruno - A candidate for the papacy, supported by the emperor. Bruno is captured by the pope and freed by Faustus. Bruno appears only in B-text versions of *Doctor Faustus*.

Duke of Vanholt - A German nobleman whom Faustus visits.

Martino and Frederick - Friends of Benvolio who reluctantly join his attempt to kill Faustus. Martino and Frederick appear only in B-text versions of *Doctor Faustus*

Summary: Scene 1

These metaphysics of magicians,
And necromantic books are heavenly!

In a long soliloquy, Faustus reflects on the most rewarding type of scholarship. He first considers logic, quoting the Greek philosopher Aristotle, but notes that disputing well seems to be the only goal of logic, and, since Faustus's debating skills are already good, logic is not scholarly enough for him. He considers medicine, quoting the Greek physician Galen, and decides that medicine, with its possibility of achieving miraculous cures, is the most fruitful pursuit—yet he notes that he has achieved great renown as a doctor already and that this fame has not brought him satisfaction. He considers law, quoting the Byzantine emperor Justinian, but

dismisses law as too petty, dealing with trivial matters rather than larger ones. Divinity, the study of religion and theology, seems to offer wider vistas, but he quotes from St. Jerome's Bible that all men sin and finds the Bible's assertion that "[t]he reward of sin is death" an unacceptable doctrine. He then dismisses religion and fixes his mind on magic, which, when properly pursued, he believes will make him "a mighty god".

Wagner, Faustus's servant, enters as his master finishes speaking. Faustus asks Wagner to bring Valdes and Cornelius, Faustus's friends, to help him learn the art of magic. While they are on their way, a good angel and an evil angel visit Faustus. The good angel urges him to set aside his book of magic and read the Scriptures instead; the evil angel encourages him to go forward in his pursuit of the black arts. After they vanish, it is clear that Faustus is going to heed the evil spirit, since he exults at the great powers that the magical arts will bring him. Faustus imagines sending spirits to the end of the world to fetch him jewels and delicacies, having them teach him secret knowledge, and using magic to make himself king of all Germany.

Valdes and Cornelius appear, and Faustus greets them, declaring that he has set aside all other forms of learning in favor of magic. They agree to teach Faustus the principles of the dark arts and describe the wondrous powers that will be his if he remains committed during his quest to learn magic. Cornelius tells him that "[t]he miracles that magic will perform / Will make thee vow to

study nothing else”. Valdes lists a number of texts that Faustus should read, and the two friends promise to help him become better at magic than even they are. Faustus invites them to dine with him, and they exit.

Scene 2

Two scholars come to see Faustus. Wagner makes jokes at their expense and then tells them that Faustus is meeting with Valdes and Cornelius. Aware that Valdes and Cornelius are infamous for their involvement in the black arts, the scholars leave with heavy hearts, fearing that Faustus may also be falling into “that damned art” as well (2.29).

Scene 3

Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand hells
In being deprived of everlasting bliss?

That night, Faustus stands in a magical circle marked with various signs and words, and he chants in Latin. Four devils and Lucifer, the ruler of hell, watch him from the shadows. Faustus renounces heaven and God, swears allegiance to hell, and demands that Mephistophilis rise to serve him. The devil Mephistophilis then

appears before Faustus, who commands him to depart and return dressed as a Franciscan friar, since “[t]hat holy shape becomes a devil best” (3.26). Mephistophilis vanishes, and Faustus remarks on his obedience. Mephistophilis then reappears, dressed as a monk, and asks Faustus what he desires. Faustus demands his obedience, but Mephistophilis says that he is Lucifer’s servant and can obey only Lucifer. He adds that he came because he heard Faustus deny obedience to God and hoped to capture his soul.

Faustus quizzes Mephistophilis about Lucifer and hell and learns that Lucifer and all his devils were once angels who rebelled against God and have been damned to hell forever. Faustus points out that Mephistophilis is not in hell now but on earth; Mephistophilis insists, however, that he and his fellow demons are always in hell, even when they are on earth, because being deprived of the presence of God, which they once enjoyed, is hell enough. Faustus dismisses this sentiment as a lack of fortitude on Mephistophilis’s part and then declares that he will offer his soul to Lucifer in return for twenty-four years of Mephistophilis’s service. Mephistophilis agrees to take this offer to his master and departs. Left alone, Faustus remarks that if he had “as many souls as there be stars,” he would offer them all to hell in return for the kind of power that Mephistophilis offers him (3.102). He eagerly awaits Mephistophilis’s return.

Scene 4

Wagner converses with a clown and tries to persuade him to become his servant for seven years. The clown is poor, and Wagner jokes that he would probably sell his soul to the devil for a shoulder of mutton; the clown answers that it would have to be well-seasoned mutton. After first agreeing to be Wagner's servant, however, the clown abruptly changes his mind. Wagner threatens to cast a spell on him, and he then conjures up two devils, who he says will carry the clown away to hell unless he becomes Wagner's servant. Seeing the devils, the clown becomes terrified and agrees to Wagner's demands. After Wagner dismisses the devils, the clown asks his new master if he can learn to conjure as well, and Wagner promises to teach him how to turn himself into any kind of animal—but he insists on being called "Master Wagner."

Scene 5

Think'st thou that Faustus is so fond to imagine
That after this life there is any pain?
Tush, these are trifles and mere old wives' tales.

Faustus begins to waver in his conviction to sell his soul. The good angel tells him to abandon his plan and "think of heaven, and heavenly things," but he dismisses the good angel's words, saying that God does not love him (5.20). The good and evil angels make another appearance, with the good one again urging Faustus to think of heaven, but the evil angel convinces him that the wealth he

can gain through his deal with the devil is worth the cost. Faustus then calls back Mephistophilis, who tells him that Lucifer has accepted his offer of his soul in exchange for twenty-four years of service. Faustus asks Mephistophilis why Lucifer wants his soul, and Mephistophilis tells him that Lucifer seeks to enlarge his kingdom and make humans suffer even as he suffers.

Faustus decides to make the bargain, and he stabs his arm in order to write the deed in blood. However, when he tries to write the deed his blood congeals, making writing impossible. Mephistophilis goes to fetch fire in order to loosen the blood, and, while he is gone, Faustus endures another bout of indecision, as he wonders if his own blood is attempting to warn him not to sell his soul. When Mephistophilis returns, Faustus signs the deed and then discovers an inscription on his arm that reads “Homo fuge,” Latin for “O man, fly”. While Faustus wonders where he should fly Mephistophilis presents a group of devils, who cover Faustus with crowns and rich garments. Faustus puts aside his doubts. He hands over the deed, which promises his body and soul to Lucifer in exchange for twenty-four years of constant service from Mephistophilis.

After he turns in the deed, Faustus asks his new servant where hell is located, and Mephistophilis says that it has no exact location but exists everywhere. He continues explaining, saying that hell is everywhere that the damned are cut off from God eternally. Faustus remarks that he thinks hell is a myth. At Faustus’s request for a wife, Mephistophilis offers Faustus a she-devil, but Faustus

refuses. Mephistophilis then gives him a book of magic spells and tells him to read it carefully.

Faustus once again wavers and leans toward repentance as he contemplates the wonders of heaven from which he has cut himself off. The good and evil angels appear again, and Faustus realizes that “[m]y heart’s so hardened I cannot repent!” (5.196). He then begins to ask Mephistophilis questions about the planets and the heavens. Mephistophilis answers all his queries willingly, until Faustus asks who made the world. Mephistophilis refuses to reply because the answer is “against our kingdom”; when Faustus presses him, Mephistophilis departs angrily (5.247). Faustus then turns his mind to God, and again he wonders if it is too late for him to repent. The good and evil angels enter once more, and the good angel says it is never too late for Faustus to repent. Faustus begins to appeal to Christ for mercy, but then Lucifer, Belzebub (another devil), and Mephistophilis enter. They tell Faustus to stop thinking of God and then present a show of the Seven Deadly Sins. Each sin—Pride, Covetousness, Envy, Wrath, Gluttony, Sloth, and finally Lechery—appears before Faustus and makes a brief speech. The sight of the sins delights Faustus’s soul, and he asks to see hell. Lucifer promises to take him there that night. For the meantime he gives Faustus a book that teaches him how to change his shape.

Scene 6

Meanwhile, Robin, a stablehand, has found one of Faustus's conjuring books, and he is trying to learn the spells. He calls in an innkeeper named Rafe, and the two go to a bar together, where Robin promises to conjure up any kind of wine that Rafe desires.

Wagner takes the stage and describes how Faustus traveled through the heavens on a chariot pulled by dragons in order to learn the secrets of astronomy. Wagner tells us that Faustus is now traveling to measure the coasts and kingdoms of the world and that his travels will take him to Rome.

Scene 7

Faustus appears, recounting to Mephastophilis his travels throughout Europe—first from Germany to France and then on to Italy. He asks Mephastophilis if they have arrived in Rome, whose monuments he greatly desires to see, and Mephastophilis replies that they are in the pope's privy chamber. It is a day of feasting in Rome, to celebrate the pope's victories, and Faustus and Mephastophilis agree to use their powers to play tricks on the pope.

The events described in the next two paragraphs occur only in the B text of Doctor Faustus, in Act III, scene i. The A text omits the events described in the next two paragraphs but resumes with the events described immediately after them.

As Faustus and Mephastophilis watch, the pope comes in with his attendants and a prisoner, Bruno, who had attempted to become pope with the backing of the German emperor. While the pope declares that he will depose the emperor and forces Bruno to swear allegiance to him, Faustus and Mephastophilis disguise themselves as cardinals and come before the pope. The pope gives Bruno to them, telling them to carry him off to prison; instead, they give him a fast horse and send him back to Germany.

Later, the pope confronts the two cardinals whom Faustus and Mephastophilis have impersonated. When the cardinals say that they never were given custody of Bruno, the pope sends them to the dungeon. Faustus and Mephastophilis, both invisible, watch the proceedings and chuckle. The pope and his attendants then sit down to dinner. During the meal, Faustus and Mephastophilis make themselves invisible and curse noisily and then snatch dishes and food as they are passed around the table. The churchmen suspect that there is some ghost in the room, and the pope begins to cross himself, much to the dismay of Faustus and Mephastophilis. Faustus boxes the pope's ear, and the pope and all his attendants run away. A group of friars enters, and they sing a dirge damning the unknown spirit that has disrupted the meal. Mephastophilis and Faustus beat the friars, fling fireworks among them, and flee.

Scene 8

Robin the ostler, or stablehand, and his friend Rafe have stolen a cup from a tavern. They are pursued by a vintner (or wine-maker), who demands that they return the cup. They claim not to have it, and then Robin conjures up Mephastophilis, which makes the vintner flee. Mephastophilis is not pleased to have been summoned for a prank, and he threatens to turn the two into an ape and a dog. The two friends treat what they have done as a joke, and Mephastophilis leaves in a fury, saying that he will go to join Faustus in Turkey.

Scene 9

Note: The events described in the first two paragraphs of this summary occur only in the B text of Doctor Faustus, in Act IV, scenes i–ii. The A text omits the events described in the first two paragraphs but resumes with the events described immediately after them.

At the court of the emperor, two gentlemen, Martino and Frederick, discuss the imminent arrival of Bruno and Faustus. Martino remarks that Faustus has promised to conjure up Alexander the Great, the famous conqueror. The two of them wake another gentleman, Benvolio, and tell him to come down and see the new arrivals, but Benvolio declares that he would rather watch the action from his window, because he has a hangover.

Faustus comes before the emperor, who thanks him for having freed Bruno from the clutches of the pope. Faustus acknowledges the gratitude and then says that he stands ready to fulfill any wish that the emperor might have. Benvolio, watching from above, remarks to himself that Faustus looks nothing like what he would expect a conjurer to look like.

The emperor tells Faustus that he would like to see Alexander the Great and his lover. Faustus tells him that he cannot produce their actual bodies but can create spirits resembling them. A knight present in the court (Benvolio in the B text) is skeptical, and asserts that it is as untrue that Faustus can perform this feat as that the goddess Diana has transformed the knight into a stag.

Before the eyes of the court, Faustus creates a vision of Alexander embracing his lover (in the B text, Alexander's great rival, the Persian king Darius, also appears; Alexander defeats Darius and then, along with his lover, salutes the emperor). Faustus conjures a pair of antlers onto the head of the knight (again, Benvolio in the B text). The knight pleads for mercy, and the emperor entreats Faustus to remove the horns. Faustus complies, warning Benvolio to have more respect for scholars in the future.

Note: The following scenes do not appear in the A text of Doctor Faustus. The summary below corresponds to Act IV, scenes iii–iv, in the B text.

With his friends Martino and Frederick and a group of soldiers, Benvolio plots an attack against Faustus. His friends try to dissuade him, but he is so furious at the damage done to his reputation that he will not listen to reason. They resolve to ambush Faustus as he leaves the court of the emperor and to take the treasures that the emperor has given Faustus. Frederick goes out with the soldiers to scout and returns with word that Faustus is coming toward them and that he is alone. When Faustus enters, Benvolio stabs him and cuts off his head. He and his friends rejoice, and they plan the further indignities that they will visit on Faustus's corpse. But then Faustus rises with his head restored. Faustus tells them that they are fools, since his life belongs to Mephistophilis and cannot be taken by anyone else. He summons Mephistophilis, who arrives with a group of lesser devils, and orders the devils to carry his attackers off to hell. Then, reconsidering, he orders them instead to punish Benvolio and his friends by dragging them through thorns and hurling them off of cliffs, so that the world will see what happens to people who attack Faustus. As the men and devils leave, the soldiers come in, and Faustus summons up another clutch of demons to drive them off.

Scene 10

Faustus, meanwhile, meets a horse-courser and sells him his horse. Faustus gives the horse-courser a good price but warns him not to ride the horse into the water. Faustus begins to reflect on the pending expiration of his contract with Lucifer and falls asleep. The

horse-courser reappears, sopping wet, complaining that when he rode his horse into a stream it turned into a heap of straw. He decides to get his money back and tries to wake Faustus by hollering in his ear. He then pulls on Faustus's leg when Faustus will not wake. The leg breaks off, and Faustus wakes up, screaming bloody murder. The horse-courser takes the leg and runs off. Meanwhile, Faustus's leg is immediately restored, and he laughs at the joke that he has played. Wagner then enters and tells Faustus that the Duke of Vanholt has summoned him. Faustus agrees to go, and they depart together.

Note: The following scene does not appear in the A text of Doctor Faustus. The summary below corresponds to Act IV, scene vi, in the B text.

Robin and Rafe have stopped for a drink in a tavern. They listen as a carter, or wagon-driver, and the horse-courser discuss Faustus. The carter explains that Faustus stopped him on the road and asked to buy some hay to eat. The carter agreed to sell him all he could eat for three farthings, and Faustus proceeded to eat the entire wagonload of hay. The horse-courser tells his own story, adding that he took Faustus's leg as revenge and that he is keeping it at his home. Robin declares that he intends to seek out Faustus, but only after he has a few more drinks.

