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**TNPG TRB ENGLISH****New Syllabus Study Material****UNIT-1-****STUDY MATERIAL****WITH MCQ UNIT TEST****ENGLISH LITERATURE FROM (1400-1600)**

<i>Indexes</i>	<i>Writers</i>	<i>Works</i>
<i>Poetry / Poem</i>	<b>Geoffrey Chaucer</b>	<b>Prologue to the Canterbury Tales (The Book of the Duchess Chapter only)</b>
	<b>Edmund Spenser</b>	<b>Prothalamion and Epithalamion</b>
	<b>Sir Thomas Wyatt</b>	<b>Remembrance</b>
<i>Prose</i>	<b>Bacon - Essays</b>	<b>Of Truth, Of Friendship, Of Studies, Of Adversity, Of Revenge and Of Ambition</b>
	<b>Sir Philip Sydney</b>	<b>An Apologie for Poetrie</b>
	<b>The Bible</b>	<b>The Book of Job</b>
<i>Drama</i>	<b>Christopher Marlowe</b>	<b>Dr. Faustus</b>
	<b>Thomas Kyd</b>	<b>The Spanish Tragedy</b>
<b>UNIT-1-</b>	<b>*TEST FREE FREE*</b>	<b>170 MCQA</b>

## Geoffrey Chaucer (1340-1400)

### Prologue to the Canterbury Tales

#### About Writer

- ❖ He was born between 1340-1345 probably in London. His father was a prosperous wine merchant. In 1357 he was a page in the household of Elizabeth de Burgh, Countess of Ulster (wife of Prince Lionel).
- ❖ He was captured by the French during the Brittany Expedition of 1359 but was ransomed by the King. Edward III later sent him to France on a diplomatic mission. He also travelled to Genoa and Florence. Around 1366, Chaucer married Philippa Roet, a lady in waiting in the Queen's household.
- ❖ Phillipa's sister, Katherine Swynford later became the third wife of John of Gaunt (King's fourth son and Chaucer's patron). In 1374 Chaucer was appointed Comptroller of the Lucrative London customs.
- ❖ In 1386 he was elected Member of Parliament for Kent and also served as a justice of peace. In 1389, he was made clerk of the King's works, overseeing loyal building projects.
- ❖ He held a number of royal posts serving both Edward III and his successor Richard II.
- ❖ Chaucer lived during,
  - Edward III – 1327-1377
  - Richard II – 1377 -1399
  - Henry IV – 1399 -1413
- ❖ He was the first poet to be buried in Westminster Abbey now known as "The Poets Corner."

- ❖ Arnold called him father of English poetry.
- ❖ In the “Legends of Good Women”, the 9 legends are - Cleopatra, Thisbe, Dido, Hypsipyle, Medea, Lucrece, Ariadne, Philomela, Phyllis and Hypermnestra.
- ❖ Dryden re-wrote Canterbury Tales in Modern English.
- ❖ He was the first national poet of England.
- ❖ Dryden said about him – “Here is God’s plenty ” and “A Rough diamond and must first be polished ere he shines”.
- ❖ Boccaccio exercised a deep influence on Chaucer. On diplomatic mission he was sent to Italy where he met Petrarch and Boccaccio. He makes a clear reference of Petrarch in his Clerk’s tale.
- ❖ He is called father of English poetry and Grandfather of English Novel.
- ❖ He is called morning star of song, and morning star of Renaissance.
- ❖ Arnold says about him – “Chaucer lacks not only the accent of Dante but also the high seriousness.”
- ❖ He is the first one to use Ottava Rima in The Book of The Duchess. (Ottava Rima is the eight syllable line in couplet rhyming)
- ❖ He first used heroic couplet in The Legends of Good Women. (Heroic couplet is ten syllable line rhyming in Couplets i.e. Decasyllabic Couplet)
- ❖ He first used Rhyme Royal in Troilus and Cressida. Rhyme Royal is ten syllable line arranged in Seven line stanza (ABAB BCC)
- ❖ Chaucer’s Troilus and Cressida is called novel in verse.
- ❖ In The House of Fame, Chaucer resemblance closes to Dante’s Divine Comedy.

- ❖ W. J. Long called the prologue to the Canterbury tales as “the prologue to modern fiction” because of its realism.
- ❖ The general prologue of The Canterbury Tales contains 858 lines.
- ❖ The general plan of Canterbury tales is taken from Boccaccio’s Decameron. In Canterbury the pilgrims could be seen going to Thomas a Beckett in the month of April. He gave pen picture of 21 pilgrims in this work.
- ❖ “Had Chaucer written in prose it is possible his Troilus and Cressida and not Richardson’s “Pamela” would be celebrated as 1st English Novel” - by S. D. Neil.
- ❖ Edmund Spenser in his “Faerie Queene” called – “Chaucer, well of English undefiled.”
- ❖ Nevill Coghill interpreted Canterbury Tales in 20th Century English.
- ❖ ‘Albert’ called Chaucer “The earliest of the great moderns.” and “the morning star of Renaissance.”
- ❖ Dryden called Chaucer “The father of English poetry.”
- ❖ “Chaucer found his native tongue a dialect and left it a language” - By Lowes
- ❖ “Chaucer is the earliest of the great moderns”: By Mathew Arnold
- ❖ “If Chaucer is the father of English poetry, he is the grandfather of English novel.” -By G.K. Chesterton.
- ❖ “Here is God’s plenty.” By Dryden
- ❖ Occleve wrote a famous poem “The Regiment of Princess” on the death of Chaucer.
- ❖ Chaucer and Langland died in the same year (1400).