Scene 11

At the court of the Duke of Vanholt, Faustus's skill at conjuring up beautiful illusions wins the duke's favor. Faustus comments that the duchess has not seemed to enjoy the show and asks her what she would like. She tells him she would like a dish of ripe grapes, and Faustus has Mephistophilis bring her some grapes. (In the B text of *Doctor Faustus*, Robin, Dick, the carter, the horse-courser, and the hostess from the tavern burst in at this moment. They confront Faustus, and the horse-courser begins making jokes about what he assumes is Faustus's wooden leg. Faustus then shows them his leg, which is whole and healthy, and they are amazed. Each then launches into a complaint about Faustus's treatment of him, but Faustus uses magical charms to make them silent, and they depart.) The duke and duchess are much pleased with Faustus's display, and they promise to reward Faustus greatly.

For Non-Detailed Study
Kyd : The Spanish Tragedy

The Spanish Tragedy

-Thomas Kyd 1558 – 1594 did not go to any university but 7 members are called university wits. John Lyle, Thomas Kyd, George Peele, Thomas Lodge, Robert Greene, Christopher Marlowe, and Thomas Nash.

Lyle – 1557 – 1606 – Known for his prose romance

Eupheus

- Dramatic work consists of 8 comedies best are 'Compaspe' and 'Endymion' Shakespeare's 'Love's labour lost' and 'A midsummer' Nights' Dream owe much to his example in using puns and all sorts of verbal fire work.
- From Lyle Shakespeare learned how to combine a courtly main plot with episodes.
- In comedy he was undeniable Shakespeare's first master Lyle's allegorical style in 'Endymion' and 'Midas' is used by Shakespeare in 'aAmid summer Night's dream' and 'Tempest'.
- Popularised a style euphuistic style marked by antithesis, cross alliteration all kinds of far fetched allusions to strange fauna and flora.
- "As you like it" and 'The winter's tale'
- based on Euphuistic style novels

Kyd – 1557 – 1594

- Forerunner of Shakespeare educated at merchant Taylor's school.
- Known play 'The Spanish tragedy'
- Many scenes in this play are a source of inspiration to Shakespeare.

Example:-

1. Bel – imperia's Horatio's too brief love making and their parting interview heradds the last leave taking of 'Romeo and Juliet'.
2. Hieronimo dissipating his energy in rhetorical outbursts is remniscent of Hamlet's irresolution. Hamlet is for more complex than Hieronimo.

- Treatment of revenge motive in Hamlet is far subtler than Kyd's Spanish tragedy.
- Shakespeare is seen piling horror upon horror in 'Titus Andronicus' is in the very vein of Kyd.

George Peele 1558 – 1597

- Studied at Oxford, an actor writer of plays.
- Best works are
 'The Arrangement of Paris, 'Edward II', The battle of Alcazar, 'The old Wives Tales' and 'David and Fair Bathsheba'.
- The Arrangement of Paris' performed in 1584 before Queen Elizabeth. It is similar to John of Gaunt's eloquent apostrophe in Shakespeare's Richard III.
- His greatest contribution to Elizabethan drama is his facile and fluent blank verse 'shares with Marlow the honour of intruding blankverse.

The Spanish Tragedy

-Revenge play

1st work of Kyd, only typical work

- Play within the play
- First great revenge tragedy.

Characters:-

Andrea – Courtier of Spanish court (a person who is part of the court of a king or Queen)

Bel Imperia – Daughter of a duke of a castle.

Both are lovers.

Balthazar – Prince of Portugal.

War between Spain and Portugal

➤ Andrea was slain in the battle by Balthazar. His love affair was nipped in the bud. Funeral rites were not performed properly. Three days after his death the rites were performed in a proper manner by Horatio (friend of Andrea)- son of a knight marshal Hieronimo and the soul of Andrea was carried by charon to the underworld. Three headed dog Cerberus guarding the entrance and reached the hall – three judges

Aeacus Rhadamanth Minos = debated how to treat Andrea.

1. He was a lover and he should be sent to pleasant fields.
2. As he died in war he should spend his time with the souls of great warriors like Hector and Achilles groaning with everlasting pain
3. Mildest of the three- he had better send to Pluto – god of the underworld to be judged by him.

3 path – right side leading to fields of lovers and warriors. Left side – sinners were tortured to the utmost extent. On the way to Pluto's court Andrea was exposed to such gruesome scenes as Ixion (who had tried to seduce Zeus' wife Hera)

Proserpine – Pluto's wife was kind to Andrea because she has personally experienced the pangs of unfulfilled love. So she instructed her messenger named Revenge to take the soul of Andrea to earth so that he can watch the fate of Bel – imperia and the heartless Portuguese prince Balthazar – who brought about Andrea's death.

➤ Revenge hold Andrea that he was slain by Balthazar and in turn his sweet heart Bel – Imperia murdered him.

➤ Scene shifted to Portugal. The viceroy of Portugal is distraught (extremely upset and anxious) thinking that his son Balthazar was killed by enemies in the battle. He complains that the Goddess of fortune is blind, deaf and inconstant like the wind.

Alexandro – a faithful servant expresses his hope that Balthazar might have only been imprisoned and not killed by the Spanish.

Villuppo - A villainous attendant tells the viceroy that Alexandro shot down Balthazar under the pretext of shooting down the Spanish General. The viceroy orders that if Balthazar is found out to be dead then Alexandro will be sentenced to death. Before the scene closes Villuppo expresses satisfaction over the success of his scheme to ruin his enemy Alexandro.

Bel – imperia brings Horatio to a secluded place and asks him to narrate the circumstances Andrea met with his tragic death.

Nemesis – The goddess of retribution (severe punishment for something that has done) grew jealous of Andrea's valour. Nemesis brought a group of fresh halberdiers who stabbed Andrea's horse to death and pulled him down. Balthazar took advantage of Andrea's helplessness and finished him off.

Bel- says he ought to have slain him then and there to this Horatio replied how he got hold of Andrea's carcass and properly performed all the funeral rites. He shows Andrea's scarf which he had secured after Andrea's death. Bel said that it was she who had presented to

him in her last meeting. She allows to keep it for Horatio in memory not only of his dear friend Andrea but also of Bel.

Horatio termed it as second love. Bel uses Horatio as a tool to avenge the death of Andrea.

Now Lorenzo and Balthazar came. Balthazar who is already in love with Bel imperia. Bel says his heart is with hers and that he will die if she returns his heart to him. Bel wonders how a heartless man, that is a man without a breathing organ manages to live. He praises her as “perfection”, “beauty’s bower”

Now Horatio picks up the glove

Bel asks him to keep it himself.

Bal’s jealousy is roused. Lorenzo consoles Balthazar and to bring round his sister through persistent efforts. Lorenzo guesses that Bel – is in love with some other knight. At once Lorenzo calls Bel’s confidant Pedringano who acted as go between in the past promoting her love for Andrea. At first Lorenzo promises to offer gold and land. Ped refuses to tell the truth. Then Lorenzo threatened with death. On hearing Bel’s secret love with Horatio, he assures Balthazar that Bel can be won by ‘removing’ Horatio

Horatio and Bel meet in Hieronimo’s bower after nightfall. Hor calls her a star fairer than Venus Bel reciprocates by comparing him to the God of war – Mars. They started to love.

Now Pedringano appears disguised bringing with him Lorenzo and Balthazar and some murders. They catch hold of Horatio and hang him on a tree and stab him to death without minding Bel’s alarm. Hieronimo stumbles on his son’s dead body and vows to

avenge his death. He gets a letter from Bel and Pedrigano about the murders (Lorenzo and Balthazar) of his son. He is much upset. Bel reprimands (not approve) Hieronimo for his inaction and threatens to take action herself.

Now Balthazar invites Hieronimo to come ready for the entertainment to be presented on the first night of the royal marriage. Hieronimo suggested to stage a tragedy of Soliman and Perseda (played by balthazar) Perseda- charmug lady married to (played by Bel imperia) a knight of Rhodes Soliman loved Perseda, wanted to possess her. He sought his bashaw's (played by Hieronimo) help. But he said she would be free to Marry if her husband Erasto (played by Lorenzo) was killed. The bashaw killed the knight of Rhodes and finally Lanyed himself. As for Perseda, she thought that soliman was responsible for all this tragedyslew him and then slew herself in order to escexpe from bashaw's tyranny. Hieronimo assigns the role and ask the participants to talk in different languages. He says the resultant confusion would add to the delight of the audience.

Arrangementswere made for the play within the play by Hieronimo. He asks Castilo to lock the gallery after all the visitors take their seats and throw down the key to him. Hieronimo advises himself not to let slip this glorious opportunity for revenge.

Hieronimo explains to the audience that these are all real murders. He shows his son's dead body and tells them that he devised this gory (lot of blood violence) tragedy to avenge his son's death. when forced to give further information he bites off his

tongue. When forced to write out his confession, he asks for a knife to sharpen his pen. when a knife is given to him he stabs Lorenzo's father Cyprian (brother of a king of Spain) with it and stabs himself to death.

King of Spain carries his son's dead body

Portuguese viceroys protect Balthazar's dead body.

Andrea is happy about the outcome. He hopes to get Prosperine's permission to take the souls of Hieronimo, Horatio Bel-imperia and Isabella (mother of Horatio) to the Elysian fields. As for the villains, Revenge plans endless tortures for them in hell. Thus the justice is established.

➤ Play written in middle style rhetoric.

Hieronimo – central figure of the play a virtual hero

wife Isabella night marshal of Spain

(Son) Horatio – was murdered by Lorenzo

(son of a duke of Castile) (quite Elizabethan villain) he wanted his sister to marry Don Balthazar – son of the king of Portugal.

Thomas Lodge 1558 – 1625

➤ Educated at Oxford

➤ Wrote plays, novels and poems

➤ His novel 'Rosalind' was the source of Shakespeare's 'As you like it'

➤ He is only a minor figure

Robert Greene 1560 – 1592

➤ Educated at Cambridge and Oxford many of the women characters created by him remind us of Shakespeare's women.

Christopher Marlowe

- from other university wits different .
- Man of fiery imagination.
- Shakespeare was first profoundly influenced by him
- Introduced blank verse.

Shakespeare's 'Venus and Adonis' is inspired by Marlowe's 'Hero and Leander' "His Tamburlaine the great", 'DR. Faustus', 'The Jew of Malta' and 'Edward II' gave him the place of pre-eminence among other pre-Shakespearean playwrights.

- Prime creative force in English Literature.
- Provided big heroic subjects that appealed to imagination.

Example:-

Tamburlaine – a world conqueror (first play)
 Faustus – in pursuit of universal knowledge
 Barnabas – fabulous dreams of wealth
 Edward II – Nobility

- He gave life and reality in his work.
- He is greater than his contemporaries

Difference between Shakespeare and Marlowe

Shakespeare condemns overreaching ambition in Richard III and Macbeth

Marlowe evokes sympathy and admiration in Tamburlaine and Faustus

Summary:

The Spanish Tragedy begins with the ghost of Don Andrea, a Spanish nobleman killed in a recent battle with Portugal. Accompanied by the spirit of Revenge, he tells the story of his death; he was killed in hand-to-hand combat with the Portuguese prince Balthazar, after falling in love with the beautiful Bel-Imperia and having a secret affair with her. When he faces the judges who are supposed to assign him to his place in the underworld, they are unable to reach a decision and instead send him to the palace of Pluto and Proserpine, King and Queen of the Underworld. Proserpine decides that Revenge should accompany him back to the world of the living, and, after passing through the gates of horn, this is where he finds himself. The spirit of Revenge promises that by the play's end, Don Andrea will see his revenge.

Andrea returns to the scene of the battle where he died, to find that the Spanish have won. Balthazar was taken prisoner shortly after Andrea's death, by the Andrea's good friend Horatio, son of Hieronimo, the Knight Marshal of Spain. But a dispute ensues between Horatio and Lorenzo, the son of the Duke of Castile and brother of Bel-Imperia, as to who actually captured the prince. The King of Spain decides to compromise between the two, letting Horatio have the ransom money to be paid for Balthazar and Lorenzo keep the captured prince at his home. Back in Portugal, the Viceroy (ruler) is mad with grief, for he believes his son to be dead, and is tricked by Villuppo into arresting an innocent noble, Alexandro, for Balthazar's murder. Diplomatic negotiations then begin between the Portuguese ambassador and the Spanish King, to

ensure Balthazar's return and a lasting peace between Spain and Portugal.

Upon being taken back to Spain, Balthazar soon falls in love with Bel-Imperia himself. But, as her servant Pedringano reveals to him, Bel-Imperia is in love with Horatio, who returns her affections. The slight against him, which is somewhat intentional on Bel-Imperia's part, enrages Balthazar. Horatio also incurs the hatred of Lorenzo, because of the fight over Balthazar's capture and the fact that the lower-born Horatio (the son of a civil servant) now consorts with Lorenzo's sister. So the two nobles decide to kill Horatio, which they successfully do with the aid of Pedringano and Balthazar's servant Serberine, during an evening rendez-vous between the two lovers. Bel-Imperia is then taken away before Hieronimo stumbles on to the scene to discover his dead son. He is soon joined in uncontrollable grief by his wife, Isabella.

In Portugal, Alexandro escapes death when the Portuguese ambassador returns from Spain with news that Balthazar still lives; Villuppo is then sentenced to death. In Spain, Hieronimo is almost driven insane by his inability to find justice for his son. Hieronimo receives a bloody letter in Bel-Imperia's hand, identifying the murderers as Lorenzo and Balthazar, but he is uncertain whether or not to believe it. While Hieronimo is racked with grief, Lorenzo grows worried by Hieronimo's erratic behavior and acts in a Machiavellian manner to eliminate all evidence surrounding his crime. He tells Pedringano to kill Serberine for gold but arranges it

so that Pedringano is immediately arrested after the crime. He then leads Pedringano to believe that a pardon for his crime is hidden in a box brought to the execution by a messenger boy, a belief that prevents Pedringano from exposing Lorenzo before he is hanged. Negotiations continue between Spain and Portugal, now centering on a diplomatic marriage between Balthazar and Bel-Imperia to unite the royal lines of the two countries. Ironically, a letter is found on Pedringano's body that confirms Hieronimo's suspicion over Lorenzo and Balthazar, but Lorenzo is able to deny Hieronimo access to the king, thus making royal justice unavailable to the distressed father. Hieronimo then vows to revenge himself privately on the two killers, using deception and a false show of friendship to keep Lorenzo off his guard.

The marriage between Bel-Imperia and Balthazar is set, and the Viceroy travels to Spain to attend the ceremony. Hieronimo is given responsibility over the entertainment for the marriage ceremony, and he uses it to exact his revenge. He devises a play, a tragedy, to be performed at the ceremonies, and convinces Lorenzo and Balthazar to act in it. Bel-Imperia, by now a confederate in Hieronimo's plot for revenge, also acts in the play. Just before the play is acted, Isabella, insane with grief, kills herself.

The plot of the tragedy mirrors the plot of the play as a whole (a sultan is driven to murder a noble friend through jealousy over a woman). Hieronimo casts himself in the role of the hired murderer. During the action of the play, Hieronimo's character stabs Lorenzo's

character and Bel-Imperia's character stabs Balthazar's character, before killing herself. But after the play is over, Hieronimo reveals to the horrified wedding guests (while standing over the corpse of his own son) that all the stabbings in the play were done with real knives, and that Lorenzo, Balthazar, and Bel-Imperia are now all dead. He then tries to kill himself, but the King and Viceroy and Duke of Castile stop him. In order to keep himself from talking, he bites out his own tongue. Tricking the Duke into giving him a knife, he then stabs the Duke and himself and then dies.

Revenge and Andrea then have the final words of the play. Andrea assigns each of the play's "good" characters (Hieronimo, Bel-Imperia, Horatio, and Isabella) to happy eternities. The rest of the characters are assigned to the various tortures and punishments of Hell.

Character List

Hieronimo - The protagonist of the story. Hieronimo starts out as a loyal servant to the King. He is the King's Knight-Marshall and is in charge of organizing entertainments at royal events. At the beginning of the play, he is a minor character, especially in relation to Lorenzo, Balthazar, and Bel-Imperia. It is not until he discovers his son Horatio's murdered body in the second Act that he becomes the protagonist of the play. His character undergoes a radical shift over the course of the play, from grieving father to Machiavellian

plotter. After his son's murder, he is constantly pushes the limits of sanity, as evidenced by his erratic speech and behavior.

Bel-Imperia - The main female character of the story. Bel-Imperia's role is prominent in the plot, especially toward the end. The daughter of the Duke of Castile, she is headstrong, as evidenced by her decisions to love Andrea and Horatio, both against her father's wishes. She is intelligent, beautiful, and, in moments of love, tender. She also is bent on revenge, both for her slain lover Andrea and for Horatio. Her transformation into a Machiavellian villain is not as dramatic as Hieronimo's, but only because she shows signs of Machiavellian behavior beforehand—her decision to love Horatio, in part, may have been calculated revenge, undertaken in order to spite Balthazar, Andrea's killer.

Lorenzo - One of Horatio's murderers. Lorenzo's character remains fairly constant throughout the play. He is a proud verbal manipulator and a Machiavellian plotter. A great deceiver and manipulator of others, Horatio unsurprisingly has an enthusiasm for the theater. Lorenzo has a foil in Horatio; they are both brave young men, but Horatio's directness, impulsiveness, and honesty, contrast and highlight Lorenzo's guardedness, secretiveness, and deception.

Balthazar - The prince of Portugal and son of the Portuguese Viceroy. Balthazar is characterized by his extreme pride and his hot-headedness. This pride makes him kill Horatio along with Lorenzo, and it turns him into a villain. He kills Andrea fairly,

though with help, so it is unclear whether he is as "valiant" as the King and others continuously describe him. But his love for Bel-Imperia is genuine, and it is this love that primarily motivates his killing of Horatio.

Horatio - The proud, promising son of Hieronimo. Horatio's sense of duty and loyalty is shown in his actions towards Andrea, and he gives Andrea the funeral rites that let the ghost cross the river Acheron in the underworld. He also captures Andrea's killer, Balthazar, in battle, thus recovering Andrea's body. His sense of pride is shown in his confrontation with Lorenzo; though Lorenzo greatly outranks him in stature, he does not defer, but instead continues to argue his case in front of the King.

Ghost of Andrea - Andrea's ghost is the first character we see in the play, and the first voice to cry out for revenge. His quest for revenge can be seen both as a quest for justice, since it is sanctioned by Persephone, the Queen of the Underworld, and as a quest for closure. Andrea is denied closure when he travels to the underworld, because the three judges there cannot decide where to place him; ironically, at the end of the play he becomes a judge himself, determining the places of the various characters in hell.

Revenge - Andrea's companion throughout the play. Revenge is a spirit that symbolizes the forces of revenge that dominate the play's action. He talks of the living characters as if they were performing a tragedy for his entertainment.

Isabella - Hieronimo's suffering wife, her inaction is a foil to his and Bel-Imperia's action. Her inaction, along with her visions of a dead Horatio, torment her increasingly throughout the play, providing an extreme version of Hieronimo's more subdued madness. Her death by her own hand foreshadows Hieronimo's suicide.

The King - The King of Spain is an ambivalent character. At times he appears noble and is definitely a friend to Hieronimo, resuspending Lorenzo's attempts to have the Knight-Marshal dismissed. But he is also complacent (a typical English stereotype about the Spanish), as demonstrated by his callous conversation after the Spanish victory in Act I, his subsequent dialogue with the ambassador, and his failure to know that Horatio has been murdered on his estate.

The Viceroy - The King's counterpart in Portugal. The Viceroy is shown as both a loving father but also a weak king. He is defeated in battle, wallows in self-pity when he believes his son Balthazar to be dead, is easily led astray by Villuppo into condemning Alexandro to death, and then renounces his kingship in favor of his son. All of these are signs of bad leadership, especially to an Elizabethan audience.

Pedringano - Bel-Imperia's servant. Pedringano is easily bribed, and he betrays Bel-Imperia and is one of the gang of four murderers who kill Horatio. In fact, Pedringano seems to have no moral considerations, only following the person whom he thinks can help him most. Ironically, this leads him to trust Lorenzo, who ends up betraying him.

Serberine - Balthazar's manservant who, along with Lorenzo, Balthazar, and Pedringano, kills Horatio. Lorenzo suspects Serberine of informing Hieronimo of the crime, and has him killed by Pedringano.

Bazulto - An old man. Bazulto visits Hieronimo because his own son has been murdered, and he wants the Knight-Marshall's help in finding justice. The appearance of the old man makes Hieronimo feel ashamed at his own inability to avenge Horatio's death.

The Ambassador - The Portuguese Ambassador is the agent of communication between the King and Viceroy. His presence appears purely functional, exchanging information between the Portuguese and Spanish court.

Alexandro - A Portuguese nobleman who fought at the battle in Act I. Alexandro is betrayed by Villuppo, who falsely informs the King that Alexandro has shot Balthazar, the King's son. Alexandro's character appears exceptionally just; even when Villuppo is discovered, he begs the Viceroy (unsuccessfully) for mercy on Villuppo's behalf.

Villuppo - A nobleman who, for no reason clear to the audience, betrays Alexandro. Villuppo's role is so short and so tied in with his lie about Alexandro that he almost serves as a personification of deceit, contrasting against Alexandro's personification of honor.

General of the Spanish Army - The General simply describes the battle between Spain and Portugal in Act I. His account of Andrea's

death (or lack of account of it) and description of the Spanish casualties as minimal provides an ironic contrast to Andrea's lamenting of his death in battle.

Christophil - A servant who attends on Bel-Imperia while she is kept prisoner by Lorenzo.

The Hangman - The hangman is witty and jovial, and he exchanges verbal retorts with Pedringano before hanging him. Later, the hangman discovers the letter on Pedringano's body that confirms Hieronimo's suspicions of Lorenzo and Balthazar's guilt.

The Page - The page is a messenger boy who brings Lorenzo's empty box to the execution, which is believed to hold a pardon for Pedringano. After the page looks inside, he does not tell anyone that it is empty, out of fear for his own life. This has a distinct impact on the play, since Pedringano's belief that he will be pardoned stops him from exposing Lorenzo as one of Horatio's murderers before it is too late.

Act I, scene i

The play begins when the ghost of Andrea and the spirit of Revenge enter the scene. Andrea informs the audience that during his life, he was a nobleman at the Spanish court. The ghost then tells the

story of his last days, how in the prime of his youth he won the love of the beautiful Bel-Imperia, but was soon thereafter killed in battle between Spain and Portugal.

Andrea's narrative then shifts to what happened after his death. He "descended straight" down to a classically pagan underworld or Hell, where he arrived at the river of Acheron only to be blocked passage by the ferryman Charon, because of his unperformed funeral rites. When his friend Horatio finally performed his rites three days later, Andrea descended into the underworld where he came to sit before three judges, Minos, Eacus and Rhadamant, who were to determine which "field", or area of the underworld, he should spend the rest of eternity—the field of the lovers or of the warriors. The judges are conflicted over their placement of Andrea because of the circumstances surrounding his death: Andrea died in war, but seems to have died for the love of Bel-Imperia. So, Minos decides to defer the matter to Pluto, king of the underworld. On his way to the palace of the king, Andrea came to a place with "three ways," the right one leading to the field of the lovers and the warriors, the left one to "deepest hell" of villains in eternal torment, and the middle way to the Palace. Taking this middle way, he soon arrived at the palace, where Proserpine, Pluto's wife, took a special interest in his case and asked if she could be his judge. After which, according to Andrea, she immediately sent him, along with the spirit of Revenge, through the gates of horn into the world, which, according to Andrea, is the last thing he remembers before arriving "here," at the start of the play.

The spirit of Revenge then goes on to predict that Andrea will see his killer, Prince Balthazar of Portugal, slain by Bel-Imperia and explains that he and Andrea will now both watch and serve as the chorus for the tragedy that they and the audience are all about to witness.

Act I, scene ii

The Spanish King, a Spanish Lord General, the Duke of Castile (the King's brother), and Hieronimo, Knight-Marshal of Spain, return to discuss the aftermath of their battle with Portugal, which is the same battle in which Don Andrea died. When the King asks him to give a report on the status of the troops, the Lord General reports good news: the Spanish troops have gained victory and with "little losse." After congratulations from the King and Castile, the General proceeds to give a run-down of the battle. This includes a more detailed description of Don Andrea's death at the hands of Balthazar, Prince of Portugal and the son of the Portuguese Viceroy which we first heard described by Andrea himself in I.i. The General also relates the subsequent capture of Balthazar by Horatio, Hieronimo's son and Andrea's friend, a capture that resulted in the retreat of the Portuguese forces. The General informs the King that the Viceroy of Portugal has made an offer of conditional surrender, promising to pay tribute to Spain if the Spanish armies cease their attack. The Spanish King seems to accept this offer and asks

Hieronimo to celebrate with him the success of his son's capture of Balthazar.

The Army returns from the battle, with Balthazar held captive between Horatio and Lorenzo, son of the Duke of Castile and brother of Bel-Imperia. The two Spaniards hotly contest which one should receive credit for the capture of Balthazar; Horatio, who knocked Balthazar off his horse after battling with him, or Lorenzo, who after Balthazar was cornered persuaded him to surrender using gentle persuasion. Hieronimo, while avowing his partiality, pleads for his son's case. The King ultimately takes a compromise position, giving Balthazar's weapons and horse to Lorenzo, while giving the ransom money Balthazar will bring from the Viceroy, as well as the prince's armor, to Horatio. He also deems that Balthazar will stay at Lorenzo's estate, since the estate of Horatio (and Hieronimo) being too small for a man of Balthazar's stature.

Act I, scene iii

The scene is now at the Portuguese court. The Viceroy and two Spanish noblemen, Alexandro, who is the Duke of Terceira, and Villuppo, enter, having received news of the Portuguese defeat. The Viceroy mourns his son, believing him to be dead, and blames himself for not having gone in Balthazar's place. Alexandro comforts the king, assuring him that the Spanish have probably taken Balthazar prisoner and are keeping him for ransom.

Villuppo then steps in and offers to tell the king the "real story" of what happened at the battle. According to Villuppo, Balthazar was engaged in combat with the Lord General of Spain when Alexandro came up behind him and shot him in the back with a pistol. The story is a complete fabrication, but the Viceroy believes it and asks Alexandro whether it was bribery or the hope of inheriting the Portuguese crown that made him betray the prince. He then sentences Alexandro to die the second he confirms that Balthazar is dead. After the other two characters leave, Villuppo confesses his deception to the audience, explaining that Alexandro is his enemy and that he hopes to gain by his death.

Act I, scene iv

The scene switches back to Spain, where Bel-Imperia and Horatio are walking together in her garden. Bel-Imperia was Don Andrea's lover, and she asks Horatio to tell her how he died. So Horatio recounts the story of Andrea's death for the third time in the play, now emphasizing how Andrea was outnumbered by Balthazar's horsemen, thrown from his horse, and then quickly finished off by Balthazar. Then Horatio continues with how he took Balthazar prisoner and retrieved Andrea's corpse. He then describes how he took Andrea's lifeless corpse back to his tent, futilely attempting to revive his friend with his tears and then finally giving Andrea the funeral rites he deserved.

Horatio also recounts how he took a scarf from Andrea and now wears it in remembrance of his friend. Bel-Imperia reveals that the scarf was originally hers and that she gave it to Andrea when she last saw him before he went off to war so that he could wear it in battle as a keepsake. She asks Horatio to wear it now, for both her and Andrea. Horatio then tells her he must leave to go seek Balthazar.

When he is gone, Bel-Imperia confesses that she now loves Horatio but still wishes to avenge the death of her first love Andrea. This she will do through her love for Horatio, since we now learn that Balthazar, the man who slew her husband, is in love with her.

That man, Balthazar, soon enters with Lorenzo, who asks his sister Bel-Imperia why she looks so glum, for the prince has arrived to see her. She then exchanges several lines with the prince, in which his love and her barely repressed hatred become apparent. Bel-Imperia finally tires of Balthazar and leaves, but as she does so, she drops a glove, which Horatio, coming in again, picks up off the ground. Bel-Imperia tells him to keep it. Lorenzo then consoles Balthazar, telling him that women are fickle. Horatio, Lorenzo, and Balthazar then leave to attend the feast being held at the Court for the Portuguese ambassador.

Act I, scene v

The King and Portuguese ambassador both enter. The Portuguese ambassador, upon seeing Balthazar, remarks how the Viceroy of Portugal mourns his son. Balthazar replies that the only thing he has been "slain" by is the beauty of Bel-Imperia. The King remarks upon his newfound goodwill for Portugal, now that they have paid their tribute to him. He then wonders aloud where Hieronimo, the Knight-Marshal was supposed to provide entertainment for the guests, is.

Hieronimo then enters, followed by actors who perform a masque that he has prepared. The masque consists of three knights, each with an escutcheon (a shield with armor). Hieronimo then brings in three kings, each of whom has their crown stolen by one of the knights. When the King asks what the scene is supposed to mean, Hieronimo explains that each king and knight represents a scene from Spanish and Portuguese history, in which either Portugal or Spain were defeated by "little England." The first knight represents Robert, Earl of Gloucester, who during the reign of King Stephen subdued the "Saracen" King of Portugal. The second knight re-enacts Edmund, Earl of Kent's conquest, during the time of King Richard, of the Christian king of Portugal. And the third represents John of Gaunt's capture of the King of Castile (the royal family that later went on to assume the monarchy of Spain). After each Portuguese defeat, the Spanish king makes patronizing remarks to the ambassador, to the effect that Portugal shouldn't be upset by its

latest defeat at the hands of Spain, having already been defeated by "little England." After the third act, the Portuguese ambassador makes a remark that the Spanish should not be too arrogant in their victory, having also been defeated by England. The King then proposes a toast, and the guests leave to commence their feast.

Act I, scene vi

Don Andrea accuses the ghost of not fulfilling his promise; instead of witnessing Balthazar's brutal death, he instead has seen the prince feast and be merry. Revenge reassures Andrea that Balthazar and Lorenzo's current happiness will, before the play is over, turn into misery.

Act II, scene I

Lorenzo and Balthazar enter, discussing Balthazar's affection for Bel-Imperia. Lorenzo consoles his friend, telling him that in time, he will succeed in winning Bel-Imperia's hand; Balthazar, however, professes that his case is hopeless. Lorenzo then informs him that he has begun investigating whether Bel-Imperia is in love with another knight and has summoned Pedringano, one of Bel-Imperia's close confidantes, to gather information on Bel-Imperia's thoughts and affections. Pedringano arrives, and Lorenzo begins questioning him. At first, Pedringano seems reluctant to tell Lorenzo about his sister's affections. At first he offers affection and reward (presumably in the form of money or advancement) for Pedringano's help; when Pedringano refuses, Lorenzo turns to threats of violence

and death. These prove effective, and Pedringano reveals that his lady loves Horatio. Lorenzo then tells Pedringano to let him know the next time the two lovers meet and then sends him back to Bel-Imperia. When he is gone, Balthazar affirms that he will seek revenge against Horatio for "stealing" Bel-Imperia's love from him; Lorenzo then spurs him on.

Act II, scene ii

Horatio and Bel-Imperia now enter the scene, presumably somewhere else on the King's estate. As Pedringano, Lorenzo, and Balthazar watch on, Horatio asks why Bel-Imperia seems reticent, now that their love affair has started to become serious. She replies that she is simply lovesick for him, to the great disgust of Balthazar. The two lovers then begin to discuss the dangerous course of their secret affair (for, like Andrea's love for Bel-Imperia, it is still secret), and they exchange vows of love, to the increasing disgust of Balthazar. Bel-Imperia then suggests that they meet later, at sunset, in Horatio's father's garden. As they leave, Lorenzo vows that Horatio will be sent into "eternal night."

Act II, scene iii

The scene switches now to a meeting of the King of Spain, the Portuguese Ambassador, Don Cyprian (the Duke of Castile), and others. They discuss Balthazar's love for Bel-Imperia; the King asks

Castile of Bel-Imperia's opinion of Balthazar. Castile replies that however she may act now, she will eventually love Balthazar, for he has threatened to revoke his own love for her if she does not. The King then tells the Ambassador that the diplomatic marriage has been decided and that all that rests now is to gain the Viceroy of Portugal's consent. To sweeten the deal, the king offers to release the Viceroy from his tribute if he agrees and stipulates that Balthazar and Bel-Imperia's children will be the heirs to the Spanish throne. The King reminds the ambassador that his offer does not, of course, include the ransom to be paid for Balthazar, which is a private matter to be dealt with between the ambassador and Horatio, the prince's captor. The ambassador replies that everything on that score has been arranged.

After the ambassador leaves, the King has a little talk with his brother the Duke, reminding him, in essence, that there will be trouble if Bel-Imperia does not consent to marry Balthazar, and, therefore, the Duke should make the utmost effort to ensure that she does.

Act II, scene iv

It is sunset and time for Horatio and Bel-Imperia's rendezvous. Horatio, Bel-Imperia, and Pedringano enter Hieronimo's garden. Bel-Imperia sends Pedringano to keep watch and alert the pair if anyone approaches; instead, Pedringano goes off to inform Lorenzo and Balthazar of the two lovers' whereabouts. While he does this,

Horatio and Bel-Imperia talk, first flirtatiously, then seductively, about their growing love. However, just at the second the two are about to "stop talking", Pedringano returns with Lorenzo, Balthazar, and Balthazar's manservant Serberine, who hang Horatio up on a tree (or a tree-covered trellis, "arbour" can mean both) and then stab him several times for good measure. They drag Bel-Imperia away kicking and screaming, as she cries out for Hieronimo's help.

Act II, scene v

Hieronimo, awakened by screams, runs into his garden to discover a man hanging from one of his trees. Only after cutting the man down does he recognize him by his clothes as his son, Horatio. He cries out in anguish, begging his son to speak if he lives, soon realizing that he has died. His wife Isabella, disturbed by his absence from their bed, discovers the horrifying scene and begins to cry out in grief. Hieronimo takes a bloodstained handkerchief from his son and vows to wear it until he takes revenge on his boy's murderers. He and his wife then carry away their son's corpse, with Hieronimo briefly considering suicide, then rejecting it in favor of revenge.

Act II, scene vi

Andrea is now very upset with Revenge. Not only has he failed to see Balthazar killed, as he had hoped; he has instead been forced to witness the murder of his friend Horatio. But Revenge promises

Andrea that he is premature in his condemnation and that, in due time, Balthazar will suffer vengeance.

Act III, scene I

At the Portuguese court, the time of Alexandro's execution has arrived. The King, several nobles, and Villuppo enter, discussing the unexpected nature of Alexandro's treason. The Viceroy soon orders Alexandro to be brought in. The condemned nobleman arrives, still protesting his innocence. The King orders him to be quiet, and, at the king's orders, Alexandro is then bound to the stake, where he is to be burnt. Just before the fire is lit, however, the Ambassador arrives from the Spanish court, with news that Balthazar still lives and that Villuppo has been deceiving the Viceroy. He provides proof of this fact to the Viceroy in the form of letters. The Viceroy, realizing his mistake, orders Alexandro to be released and asks Villuppo why he falsely accused Alexandro; Villuppo admits he did so only out of greed and hope for advancement. The King then condemns Villuppo to a horrible death, ignoring Alexandro's pleas for mercy on behalf of his tormentor. The Viceroy then, while not apologizing to Alexandro for nearly executing on completely baseless

grounds, nevertheless seems eager to renew his friendship with the young nobleman.

Act III, scene ii

The setting returns to Spain, where Hieronimo mourns the death of his son in an extended soliloquy. Suddenly, a letter drops, seemingly from the sky, written in blood. The letter has been written by Bel-Imperia and is addressed to Hieronimo. In it, she states that Lorenzo and Balthazar murdered Horatio and then hid her (presumably somewhere in the royal palace) from society so that she could not inform on them. She then urges Hieronimo on to avenge Horatio's death. Hieronimo does not entirely believe the letter at first, suspicious of being led into a trap and resolves to wait for further evidence. Spotting Pedringano, he asks him where Bel-Imperia can be found; Pedringano says that he does not know. Lorenzo arrives, and Pedringano informs him of Hieronimo's question. Lorenzo says that his father, the Duke of Castile, has "removed her hence" because of some "disgrace" and offers to give Bel-Imperia whatever message Hieronimo might have for her. Hieronimo declines, confusedly explaining that he desired Bel-Imperia's help with something (a thing which he does not specify) and then rejects Lorenzo's offer to help in his sister's place. When Hieronimo leaves, Lorenzo reveals his alarm at Hieronimo's question and immediately assumes that Serberine (Balthazar's manservant) has confessed the details of Horatio's murder to Hieronimo. Pedringano objects that Serberine could not possibly

have done this, because the manservant had not been out of his sight since the murder. But to be on the safe side, Lorenzo decides to have Serberine killed and offers Pedringano gold if he will do so, which Pedringano accepts. Lorenzo tells Pedringano to be at St. Luigi's Park, assuring him that Serberine will also be there. Pedringano then leaves, and Lorenzo sends a page to Serberine, with the message that the manservant should meet him and Balthazar at St. Luigi's Park at eight o'clock. After the page leaves, Lorenzo reveals in soliloquy that he intends to have the park heavily guarded that night, so that Pedringano will be apprehended upon killing Serberine and most likely executed himself. In other words, Lorenzo is cutting off all the loose ends that connect himself and the Prince to the murder of Horatio.

Act III, scene iii

Under Lorenzo's orders, Pedringano enters Saint Luigi's park with a pistol. He is intent on killing Serberine and hopes for good luck (literally, he asks Fortune to look kindly upon him). Unbeknownst to him, three watchmen enter the park nearby. Serberine then arrives for what he believes to be his eight o'clock rendezvous with Lorenzo. Pedringano sees him and shoots him dead. The watchmen hear the shot and quickly find and apprehend Pedringano, and they decide to take the murderer to the Knight-Marshall's house. He speaks defiantly to them, believing that Lorenzo will protect him from any possible harm.

Act III, scene iv

Lorenzo and Balthazar have awoken early the next morning, and Balthazar wonders why Lorenzo seems so nervous. Lorenzo reveals his fear that both he and the prince have had their role in Horatio's murder exposed to Hieronimo. Balthazar chides him for being silly. A Page enters with news of Serberine's death the previous night. Balthazar is shocked and grieved by the news, for Serberine was his personal servant. When the page reveals that Pedringano committed the murder, Balthazar becomes enraged. Lorenzo assured Serberine that he will help Balthazar seek revenge against Pedringano, in a legal manner; Balthazar agrees that Serberine must be put to death for his crime and leaves to summon the meeting of Hieronimo's court so that the sentence can be carried out quickly. After Balthazar has left, Lorenzo reflects how well his plan is working; he will rid himself of both Serberine and Pedringano. A messenger then arrives with a letter from Pedringano, asking for Lorenzo's help now that he, Pedringano, has committed the murder that the Duke of Castile's son requested. Lorenzo tells the messenger to return to Pedringano and reassure him. After the messenger leaves, Lorenzo then gives the page (who announced Serberine's death) a box and tells the page to inform the murderer that the box contains his official pardon, already signed. But, says Lorenzo, the young boy must not look in the box, and in fact must not open the box for anyone on pain of death, even when Pedringano stands on the gallows. The page runs off, and Lorenzo congratulates himself on how only he knows the true intentions of his plans.

Act III, scene v

The page from the previous scene enters and speaks directly to the audience. He has, of course, opened the box and looked inside. And he has, of course, found nothing—the box is empty and contains no pardon. He believes that his lord's actions are dishonourable and reflects on how odd and it will be to stand at the gallows, pointing at the box as if there were a pardon inside, while Pedringano mocks the proceedings, right up until the point he is hanged. But he still will go along with his master's deception, because he realizes that if he does not, then Pedringano will still die and he will die along with him.

Act III, scene vi

The time has come for Pedringano's execution for the murder of Serberine. Hieronimo and a deputy enter. Hieronimo reflects on the irony of his situation, since in carrying out his official role as a judge by executing Pedringano, he will do justice for others, while still completely unable to find justice for himself or his son. Pedringano soon enters, along with some officers and Lorenzo's page. He reveals that he had written another letter asking for Lorenzo's help, but after the arrival of Lorenzo's page, realized that that letter was redundant. His attitude is now one of joviality and defiance, for he believes (wrongly) that the box contains his pardon. The Hangman asks Pedringano to step onto the gallows; Pedringano does so, confesses to his crime, but instead of showing repentance

and remorse, begins to joke with the Hangman, trading witty insults, and continually dropping hints that he does not expect to be hanged; all the while, the page is continually pointing to the box, leading Pedringano on. The Hangman soon becomes annoyed, and Hieronimo is eventually forced to leave in disgust at Pedringano's impudence. The Hangman finally asks Pedringano directly whether he hopes to live; Pedringano says yes he does, by his pardon from the king. But the boy does not reveal the pardon, because it does not exist, and the Hangman immediately carries out the execution. The deputies take away Pedringano's body.

Act III, scene vii

Hieronimo, having left the execution, now wanders around his estate, mourning his son. He asks where he can possibly find relief from his grief and concludes that his grief is inescapable and that it demands that he finds justice for his son's murder. The Hangman finds him and tells him that a letter was recovered from Pedringano's body, which indicates that in fact Pedringano was operating under the orders of a superior and was therefore executed unjustly. Hieronimo assuages the Hangman's fear of punishment for the hasty execution and takes the letter from him. Hieronimo then reads the letter aloud. The letter is addressed to Lorenzo, and it restates Pedringano's request for help from his lord. It also contains a threat: that Pedringano will, if not aided by Lorenzo, reveal that Lorenzo ordered him to kill Serberine and also that Lorenzo and Balthazar killed Horatio with their servants' help. Hieronimo, upon

reading the letter, finds confirmation for the first letter he received (from Bel-Imperia). He becomes enraged, realizing the truth of the allegations, finally convinced of the identity of his son's murderers. He resolves to seek justice from the king and heads directly toward the court.

Act III, scene viii

At the Knight-Marshall's house, Isabella circles with her maid, discussing different medicines. Complaining that there is no medicine that will restore the dead to life, she has a fit, running wildly across the room. Her maid attempts to console her, but she will not be consoled; the only thing that seems to help is the thought of her son sitting happily in Heaven "backed with a troop of fiery cherubins," singing and dancing in perfect bliss. But then the thought of his murder returns to her, and she again screams out a demand for justice against the murderers of her son.

Act III, scene ix

Bel-Imperia sits at the window of the room in which she is being kept by Lorenzo. She wonders why she has been treated so unkindly, why her brother has behaved so evilly, and why Hieronimo has been so delayed in seeking out revenge against the murderers of his son. She briefly thinks of Andrea, who must be angry at the way she and Horatio have been abused and murdered. She resolves to be patient until the opportunity for freedom arises.

Christophil, a servant, then enters to take her away from the window (in case she is seen by someone outside).

Act III, scene x

Lorenzo and Balthazar receive information from Lorenzo's page, confirming that Pedringano is indeed dead. He then gives the page a ring, telling him to give it to Christophil, who in turn is to give it to Bel-Imperia. Lorenzo and Balthazar then discuss Balthazar's continuing affections for Bel-Imperia, until Bel-Imperia arrives. She is angry at her brother for killing Horatio and imprisoning her. Lorenzo attempts to explain that he was acting out of concern for her. Lorenzo hints at the fact that Bel-Imperia's marriage to Balthazar had been arranged by the King and Viceroy. He then says that having found her in the wood with a man far below her social rank (as Horatio was), and remembering her old affair with Don Andrea, another man considered beneath her, he and Balthazar saw no other means to preserve her honor and hide her transgression from the king and her father than to kill the Knight-Marshall's son and take her away. Bel-Imperia (ironically) thanks them for their troubles, but then asks why she has been kept prisoner; to which the two co-conspirators reply that they merely wished to protect her from her father's anger, which had been exacerbated by her continuous melancholy following Andrea's death. Lorenzo and Balthazar then turn the discussion to the matter of Balthazar's affection for Bel-Imperia. Bel-Imperia seems

courteous to Balthazar at first, but eventually rejects him just as before, leaving the pair with a stinging rebuke delivered in Latin. Lorenzo then consoles his friend, who pities himself for the pain he has suffered thanks to his unrequited love.

Act III, scene xi

Two Portuguese men are on their way to the Duke of Castile's, and they run into Hieronimo. They ask him for directions, and he informs them. They then ask whether Lorenzo is at his father's house. In reply to this, Hieronimo tells them where they can find Horatio; past a dark forest, near a rocky cliff where the sea spouts foul-smelling fumes, in a gigantic cauldron bathing "in boiling lead and blood of innocents." The two Portuguese laugh nervously and leave, concluding that Hieronimo is a lunatic.

Act III, scene xii

Hieronimo enters with a dagger and a piece of rope. He has come to see the king in order to demand justice for Horatio. The implements he has in his hands, however, are those commonly used for suicide, and he seems to contemplate taking his own life. But he decides that if he does not avenge Horatio, no one will.

The King of Spain then arrives, along with the Ambassador, the Duke of Castile, and Lorenzo; Hieronimo hopes that his king will help avenge Horatio's death. But the king is preoccupied with affairs of state, since the Portuguese ambassador has returned. He

brings the news that the Viceroy has accepted the marriage arrangement first proposed by the king in Act II, scene iii: that Balthazar and Bel-Imperia be wed, thereby uniting the royal lines of Spain and Portugal. The wedding ceremony will be held at the Spanish court, and the Viceroy will attend in person. Furthermore, as soon as the rites are performed, the Viceroy will abdicate his kingship so that Balthazar may take his place, and Bel-Imperia will become queen. As mentioned before, their offspring would then become the royal line of both Spain and Portugal.

The Ambassador also mentions that he brings the ransom to be paid to Horatio for the release of Balthazar. Upon the mention of his son's name, Hieronimo seems to go into a fit: he begs the king for justice, but the king, not knowing that Horatio has been murdered, does not understand what his Knight-Marshal is talking about. The king demands an explanation; Hieronimo leaves in a fury, and Lorenzo explains that Hieronimo is filled with such pride for his son, and such excitement about the prospect of the huge ransom, that he has gone insane as a result. The king is full of pity for Hieronimo and tells the Duke of Castile to go and give Hieronimo the ransom. When Lorenzo suggests that Hieronimo be removed from his post, the king refuses, saying that such an action would only increase Hieronimo's instability and that he will carry out his Knight-Marshal's judiciary functions until Hieronimo's mental health improves.

Act III, scene xiii

Again, Hieronimo is alone in his house, and now he has realized that he will not find justice with the king. He briefly considers leaving the matter of Horatio's revenge to God, as the Bible suggests. But he then considers that Lorenzo will probably have him killed to eliminate the threat of revenge, no matter what Hieronimo decides to do.

These considerations seem to prompt the Knight-Marshall to consider his vengeance against Lorenzo as part of his destiny, something fated by Heaven to happen. Now viewing himself as an instrument of divine vengeance, Hieronimo hatches a plan to pursue his revenge through subterfuge. Since both Lorenzo and Balthazar are of much higher rank than he, and could crush him easily if they knew his intentions, he will pretend to be grieving. If he acts unaware of Lorenzo's crimes and is friendly towards both of his son's murderers, when an opportune time comes for revenge, the two will not suspect him of seizing it.

A servant informs him that several petitioners are at the door, asking that Hieronimo plead on their behalf to the king. Hieronimo lets them in; they number four in total, and one of them is an old man. As they enter, the first speaks of Hieronimo's reputation as the most educated, skilled, and fair legal official in all of Spain. Hieronimo asks the men to plead their cases. The first three citizens

all do so: the first case related to a debt, the second concerning some undetermined financial dealing, and the third an appeal of an eviction notice. The men provide Hieronimo with written documents and evidence, after which Hieronimo asks the old man to speak. The old man proclaims himself unable to speak his case, because it is too terrible; he instead provides Hieronimo with a document entitled "The humble supplication of Don Bazulto for his murdered son." Hieronimo is immediately moved into a fit of grief and shame over his own dead son and his inability to avenge Horatio's death. He offers the old man, who has been crying, a handkerchief, then realizes that it is the same handkerchief he pulled from Horatio's dead body.

He gives the old man coins and then goes into a diatribe in which he accuses himself of not grieving enough for his murdered son, not being a "loving father" as the old man has been. He vows horrible revenge, invoking the name of Proserpine, then runs off and tears up the legal documents of the various petitioners. They protest that he has gone mad. He runs out, only to return to speak to the old man. He asks the old man whether he is Horatio, returned from the dead to spur his father on to vengeance; the old man says no. He then asks the old man whether he is a Fury, come from the underworld to torment Hieronimo for not avenging his son. The old man replies that he is not a Fury either, but simply a distraught old man seeking justice for his murdered boy. Hieronimo then says that he knows what the old man is; he is the embodiment of Hieronimo's grief. The Knight-Marshall then asks the old man to accompany him

into his house to meet Isabella, where all three of them will "sing a song" of the grief they all share over their lost sons.

Act III, scene xiv

The scene now shifts again to the Spanish court. The king, the Duke of Castile, Lorenzo, Balthazar, the Ambassador and Bel-Imperia have all congregated to greet the Viceroy of Portugal, who has arrived to see his son's wedding to Bel-Imperia. The king and Viceroy exchange speeches of welcome and praise. Everyone then leaves for a more private chamber in which to celebrate, except for Castile, who keeps his son Lorenzo behind as well.

Castile and Lorenzo then have a father-son talk, during which Castile tells his son that he is worried that Lorenzo's behavior might be endangering Bel-Imperia's marriage prospects. Specifically, Castile has heard rumors that Lorenzo has been denying Hieronimo access to the king and treating him unfairly; he pointedly reminds his son that Hieronimo has gained much admiration at the Spanish court, and it would be an embarrassment if the Knight-Marshal accused Lorenzo of wronging him. Lorenzo claims that these rumors have no foundation. Castile counters that he has seen it happen himself, but his son reassures his father that he was merely trying to prevent Hieronimo from embarrassing himself, in his madness, in front of the King. Lorenzo points out if Hieronimo has misconstrued his actions as hostile, it is only to be expected from a man who has

gone out of his mind upon the murder of his son. Castile orders one of the servants to bring Hieronimo to them.

Balthazar and Bel-Imperia enter, with Balthazar speaking words of praise for his love, and Bel-Imperia, for once, returning them in kind. Castile greets both of the lovers and tells Bel-Imperia not to look sternly at him; he is no longer angry with her, he says, now that she is no longer in love with Andrea and instead engaged to the prince.

Hieronimo now enters with the servant, suspicious at having been summoned, fearful that his son's murderers may wish to tie up a loose end to their crime by finishing him off. But he immediately realizes this is not what will happen. The Duke informs him that he wishes to speak about the rumors that Lorenzo has been denying him access to the king and that Hieronimo now finds himself enraged at the Duke's son. Hieronimo dramatically insists this is not the case, drawing his sword and threatening to kill anyone who says otherwise. The Duke then asks Hieronimo and his son to embrace, which they do, exchanging words of friendship. As soon as the Duke is out of earshot, Hieronimo mocks both his and the Duke's words of friendship.

Act III, scene xv

Andrea is getting angrier and angrier; not only does Balthazar still live, but he is now engaged to Bel-Imperia. Moreover, Revenge has been sleeping all this time. Andrea wakes him up noisily,

complaining that he has been neglecting his job. Hieronimo has now become friends with Lorenzo, seemingly having forgotten his son's murder. Revenge insists that Hieronimo has done nothing of the sort and that even though he may pretend to be at peace with Lorenzo, in fact his lust for revenge is simply slumbering, as the ghost was.

Revenge then stages a dumb show (a silent masque) for Andrea's sake, which shows a wedding party, at first happy, then descended upon by Hymen, god of marriage, who blows out their wedding torches and drenches them with blood. Andrea says that he understands the meaning of the masque and that the ghost can sleep if he wants to now, while he watches the rest of the play unfold.

Act IV, scene i

Bel-Imperia and Hieronimo enter the scene. Bel-Imperia upbraids Hieronimo for his failure to seek vengeance for his son and questions where his grief has gone. She tells him that if he doesn't avenge Horatio, she will be forced to do so herself. Upon hearing this, Hieronimo realizes that he has an ally. He begs her forgiveness for not acting sooner but resolves, in front of her, that he will kill those who murdered his son. She pledges to help him in any way she can. He simply instructs her to go along with the plan he is about to put into action.

Just at that moment, Balthazar and Lorenzo arrive, and Hieronimo begins to enact his plan. The two ask for Hieronimo's help. Apparently, Hieronimo's entertainment at the feast for the Portuguese Ambassador was such a success that he has been asked to provide the entertainment for the approaching royal wedding. Hieronimo agrees wholeheartedly and says that he has just the play: a tragedy he wrote in his student days at the University of Toledo. He asks each person present (Balthazar, Lorenzo, and Bel-Imperia) to act one of the parts. Balthazar seems initially shocked that Hieronimo suggests they play a tragedy, but eventually he and Lorenzo go along.

Hieronimo then explains the play's plot, which revolves around a knight of Rhodes (Rhodes-or *Rodos* is a small Greek island in the Mediterranean, conquered by the Turks near the turn of the sixteenth century) and his bride, Perseda. This bride was so beautiful that she drew the love of Soliman, the ruler of Rhodes. Soliman then decided to have the knight killed by his bashaw (a nobleman, or courtier) so that he could marry Perseda. Perseda, instead of marrying Soliman, killed him in revenge and then killed herself.

Lorenzo is utterly impressed by the plot, which ends with the *pasha* killing himself on a mountaintop. Hieronimo assigns the parts: he will be the murderer, Balthazar will play Soliman, Lorenzo will be the knight of Rhodes, and Bel-Imperia will play Perseda. He then hands out descriptions of each character to the respective actor,

descriptions which detail which props and costumes each must wear: Balthazar, a Turkish cap, black mustache and broad, curved sword (falchion); Lorenzo, a cross like a knight of Rhodes; and Bel-Imperia must simply dress herself. Balthazar suggests that a comedy might be better material for a wedding, but his suggestion is spurned by Hieronimo.

Furthermore, Hieronimo dictates that each actor will have to improvise their lines and do so in a foreign language: Lorenzo in Latin, Hieronimo in Greek, Balthazar in Italian, and Bel-Imperia in French. Balthazar reasonably objects that no one will understand the play if they do this, but Hieronimo says that he will explain everything in a concluding speech.

Balthazar remains suspicious, but Lorenzo advises him to appease Hieronimo by going along with his plan. After they leave, Hieronimo contemplates the revenge he is about to obtain.

Act IV, scene iii

Hieronimo begins building the stage for the play. The Duke of Castile walks by and asks him why he is building the stage by himself (literally, he asks where are his helpers). Hieronimo replies that it is important for the author of a play to ensure all aspects of its performance run smoothly. Hieronimo then asks Castile to give the king a copy of the play and to throw a key onto the floor for him when the audience has been seated. Castile consents and leaves. Balthazar comes along, with his beard half-on and half in his hand.

Hieronimo scolds him for being unprepared. Then, along again, Hieronimo reminds himself of the reasons for his revenge: the death of his son and the recent suicide of his wife. He again resolves aloud to get revenge.

Act IV, scene iv

The time has arrived for the wedding festivities. The King, the Viceroy, the Duke of Castile, and their entourage sit down in front of the stage. The King hands the Viceroy the night's program, which summarizes the play's plot. Then, the play begins.

In the text of *The Spanish Tragedy*, a note is included to any readers (or perhaps audience members) explaining that the play was transcribed in English for the benefit of the general public; so the characters are comprehensible to English-speakers, despite Hieronimo's instructions to the contrary. Balthazar opens the production by entering—along with Hieronimo and Bel-Imperia—and giving a speech in the character of Soliman (the Turkish emperor), describing his pleasure at the conquest of Rhodes and his love for the beautiful Perseda. The king praises Balthazar's acting, and both the Viceroy and Castile note that he draws on his real-life love for Bel-Imperia. Hieronimo and Bel-Imperia, meanwhile, act the parts of the bashaw and Perseda. Soliman professes his affection for his friend Erasto, but when Lorenzo enters in the part of the knight Erasto, Erasto and Perseda exchange professions of love to Soliman's dismay. Hieronimo then persuades Soliman to have

Erasto killed, against Soliman's initial reluctance to kill a friend. He then stabs Erasto. When Soliman tells the grieving Perseda that she can have his love to replace the loss of Erasto, she angrily rejects him, stabs him, and then stabs herself.

The watching nobles are all extremely impressed by the play. The King congratulates Hieronimo, and the Viceroy remarks that Bel-Imperia would have treated his son better had the play been reality. But then Hieronimo goes on to provide his promised conclusion, revealing that the murders that were just enacted were in fact committed, the stabbings were real, and all the other actors are now, in fact, dead. Hieronimo graphically provides the reason for his revenge by revealing his dead son's body from behind a curtain where it has been hidden. He describes the cruel murder of his own son and then directly addresses the Viceroy whose own son Hieronimo has just killed, telling the Portuguese ruler that he understands his grief, having felt it himself. He reveals that he constructed the play specifically as a device of revenging himself on the murderers of his son and also notes that he rewrote Bel-Imperia's part so that she would not have to die at the end but that she decided to take her life anyways, out of despair for the loss of Horatio.

Hieronimo then runs off to hang himself, but the King, Viceroy and Castile, now enraged and confused by the sudden disaster, manage to find him and stop him. Hieronimo curses them, as they angrily demand his reasons for killing the Viceroy's son and Castile's

children. Hieronimo repeats the fact (previously explained) that Lorenzo and Balthazar killed his son. The Viceroy realizes that Bel-Imperia must have been Hieronimo's accomplice, since she stabbed Balthazar. The king then berates Hieronimo for not speaking (even though he has already told the king everything he needs to know), at which point Hieronimo vows silence, perhaps intending to never reveal (though the Viceroy has already guessed it) the fact that Bel-Imperia helped him. He then bites out his tongue. The King, Viceroy and Castile are disgusted as the tongue plops to the floor. They then insist that Hieronimo write down his confession (though he has already spoken it), and Hieronimo then asks, using signs, for a knife with which to sharpen his pen. They provide him with one, allowing Hieronimo to immediately stab the Duke and then himself. The king, surrounded by the bodies of the dead, realizes and laments the fact that the heirs to the Spanish monarchy have been destroyed. The Viceroy echoes his grief, voicing a desire to sail across the world weeping for his dead son.

Act IV, scene v

Andrea has finally achieved satisfaction, having seen his killer and his friend Horatio's murderers receive violent ends. He sums up the violence that has been committed in the play (nine deaths in total, ten if one counts Andrea's death), and then he describes the various paradises awaiting the heroes of the story, who will spend the rest of eternity in Elysian fields. Horatio will rest with the warriors, Isabella with those who grieve, Bel-Imperia with the vestal virgins,

symbols of chastity and purity, and Hieronimo with the musician Orpheus. And as for his enemies, they will all be sent to the deepest pits of hell. The Duke of Castile will take Tityus's place in the talons of a giant vulture; Lorenzo will be spun about on the wheel of Ixion for eternity; Balthazar will be hung from Chimaeara's neck, Serberine will take Sisyphus' place rolling a stone up a giant hill only to watch it fall down again, and Pedringano will be dragged through the boiling river of Acheron. Revenge has the final speech of the play, vows to make the after-lives of the villains of the play a never ending tragedy.

Ben Jonson : The Alchemist

The Alchemist (Satirical comedy)

– form of chemistry studied in middle ages believed trying to discover how to change ordinary metal into gold. Ben Jonson (other name Benjamin) – 1573 – 1637

He said “Shakespeare was not of an age but for all time.”

First play – Everyman in his humour (1598)

Every man out of his humour (1599) (less popular comedy)

Greatest classical comedies

volpone 1606

Epicene or the silent woman 1609

The Alchemist 1610

Tragedy

1st Sejanus 1603 (blood, black bile, yellow bile phlegm

2nd castiline 1611 earth, water, fire and air)

Four humours

Four important humours in the theory of humours of Jonson. 1. Choler, 2. melancholy, 3. phlegm, 4. blood. **Jonson** has based this theory on the old physiology. These four humours correspond with 1. moisture, 2. dryness, 3. heat, 4. Cold. The emergence of humour takes place due to some kind of personality imbalance.

In alchemist Ben Jonson makes an elaborate study of human gullibility. Alchemist – supreme masterpiece of his comedy. performed in 1610 and published in quarto in 1612. Plot of the play Jonson is indebted to Plautus. The opening dialogue of the alchemist seems to recall a scene in “Plautus” Mostellaria

Characters

Face and subtle – partners in a plan to cheat people

Dol common – another partner tries to control them (male servant a large home) society lady entice Mammon.

Face is a butler disguised as a captain

Subtitle

- Supposed to be an alchemist. One who transforms base metal into gold.
- All actions take place in the house of Lovewit
- character Epicure Mammon – a symbol of the human lust for wealth.
- Surly – stands as a symbol of rationalization in the age of greed – ridden London
- Subtle and Face form the hub of the activity in the play. Face the servant of the house disguises as a captain subtle (the chemist) the

assumes the role of Dr. Subtle. Their roles are intermingled and both of them work individually for their mutual gain.

Dol common – a society lady to entice Epicure Mammon

Cap. Face brings in various client to Dr. Subtle who robs item of their money. Face and Dolcommon also do it. The skill of Face his in trapping the clients to be (to take a lot of money from by charging them too much) fleeced by them. He is a cunning chap who understands the psychology of men. He promises what they want. Except surly all of them are fleeced by him.

Subtle – Greedy, sensual and totally Unscrupulous – endowed with (extremely bad) diabolical intelligence. He knows the psychology of people and can size of up the desires of the clients. He is full of perverse logic easily convinces the clients. He explains the making of the philosopher's stone with scientific precision..

Captain face plays an active role. His establishment (Lovewit's house) is like a spider's web in which the stage in a flies stumble to be fleeced to their last penny. Dapper is one such client subrleworks without any compunction of conscience. He gets looked by surly alone. Though he is a man of rugged culture he simulates the dignified note of a doctor successfully. face is a fit accomplice to subtle. He moves in and out of the play persuading various clients. He is adventurous enough to let out his master's house for nefarious activities. He is shrewd observer of men and women. Ben Jonson presented both subtle and face as representative character of the cheats of the period. In the days of Jonson do swindlers practiced alchemy to fool the gullible. Subtle

fools Mammon and tribulation wholesome promising them philosopher's stone is a typical product of the age of which hankers after wealth by any method. London was the nest for swindlers like Subtle and Face. The fortune's lines of dame plaint are read by subtle. Dapper is cheated by the promises to show him the fairy queen. Jonson criticizes the Puritanism of his day through the characters of Ananias and tribulation wholesome Their hypocrisy is exposed by the author. surly is the only character who can see through the tricks and escape the evil. There was ambition, greed, lust and acquisitiveness in Jonson's period. The Renaissance toned up the living of the people and they acquired expensive tastes. They started hankering after more and more wealth. The superstitious people believed in the philosopher's stone and elixir. Alchemy became an accepted method for amassing wealth in the age of Jonson. Both Elizabeth and king James believed in the potential of alchemy. thus it came to be a fit subject for Jonson. Observance of classical unities Aristotle believes that the action must complete its course in "The single revolution of the sun"

B.J observed

Unity of time

Unity of place

Unity of action in alchemist

The entire drama takes place more than a fortnight. The entire action takes place in the house of Lovewit. The action found in the

alchemist is 'one and entire' – Swindling motives. broken at the end by the appearance of the owner of the house.

Summary of the Play Act I:

The play begins with the threatened fight between Subtle and Face during the absence of the owner of the house, Lovewit. Face, the servant of the house, assumes the disguise of a captain, and comes with sword drawn; Subtle, an alchemist, is with a vial in his hand containing a destructive chemical. Dol Common, their colleague, interferes to compound the differences. A volley of abuses follow from both persons in a heated temper. The issue of the quarrel may be about the proportion of profit or division of spoils. Dol Common is anxious that they would be exposed if the neighbours listen to all the cant uttered loudly by the two. She seems to speak sense, and finally by snatching away Face's sword and knocking off Subtle's vial, she sobers them. They renew their pact, each promising to do the best to gull the neighbours.

Dapper, a lawyer's clerk, enters the house. He is desirous to get some charm as to bring success in the games of chance. He is prepared to share the profits in gambling. Subtle, now clad in his professional dress, assures, him that he would get tremendous success in his ventures. Dapper gives some money to them for their prospective forebodings. He is told that he would be able to "blow up gamester after gamester." The avarice of the man is exploited, and he is told that the Queen of Fairy shall help him to get untold wealth. He must not forget to give them the share accruing out of his ventures. Subtle makes it known to him that he

will have to go through certain ceremonies before the Queen appears to him to bless personally: Dapper should fast, putting three drops of vinegar in his nose, one drop to his mouth, and one drop in each of his ears, and bathing his fingers' ends and washing his eyes to sharpen his five senses. He is also to distribute twenty nobles among her grace's servants, and put on a clean shirt before he can have a sight of the Queen of Fairy.

After Dapper is dismissed, there comes Drugger, a tobacconist. He desires to beat his rivals in the trade through some magic device. Subtle talks directly to him. Drugger is building a new shop, and desires of Subtle with his knowledge of planetary influence to help him build it in the right way to attract customers. Subtle starts reading his fortune, and promises him the best of luck, and tells him how he should build his shop and other details about it. Drugger wishes to reward the alchemist with a crown, but Face tells him to part with an article of gold. for his preliminary services. Drugger does it at his bidding to do so. He asks Subtle to let him know the bad days so that he may not enter to bargain. This will be told to him later on.

Face, after Drugger leaves the place, claims for a sizable share of profits because he succeeds in bringing clients to Subtle.

Dol Common announces the coming of one Epicure Mammon who is looking out to possess a philosopher's stone. This stone was effective for transmuting the base metals into gold. Epicure Mammon wants it for doing some public good and satisfying his own lust for the extreme riches.

Act II:

This act introduces Sir Epicure Mammon and Surly. The former explains to the latter his dreams of unbounded prospects of wealth and luxury. He is carried away by his imagination, and talks rapturously to Surly. Surly is sceptical, and scoffs at him. Mammon goes on expatiating on all the miracles that will be wrought by the philosopher's stone. He is sure of transmuting the base metal into gold with the help of Subtle, the alchemist. He will purchase Devonshire and Cornwall and make them his gold mines. With the philosopher's stone he will restore to the old their youth; cure all diseases and rid the country of the plague. He cites the Old Testament and Greek mythology as bearing witness to the existence of the philosopher's stone in the past.

Mammon has a talk with Face, and Face assures him that within three hours the experiment for obtaining the philosopher's stone is going to succeed. Again, Mammon's imagination runs away with him. All the rich and luxurious food that an epicure can dream of rushes into his mind. He assures Face that he would liberally reward him on having possession of that wonderful stone. Then enters Subtle. All his labours, he admonishes, will be wasted if Mammon goes on like that. If he is to have the use of the philosopher's stone, he must be mindful of public good, otherwise a curse will fall upon him. Further, he desires that his friend Surly should be convinced of the science of alchemy and the philosopher's stone. Meanwhile, Subtle instructs Face to look after the experiment going on within. Mammon assures him that his wealth

will be spent on starting the educational institutions and the hospitals. Then he enquires whether he should send all the metals to be transmuted into gold. Subtle replies that he must do it without fail.

But Surly is convinced that Mammon is going to be befooled by the cheats bustling in the house. Mammon, however, asks them not to take his words in a way as to affront them. Surly has simply no faith in their science. Subtle offers to explain the theory of it. He says that the baser metals in the womb of nature are transformed into gold under evolutionary process. He simply will turn the baser metal into gold by accelerating what nature takes time to do. His alchemy will perform the task in a lesser time that what nature takes to transmute it. Surly is still full of doubts about the explanation given by Subtle. He considers his alchemy nothing short of tricks of the cards to cheat a man. Subtle , however, tolerates the words of Surly though Mammon looks a bit disappointed on finding so obstinate.

Face announces the demented sister of a lord. She is so learned that she has gone mad. Mammon becomes curious to have intimacy with her, but Surly smells a rat in the whole thing. Face showers encomiums upon the virtues of the Lord's sister, Dol Common. Mammon wishes to press his suit on her and requests Face that it should be done through his good offices. Face tells him that she will make a wonderful partner when he comes to have the untold wealth produced by the philosopher's stone.

Face comes in again with a message from captain Face (Face is not known to Mammon as Captain Face) to Surly, demanding of Surly to meet the said captain in the Temple Church. Surly is going to meet the said captain, not personally but by attorney; and soon departs. Mammon gives Face money; he is more than pleased with what is being accomplished; and promises the most handsome reward to Face and takes leave. Subtle re-enters with Dol. Dol is quite ready to play her part in duping Mammon. And they are going to get all the stuff from Mammon.

Suddenly there appears a man called Ananias, a Puritan. He wants that the philosopher's stone should discipline the Holy brethren of Amsterdam. Subtle on meeting this client indulges in numerous types of alchemic jargon with a view to impressing him. Ananias tells him that he has been sent to him by his teacher called Master Tribulation Wholesome. Subtle wants to fleece money out of him, but he is told by the puritan that a philosopher's stone does not require any money to beget it. It infuriates Subtle. Subtle sends him away for he wants to have a talk with his pastor.

Drugger comes in and imparts a strange and tempting piece of news that there is a young wealthy widow. She is keen to meet Subtle as she wants her fortune to be read. But she is little afraid of her reputation lest it should get tarnished by coming into the house. Face convinces him that she is likely to get more suitors which is just an ideal thing for a widow to have. There is also a brother who is her guardian anxious to learn the art of duelling so that he could beat his rivals. Face tells Drugger that Subtle is the

best person to let him know the art instructed by him. So Druggier must bring the two, and also a damask suit for Subtle. When all of them go away, Subtle and Face feel immensely pleased at the prospect of having the widow after drawing lots. But in the meantime Subtle sends Face to meet Surly.

Act III:

The puritans, Tribulation and Ananias are dubious of the practices of Subtle and his black art. On the way to see Subtle, Tribulation disarms Ananias's hostility to Subtle. Ananias maintains that the sanctified cause should have a sanctified course. He considers Subtle a typical heathen, and would like to have no dealings with him in their sacred cause. Tribulation agrees that Subtle is a heathen, but argues that any means, good or bad, should be used in furthering their cause. He also pleads with Ananias to have patience with Subtle's bad temper.

He is counting on the philosopher's stone, and this he can have from Subtle, and then their ends will be achieved. The "Silent saints" will have again the liberty to preach, and there will be the way to win over the civil magistrate to their cause. Ananias seems to be quite convinced now.

Subtle meets Tribulation and his companion. He takes little notice of Ananias except when he interrupts his talk. He tells Tribulation that all his experiments are going to fail on account of the obnoxiousness of Ananias. Tribulation begs Subtle to excuse Ananias's zeal which often carries him away. Tribulation promises all the help of the brethren (the puritan sect) in his project. Subtle

wants him to value the orphans' goods which he holds in custody. Tribulation offers to pay for them, and Subtle is satisfied. Now he talks of the philosophers' stone and of all the advantages that the sect will gain from it. He is also competent enough to advise the puritans as how they could convert people to their creed. Now both the puritans are fully convinced of the authority of the science of which he is the master.

Now Subtle, Dol Common and Face are extremely delighted to see the accruing profits out of their black art. Further, they also note that much money is still to come from Mammon because of his philandering with Dol Common who is going to be presented as a lady to him. They are now expecting Dapper and Drugger, and they get busy to present the Fairy Queen to Dapper. Face meets Dapper and promises him all success in gambling and hints that the favour of the Fairy Queen is on the way. Then Drugger enters, followed by Kastril, the young fellow who wants to learn the art of duelling. Face enters into a lengthy discourse of the art of duelling which Subtle has brought to perfection. But he tempts Kastril with the dazzling prospects of gambling, and points to Dapper as one who, with the aid of Subtle, is going to be the supreme master of gambling. All Kastril's caution about his fifteen-hundred a year melts away now. Face tells Kastril that if he wants to make a pile of money, he should first gamble away his fifteen hundred, and Kastril readily falls. Now he goes to bring his sister too.

Dapper has come after having duly fasted and done the vinegar ceremony. Subtle enters, disguised as a priest of Fairy, with a stripe

of cloth. He offers the cloth to Dapper to put it on. Then Dapper's eyes are bound with a scarf, which is also a gift from the Fairy Queen. These gifts will bring him all fortune. He is then bidden to part with all the money he carries before he can be introduced to the Fairy Queen. He is blindfolded, and he is tormented by pinches supposedly from elves summoned by Subtle, until he gives away all that he carries. He finally parts with a half crown, a gift of love, which he had kept so long. So, he is totally fleeced of all his money, and then he is promised an interview with the Fairy Queen and for this he has to wait for two hours with a piece of gingerbread thrust into his mouth, and in the meantime he must not see, or speak to anybody.

Act IV:

Mammon is accosted by Face, and the latter tells him that his things are going to be transmuted into gold and silver. Mammon feels incensed on hearing silver too and he says that he does not care for silver, but then Face tells him that might be given to the street beggars. Mammon is then apprised of the fact that the lady (Dol Common disguised as one) is ready to meet him, but he must treat her with proper regard. It is likely to infuriate Subtle, her master. After this Dol Common dressed : as a lady is introduced to him. Mammon is fascinated by her charming personality and begins wooing her. She is all praise for the arts of Subtle. Mammon convinces her that he would shower his untold wealth upon her. He would be the happiest man on earth if-he gets place by her side. They would make a good pair Mammon as the lover of the

philosopher's stone and she as grand spouse. He would provide her the best living accommodation in palaces, she would get best of jewelry and ornaments befitting her charm. Dol Common baulks his eloquence . by warning: him that he must not be so loud lest it might spoil everything, But the man does not listen to her words and goes on dreaming loudly about the grandeur in store for them. He proposes that they migrate to a free state where they may live in safety. Face re-enters to warn Mammon that he is talking too loudly, arid, suggests the, garden or the chamber upstairs. Mammon and Dol go away.

In the next scene appear Face, Dame Pliant, the sister of Kastril, Subtle and Kastril. Face wants to get the widow, Dame Pliant, for himself, and tells Subtle so but in the meantime hp must put himself into the captain's uniform. Subtle receives Kastril and his sister. He offers to teach Kastril the art of duelling straightway, and overwhelms and confounds him with unfamiliar and abstract terms, borrowed from logic and philosophy. Then, Subtle turns to Dame PliamV and greets her with a kiss, and reads her fortune. She is going to be a lady soon, and her brother will have some great honour. Face now en ters in his-uniform. He also addresses Dame Pliant as a lady, and she is now pleased. Subtle leads Kastril and Dame Pliant away to his "chamber of demonstrations," where Kastril can study the art of duelling and his sister can look into a glass to have her good fortune revealed.

Meanwhile, Subtle and Face go on discussing as who would marry Dame Pliant. Face must have Dame Pliant and is on the

point of breaking with Subtle on this matter. But in the meantime they have to attend to the Spanish Don who is none other than Surly disguised, whom Face brings in now. He speaks Spanish,; and Face and Subtle talk in their own tongue without suspecting that the Don understands it; nor does the Don give any hint that he does. The Spanish Don admires the pretty house, and then begs their leave to see the lady. Face feels his pockets, and his pockets seem to be full of money. Now should it be Dol or Dame Pliant who should be put before the Spanish Don? Subtle and Face ponder the matter awhile. They cannot spoil their game by summoning Dol away from Mammon at this moment. Face suggests that it should be Kastril's sister, Dame Pliant, but he does not renounce his claim on her all the same. The question of breaking off their pact rises again. Finally, Subtle consents to Face having Dame Pliant, after she has been in the possession of the Spanish Don.

In the next scene, Face meets Kastril and his sister. Subtle has by now discovered the height of her fortune. He tells her that she will soon become rich. She will be a countess and soon there will appear a Spanish Count who will make love to her. She must brace herself well to encounter the coming suitor. Dame Pliant feels highly incensed at the suggestion and revolts against it, but her brother Kastril bullies her into accepting the proposal. He threatens to beat her if she declines the offer. So Dame Pliant has no option but to agree to the proposal made by Subtle to her about the Spanish Count. Then Surly disguised as a Spanish Count appears, and he speaks Spanish. Dame Pliant is more or less a

passive spectator. Subtle begs her to go to the Spanish Count and kiss him. Kastril is annoyed that his sister should be taking no part in this honourable affair. At last Surly leads her away to the garden. Kastril welcomes this connection with a Spanish Count, for it will advance the house of the Kastril's.

Dol is in her fit of raving. She goes on speaking incoherently. She quotes the language of Broughton. Mammon is helpless against the flood of her words. Face is there, but he cannot quieten her. Subtle then enters.

And they run away. Subtle blames Mammon for his unchaste purpose. Face now re-enters, and reports that the experiments that have been going on for the perfection of the philosopher's stone have all ended in smoke. Subtle falls down in a swoon. Face now tells Mammon that there is little hope of getting hold of the philosopher's stone. When Subtle comes, he too curses Mammon's vice and lust, which is responsible for the failure of the experiments. Face urges Mammon to repent at home and send a hundred pounds to the box at Bethlem, in which case he might have a chance of recovering the philosopher's stone. When Mammon is gone, Subtle and Face are very happy over the success of their trick. Subtle taunts Face about his young widow being by this time made a countess whom he should now be ready as a bridegroom to receive.

Surly, now alone with Dame Pliant, reveals his motives to her. He has rescued her from villains whom he wants to expose. As he has respected her modesty, he proposes that she would marry him;

he confesses that he has no fortune of his own which can be made up for by his marriage with a rich widow like herself. Dame Pliant promises to consider the matter. Subtle enters now. He is sorry to notice the depressed looks of Surly, and calls him a whoremaster, and proceeds to pick his pockets. Surly throws off his cloak, and strikes Subtle down. At this moment enters Face in his uniform; there he sees Surly. Surly denounces all his tricks. Face withdraws at once, and re-appears with Kastril, whom he urges to challenge Surly to a duel, describing him as a rogue who is trying to elope with his sister. They also tell him that he has been employed by another conjurer to mar their experiments for the philosopher's stone.

Kastril and Surly are at daggers drawn against each other. The latter tries to explain the right thing but the former will hear no explanation; nor let his sister speak on behalf of Surly. Then Drugger arrives there with a piece of damask. Face sets him on against Surly. Drugger charges Surly with having owed him money for tobacco and lotion supplied. Then enters Ananias, and he is also set on against Surly. Ananias renounces Surly as the very Anti-Christ. Surly, however, is turned out of the house by the bully, Kastril, He is further persuaded to dog the man lest he may come back to avenge the insult inflicted on him. Further, Drugger is told to disguise himself in the dress of a Spanish Count for courting Dame Pliant. Subtle explains things to Ananias that his experiment spoils because of the intrusion of the Spanish gentleman. Thus, he is not in a position to help them. Ananias goes back with this report

to the brethren so that they pray and fast for the safety and success a safer place for the experiments which have not yet been completed. Face reminds Subtle that he must have the widow, Dame Pliant, but Subtle wants to put up a claim for her, as she after all remains unstained. Dol comes there at the moment, and they suspend their dispute. Dol informs them that the Master of the house, Lovewit, has returned. Lovewit stands outside, surrounded by a good many neighbours. Face is not, however, going to open the door at once. He will get himself shaved of his beard in the meantime, and be his old self again-Jeremy, the butler. He promises that he will be able to keep off his master for the day, and in the meantime they should get away, packing up all the goods and booty that can be carried in the two trunks, but leaving behind Mammon's brass and pewter for the time being.

Act V:

Soon Lovewit is informed about the suspicious activities of the people in the house. Neighbours vouch for it. They had seen persons going and coming into the house at odd hours. There is surely something black in the bottom as the adage goes. Lovewit wonders how his man could have attracted the crowd to the house. He knocks at the door, but there is no response. Then he sends a smith to get his tools and force open the door. At last Face appears, he is now Jeremy, the butler. He at once begs his master to keep away from the door, for the house is infected. It was only a cat that died of plague. He contradicts his neighbours. He tells his master

that he has been keeping the house closed and free from any intrusion during the plague, and he carries the keys with himself. Lovewit can now no more believe what his neighbours have been saying.

Again there is a dispute going on between Mammon and Surly. The former praises Subtle and the latter is not only dubious about his science but condemns him straight away. Face or Jeremy meets them. They want to enter the house, and Face refers them to Lovewit. Mammon asks to see Subtle and his Lungs. Face replies that no light has been in the house for three weeks, and tells Mammon that he must have mistaken the house. Surly threatens to bring the officers and force open the door. Mammon and Surly go away. Next, there is Kastril. He demands to see the bawdy doctor and the cozening captain. He does not spare any invective in condemning the rogues who have cheated him. Then there are Ananias and Tribulation. Kastril talks about his sister who is still inside the house, and threatens to bring the constables. Ananias and Tribulation are ready to join him in his hunt of the house.

Dapper cries out from within. His mouth is gagged, but he keeps now calling upon the doctor and the captain. Lovewit hears the cry. Face says that it is some spirit of the air. Lovewit will not believe it. Dapper keeps crying still. Face now speaks through the keyhole, and Lovewit notices his movement and his tricks. Now Face tells his master to dismiss the neighbours, and then he confesses the tricks he has been playing. Lovewit is won over when he is promised a young and rich widow for his share, and told that

the house is not infected. And he requests Lovewit to wear the Spanish dress and be like a Spanish Count.

In the next scene, Subtle brings in Dapper with his eyes still bandaged. He has swallowed the gap to stay his hunger. Subtle tells him that he has offended the Fairy Queen by doing so. Dapper begs him to intercede with her grace. Then Face enters in his uniform. He whispers to Subtle that he has managed to send away his master for the night. Subtle then unblinds Dapper's eyes. Dol enters as the Fairy Queen. The Fairy Queen grants him the favour he seeks-namely, that he will win much at gambling, and spend freely. Then she offers him the fly (spirit) in a purse. And he is to feed the fly once a week on his wrist by pricking it with a pin. He is told to stay away from ordinary taverns, but to keep the best company and play the best games. So he is dismissed.

Then, they have to deal with Drugger. He has brought his damask suit, in which Face is to woo Dame Pliant. Drugger has arrived with a priest to marry Dame Pliant. They manage to get rid of Drugger and the priest soon. Now it is for Face to gull Subtle and Dol. They are not to be allowed to take away the trunks loaded with money and goods they have tricked out of the people. Face tells them that the trunks are now the property of his master. Face has no more use for them; the pact between them is ended, as Face now announces. There is the officer knocking and demanding that the door be opened. Face informs them they have been detected in playing the nefarious trade. Subtle and Dol are asked to scale the

wall and get on the other side of it as quickly as possible or they will be caught red-handed.

In the last scene, Mammon, shouting in a staccato voice leaving no invective against Face and Subtle, demands the door to be opened. He, on the advice of Surly, gets a warrant of arrest issued from the authorities and comes in with the force at his command. Lovewit has in the meantime managed to marry Dame Pliant in Jjis Spanish dress, which he now changes to his usual one, and appears before Mammon Kastril and others. The door is thrown open, and they are invited to enter and look for Subtle and Face they want. Lovewit tells them that he found none in the house but gentlewomen. Kastril calls out that she is his sister, Lovewit tells them that this lady was going to marry a Spanish Count, that the latter “neglected her; so grossly,” and that he (Lovewit) has taken his place and married the lady.

Surly now cries out that he has lost her. And Lovewit now tells the story of Surly having dyed his beard, and darkened his face, and borrowed a Spanish suit and big collar to play the Spanish Don.

Mammon who searches the house, finds none of the cheats there. His next claim is his goods, stored in the cellar. Lovewit replies that he can have his goods on certificates proving that he had been gulled of them or on producing a court writ-and he gives up his claim. Surly and Mammon now go away to hunt for the cheats elsewhere. Ananias and Tribulation want to cart away their goods, deposited in the cellar. But Lovewit says that those goods are

claimed by Mammon. Ananias flares up at the word, Mammon, and demands how Lovewit can set up Mammon against the brethren. Ananias curses the house and departs with Tribulation when Lovewit threatens to chase them away with a cudgel. Drugger next enters, and Lovewit beats him. Face sends away the priest with Drugger.

There is still Kastril. He drags out his sister, Lovewit stands by Dame Plaint and is ready to fight a duel with Kastril. Kastril;now makes peace with Lovewit and congratulates his sister. Finally, Lovewit gets/all the ill-gotten wealth in the house accumulated due to the evil genius of the servant, Face and also the hand of Dame Pliant in marriage. So he is the sole figure who is suddenly profited by the alchemy practiced in his own house and that in his absence.

UNIT-1-TEST (MCQ)-PART-1

UNIT-1-VIP PG TRB ENGLISH TEST -1-9600736379

Choose the best alternative from the choices given:

- Which English king was associated with the publication of authorized version of the Bible?
(A) James I (B) Edward (C) George (D) Henry VIII
- The love poem of Spenser is
(A) L'allegro (B) Epithalamion (C) Illpensereso (D) Astrophel and Stella
- 'Christ Hospital five and thirty years ago is about
(A) School (B) A hospital (C) An office (D) A home
- The black death occurred-----times
(A) 5 (B) 3 (C) 2 (D) 4
- "Some books are to be tasted others to be swallowed and some few to be chewed and digested Identify the speaker?
(A) Addition (B) Goldsmith (C) Bacon (D) Steele
- In English literature the sonnet was introduced by
(A) Thomas Wyatt (B) Shakespeare (C) Philip Sidney (D) Spenser
- Who deals with "wife of Bath"?
(A) Spenser (B) Sidney (C) Donne (D) Chaucer
- Who called Chaucer "The father of English poetry"?
(A) Sidney (B) Spenser (C) Arnold (D) Johnson
- What is the name of the river which Satan enters the Garden of Eden?
(A) Nile (B) Thames (C) Ganga (D) Tigris
- What was the position held by John Milton in the reign of Oliver Cromwell?
(A) Latin secretary (B) Italian secretary (C) Greek secretary (D) Indian secretary
- Pope's 'The Rape of the Lock' is a satire on the ----- of men and women of London.
(A) Fashion (B) Morality (C) Spirituality (D) Education
- The Poem 'Ectasie' is a filled with -----.
(A) Similes (B) Metaphors (C) Imagery (D) Symbols
- John Donne is called a ----- Poet.
(A) Spiritual (B) Metaphysical (C) war (D) Patroctic
- To his coy mistress uses the ancient theme of -----.
(A) Tempes fuight (B) Carpe Diem (C) Memento Mori (D) Aphorism
- The lovers exemplify the riddles of the ----- in canonization.
(A) Harpy (B) Phoenix (C) Griffin (D) Sphinx

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16. The Rape of the Lock is based on an amorous Prank played by ----- upon Arabella Fermor.
(A) Lord Richard (B) Lord James
(C) Lord Petre (D) Lord Douglas
17. Samson Agonistes tells of Samson's death as prisoner of the -----.
(A) Philistines (B) Phoenicians (C) Arameans (D) Sytians
18. ----- in 'The Ecstasie' are represented as standing outside their bodies.
(A) The grace of God (B) The memory of the lovers
(C) The souls of the lovers (D) The longing of the lovers
19. The pulley emphasizes that is a man is given----- he will not adore God but his gifts.
(A) work (B) wealth (C) rest (D) family
20. 'The Age of sensibility' is a description of -----.
(A) The early 19th century (B) The Victorian Age
(C) The late 18th century (D) The 1890's
21. The movement of 'Return to nature; has to do with-----.
(A) The Neo Classical Age(B) The Romantic Age(
(C) The pre - Romantic Period(D) None of these
22. Blake's songs of innocence is about.
(A) The Pastoral world(B) Duties of a child(C) Cruel nature(D) immortality of life
23. When did Milton die?
(A) 1668 (B) 1674 (C) 1679 (D) 1681
24. Pope was a master of -----.
(A) Blank verse (B) Heroic Couplet (C) Pastorals (D) Limericks
25. The theme of paradise Lost is -----.
(A) Satan's Revenge (B) Love of Adam and Eve
(C) Man's disobedience (D) Women's Guilty
26. What is the meter used in Paradise Lost?
(A) Alexandrine (B) Hexameter of Blank verse
(C) Penta Metre of Blank verse (D) Octometre of free verse
27. Who first used the tem 'Metaphysical'?.
(A) Johnson (B) Dryden (C) Addison (D) Keats
28. The main subject of Donne's Poetry is -----
(A) Patriotism(B) Pastoral life(C) Allegory (D) love and Meditation
29. 'Samson Agonistes' was written by -----.
(A) Donne (B) Pope (C) Marvell (D) Milton

PG TRB ENGLISH UNIT-1-STUDY MATERIAL BY TRB COACHING CENTER -9600736379

30. 'But my back I always hear
Time winged chariot hurrying near'
(A) Donne (B) Milton (C) Pope (D) Marvel
31. Who wrote the poem 'The pulley'.
(A) Gray (B) Blake (C) Collins (D) Herbert
32. The Rape of Lock is-----
(A) an epic (B) an ode (C) a mock epic (D) an elegy
33. The comparison of two lovers to a pair of compasses has been done by.
(A) Andrew Marvell (B) Herbert Grierson (C) Thomas Carew (D) John Donne
34. Alexander Pope wrote-----.
(A) Ode on Dejection (B) Ode to Nativity
(C) Ode to Autumn (D) Ode to solitude
35. 'Worms shall try
That long Preserved virginity' who wrote these lines?
(A) George Herbert (B) John Donne (C) Milton (D) Andrew Marvell
36. In Milton's 'Paradise Lost' Adam ate the apple because of -----.
(A) Uxoriousness (B) a desire to excel God (C) Gregariousness (D) Curiosity
37. A Pinadric Ode does not consist of -----.
(A) the strophe (B) apostrophe (C) antistrophe (D) the epode
38. What is the first work of Donne?
(A) The Anneversaries (B) Satires (C) The Rape of the lock (D) Pilgrims Progress
39. In 'Canonisation' the lady love is compared to -----.
(A) The eagle (B) The duck (C) The dove (D) The lamb
40. What is a Canonisation?
(A) Caremony of love (B) Ordination of a priest
(C) Ceremony of making a saint (D) Carmony of death
41. In 'The ecstasie' poet and his beloved lay on-----.
(A) The bed (B) The swollen bank (C) The ice (D) The tree
42. The image of the lovers reflected in the ----- is the Poem 'The ecstasie'.
(A) glass (B) ice (C) river (D) bank
43. What is the Speciality of Arabella?
(A) Two beautiful curls (B) beauty (C) her make up (D) her dress
44. Belinda sailed on the River-----
(A) Thames (B) Tigris (C) Ganges (D) Niles
45. 'Samson Agonistes' was published in -----
(A) 1511 (B) 1611 (C) 1621 (D) 1671

PG TRB ENGLISH UNIT-1-STUDY MATERIAL BY TRB COACHING CENTER -9600736379

46. Samson, by birth was a -----
(A) Isralei (B) Nazarite (C) English (D) Greek
47. 'Ode on the spring' is a written by -----
(A) Thomas Gray (B) William Collins (C) William Blake (D) John Keats
48. 'Ode to evening' is written by.
(A) John Keats (B) Shelley (C) Thomas Gray (D) William Collins
49. Which of the Poems does not belong to 'William Blake'?
(A) Night (B) A dream (C) The Bard (D) The Tiger
50. Affliction is an/a ----- Poem.
(A) Biographical (B) allegoric (C) satirical (D) autobiographical
51. Herbert began to wish that he were a -----.
(A) bird (B) tree (C) God (D) Poet
52. Herbert felt that he was less useful than -----.
(A) a blunt knife (B) a Sword (C) a knife (D) a sharp knife
53. What is the first blessing of God.
(A) Beauty (B) Wisdom (C) Honour (D) strength
54. The Poem 'The Pulley' is based on -----
(A) Ingenious Conceit (B) Genius Conceit
(C) Technical Conceit (D) Epic Simile
55. Man is his Prosperity forgets-----
(A) the parents (B) The life (C) the love (D) the creator
56. The want of rest serve as a /an.
(A) device (B) simile (C) Pulley (D) allegory
57. In 'To his coy Mistress' what devours 'beauty and love'?
(A) worms (B) Time (C) Life (D) waste
58. 'The great flood' is mentioned in the -----.
(A) new testamant (B) Old testamant (C) Dictionary (D) Quaran
59. The lover takes ----- years to praise his lady love's eyes in 'To his coy mistress'.
(A) 200 (B) 10 (C) 30000 (D) 40000
60. Which is the Siberian river mentioned in the Paradise Lost ?
(A) Tigris (B) Ode (C) Nile (D) Thames
61. Book IX Opens after.
(A) sunrise (B) night (C) sunset (D) midnight
62. Literary epic is otherwise called as -----
(A) Primary epic (B) Heroic epic (C) Secondary epic (D) Monk epic
63. Donne became the Dean of -----cathedral in London .
(A) St John's (B) St Paul's (C) St Arul's (D) St Francis

64. Donne obtained his Doctorate of ----- from Cambridge.
(A) Divinity (B) Scholarship (C) Linguistics (D) Phonetics
65. The Poem 'Canonisation' is a tone of -----.
(A) elegy (B) Ode (C) Cynical parody (D) Epic
66. Donne describes ----- coming of lovers eyes and twisting like thread.
(A) beams (B) tears (C) souls (D) delicate threads
67. John Donne was most famous often combined -----and -----images in his poems.
(A) religious, Erotic (B) religious, Mystic (C) mystic, erotic (D) religious, dreamy
68. The Union of Two souls which creates a -----.
(A) first soul (B) Third soul (C) new world (D) life
69. Who was Satan's Lieutenant.
(A) Ariel (B) Gabriel (C) Michael (D) Beelzebub
70. Adam eating the apple occurs exactly on line -----of Book IX.
(A) 999 (B) 1000 (C) 1111 (D) 990
71. Who said that 'Milton was of the devil's Party without knowing it'.
(A) Johnson (B) Dryden (C) Bunyan (D) Blake
72. Who is a horrible looking things, half serpent, half women with hell hounds circling her?
(A) sin (B) Death (C) Satan (D) Eve
73. Pope started writing a translation of ----- is 1720.
(A) Odyssey (B) Beowulf (C) The Iliad (D) Poetics
74. Poet daringly satirized contemporary authors in his -----.
(A) Essay on Criticism (B) Windsor - Forest
(C) The Rape of the lock (D) The Dunciad
75. A Group of writers with -----sympathises styled themselves the scriblerus club.
(A) Tory (B) Whig (C) Caralier (D) Protestant

Answers You can get only through whatsapp no: 9600736379

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2. SELF TEST (MCQ)-PART-2

UNIT-1-VIP PG TRB ENGLISH SELF TEST 9600736379

1. In writing "Canterbury Tales" Chaucer was influenced by
(a) Decameron (b) The Divine Comedy
(c) The Holy Bible (d) None of these
2. Bacon's essays were influenced by
(a) Montesque (b) Montaigne (c) Boccaccio (d) Pascal
3. Bacon's essays are the finest example of
(a) wit and humour (b) practical wisdom (c) pathos (d) irony
4. The most remarkable ballads of the 15th century included
(a) The Nut-Brown Maid (b) Chevy-chase
(c) Mort D'Arthur (d) Both (a) and (b)
5. In which essay did Bacon mention that poesy is „the wine of devils“?
A) Of Studies B) Of Revenge C) Of Truth D) Of Ambition
6. ".....O thou art fairer than the evening air, Clad in the beauty of a thousand stars". These lines are from
A) The Spanish Tragedy B) The Alchemist C) Dr. Faustus D) Of Revenge
7. The general plan of the Faerie Queene is expounded in the author's letter to
A) Alfred Noyes B) Sir Walter Raleigh
C) Sir Walter Scott D) Queen Elizabeth
8. Which are the two monsters mentioned in The Book of Job?
A) Hippopotamus and Elephant B) Dolphin and Behemoth
C) Whale and Behemoth D) Behemoth and Leviathan
9. Where does the opening scene of The Alchemist take Place?
A) Mamman B) Lovewit's house C) Doll's house D) Subtle's house
10. Which statement is not true of „Epithalamion“? The poem, Epithalamion is:
A) An ode B) About the poet's wedding day
C) A musical and visual celebration D) Ends with fears of ill omen
11. On which date did Spenser marry Elizabeth Boyle?
A) 25th June B) 11th June C) 19th June D) 12th June

12. In Chaucer's Prologue to Canterbury Tales", the shipman is the owner of a vessel called

A) Madeline B) Victoria C) Baltic D) Princess

13. The wife of Bath besides countless lovers has married _____ husbands

A) Two B) Six C) Four D) Five

14. Faustus is advised by his friends _____ and _____ to study necromancy.

A) Horace and Tony B) Abraham and Chaplain

C) Ferdinand and Joan D) Valdes and Cornelius

15. When Faustus signs the treaty with Lucifer, the words that appear on his arm are

A) Homofuge B) Consummatum est C) Veni mephistophile D) Vis-à-vis

16. In the essay „Of Truth“ Bacon compares Truth to

A) Sun B) Daylight C) Fire D) Candle-light

17. In the essay „Of Friendship“ Bacon says that a _____ is not a company.

A) Neighbor B) Relative C) Senior D) Crowd

18. Spenser was buried beside _____ in West Minister Abbey.

A) Shakespeare B) Lamb C) Chaucer D) Sydney

19. In Spenser's stanza, the last ninth line has twelve syllables. It is called

A) Alexandrine B) Parabola C) Retrain D) Quatrain

20. The first scene in the Alchemist by Ben Johnson opens with the quarrel between _____ and _____

A) Simon and Subtle B) Dapper and Drugger

C) Face and Subtle D) Mammon and Surly

21. Sir Epicure Mammon appears in

A) Spanish Tragedy B) Alchemist C) Rape of the Lock D) Dr. Faustus

22. Who among the following was found to be a professor of Sham religion?

A) Apolion B) Judge Hategood C) Talkative D) Flatterer

23. Wife of Bath is a character in

A) The Prologue to Canterbury Tales B) The Shepherd's Calendar

C) The Spanish Tragedy D) Hero and Leander

24. The Book of Job" deals with

A) Human sufferings B) Social problems

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- C) Political problems D) Ethnic problems
25. Epithalamion is a/an
A) Elegy B) Marriage Hymn C) Ballad D) Epic
26. The Printing Press was invented by
A) William Caxton B) Marvel C) Stephenson D) Jennings
27. Who wrote the play „Alchemist“?
A) Thomas Kyd B) Marlowe C) Ben Johnson D) Robert Greene
28. Dry light is ever the best“ – these lines occur in
A) Of Revenge B) Of Friendship C) Of Studies D) Of Adversity
29. Faerie Queene is a/an
A) allegory B) ode C) sonnet D) elegy
30. “Was this the face that launched a thousand ships...?” Here „the face“ refers to the face of
A) Rosalind B) Helen of Troy C) Venus D) Duchess of Vanholt
31. Job’s friends are
A) Jacob, Labar, Isaac B) Abraham, Jacob, Lot
C) Zophar, Eliphaz, Bildad D) Bildad, isaac, Jacob
32. “To fashion a gentleman or noble person in virtuous and gentle discipline” was the poet’s invention when he wrote
A) The faerie Queene B) The Canterbury Tales
C) Songs and Sonnets D) Doctor Faustus
33. Norman conquest occurred in the year
A) 1066 A.D. B) 1066 B.C. C) 1660 A.D. D) 1150 A.D.
34. The scenic background of Spensor’s “Faerie Queene” is
A) Ireland B) Scotland C) England D) France
35. Who said, “The virtue of Prosperity is Temperance, the virtue of Adversity is Fortitude”?
A) John Bunyan B) Bacon C) Sydney D) Ben Johnson
36. Sydney’s Apologie for Poetrie’s is considered to be
A) A Defence of poetry B) An attack on poetry
C) An account of poetry D) A description of poetry
37. The pilgrims in “The Canterbury Tales” met at
A) Coffee Houses B) Theatre C) Tabard Inn D) Cathedral
38. The expression “Hieronymo’s mad again” is from
A) The Spanish Tragedy B) Doctor Faustus C) The Wasteland D) Hamlet
39. “A sound magician is a mighty god.”
This line is from A) Faerie Queene B) The Alchemist
C) Prologue to Canterbury Tales D) Dr. Faustus
40. How many pilgrims set out on pilgrimage to the shrine of St. Thomas Becket at Canterbury?

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A) 27 B) 28 C) 29 D) 30

41. The character, Una, in Spenser's The Faerie Queene – Book I stands for

A) falsehood B) Chastity C) Arrogance D) Truth

42. Spenser's "Prothalamion" is called A) a spousal verse

B) a bridal verse C) a spousal song D) a bridal song

43. Who introduced the Italian sonnet form into England?

A) Surrey B) Wyatt C) Chaucer D) Shakespeare

44. What, according to Bacon, has "the shadow of a lie"?

A) Truth B) Poesy C) Fiction D) Imagination

45. Vindictive persons, according to Bacon, live the life of the

A) Devils B) Ghosts C) Witches D) Evil spirits

46. Who of the following is not one of the friends who argues with Job?

A) Isaiah B) Zophar C) Eliphaz D) Bildad

47. Thomas Kyd's The Spanish Tragedy was modelled on

A) the Senecan tragedy B) the Greek tragedy

C) the Shakespearean tragedy D) the Classical tragedy

48. Which of the following is not one of the four "humours"?

A) Sanguine B) Melancholic C) Phlegmatic D) Chloric

49. Whom does Philip Sidney call "the right popular philosopher"?

A) The tragedian B) The comedian C) The poet D) The sonneteer

50. George Herbert's use of „pulley" is

A) Metonymy B) Simile C) Metaphor D) Metaphorical conceit

51. Identify the play which is commended by Sidney in his Apologie for Poetrie, for "its stately speeches and notable morality"

A) Roister Doister B) Every Man C) Gorboduc D) Hamlet

52. In the Alchemist, is a voluptuous knight

A) Sir. Epicure Mammon B) Ananias C) Love-wit D) Face

53. In prothalamion, is described by Spenser as "my most kindly nurse"

A) his wife B) Queen Elizabeth C) London D) Muse

54. According to Sidney, Homer's Ulysses, Achilles and Ajax personify

A) wisdom, valour and anger respectively B) valour, anger and wisdom respectively

C) anger, valour and wisdom respectively D) heroism, friendship and love

55. Faerie Queene-Book- I deals with the adventures of

A) The knight of temperance B) The Red Cross knight

C) Artegall, the knight of justice D) Sir. Calidore

56. Before his damnation, what is the last wish made by Faustus concerning his soul?

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- A) may his soul go to heaven B) he wishes, he had no soul, like the animals
C) may his soul rest in peace D) he should not have rebirth

57. Fortitude is the virtue of

- A) Friendship B) ambition C) Love D) Adversity

58. "Redeem your brother by yielding to my will, or he shall die tomorrow".

Who speaks these words to Isabella?

- A) Claudio B) Marianna C) Angelo D) Lucio

59. Faustus orders Mephistophilis to appear in the form of a

- A) Little boy B) Little girl C) Handsome man D) Franciscan Friar

60. Ben Jonson's „The Alchemist" is at

- A) Sentimental Comedy B) Anti- sentimental Comedy
C) Comedy of Humours D) Tragi – comedy

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