- ❖ Chaucer has been criticised for presenting about courts and cultivated classes and neglect the suffering of the poor.
- ❖ Although in Canterbury Tales 120 stories were planned but only 24 were completed.
- ❖ Chaucer introduced 'Felicity' in English.
- ❖ Longest tale of Canterbury Tales is Knight's Tale.
- ❖ Chaucer has been called the "Prince of Plagiarists."
- ❖ "Chaucer was not in any sense a poet of the people" – by Hudson
- ❖ The works of his life can be divided into three periods

### **French Period (1359-1372)**

- ❖ During this time, Chaucer translated the "Roman de la Rose," a French poem written during the 1200s.
- ❖ He also wrote his "Book of the Duchess," an elegiac poem that shared much with contemporary French poetry of the time but also departed from that poetry in important ways.
- ❖ Chaucer's extensive reading of Latin poets such as Boethius also influenced his own work.
- ❖ He was influenced by French masters as Guillaume de Machaut, Jean de Meun and Guillaume de Lorris.

### **The Romaunt of the Rose (1360)**

- ❖ This book was almost a translated version of French work "le Roman de la Rose" Jean de Meun and Guillaume de Lorris.

- ❖ The story begins with an allegorical dream, in which the narrator receives advice from the god of love on gaining his lady's favour. Her love being symbolized by a rose, he is unable to get to the rose.
- ❖ The second fragment is a satire on the mores of the time, with respect to courting, religious order, and religious hypocrisy. In the second fragment, the narrator is able to kiss the rose, but then the allegorical character Jealousy builds a fortress encircling it so that the narrator does not have access to it.
- ❖ The third fragment of the translation takes up the poem 5,000 lines after the second fragment ends. At its beginning, the god of love is planning to attack the fortress of Jealousy with his barons. The rest of the fragment is a confession given by Fals-Semblant, or false-seeming, which is a treatise on the ways in which men are false to one another, especially the clergy to their parishioners.
- ❖ The third fragment ends with Fals-Semblant going to the fortress of Jealousy in the disguise of a religious pilgrim. He speaks with Wikked-Tunge that is holding one of the gates of the fortress and convinces him to repent his sins. The poem ends with Fals-Semblant absolving Wikked-Tunge of his sins.

### **The Book of the Duchess (1369)**

- ❖ This book was written on the death of the Dutchess Blenche, who was the wife of John of Gaunt ( Patron of Chaucer).She belongs to Lancaster. This book is an elegy and allegory in nature. It comprises 1300 lines. In this book Chaucer used Ottava Rima for the first time.

- ❖ 'The Book of the Duchess' begins with a man who cannot sleep. His heavy thoughts and fantasies are so disturbing that he hasn't slept for eight years. He fears he will die of his insomnia, so he asks a servant to bring him a book to read, which he calls a romance, a medieval European genre of literature often about knights and their adventures and romances. He says that it's better to read than to play chess to try to fall asleep.
- ❖ He reads about a fictional king, Ceyx, who sets sail for an adventure at sea and is drowned in a storm. The queen, Alcyone, waits for him to return and when he doesn't, she grieves inconsolably. She begs the goddess Juno to let her see what happened to her husband, if only in a dream. She vows to give her total devotion to the goddess if she grants her wish.
- ❖ The goddess causes Alcyone to fall into a deep sleep and summons Morpheus, the god of sleep, to go find the king on the ocean floor, inhabit his body, and make him appear to Alcyone in a dream so that she sees that he has drowned. He does so, and Alcyone dies of grief three days later.
- ❖ The narrator, or the speaker of the poem, figures that if a god helps Alcyone fall asleep and dream, maybe a god would do the same for him. He sends a plea up to the gods that he will reward them with the most luxurious gold-painted bedchamber, with a bed of the finest down, with covers embroidered with the finest threads of pure gold, if they will help him sleep. He immediately falls asleep and has a vivid

dream. First, the narrator hears the birds singing the sweetest symphony he's ever heard. He is lying in a room whose walls have pictures of all the characters of the great European epic poems.

- ❖ 'For the entire story of Troy was wrought in the glasswork thus: of Hector and of King Priam, of Achilles and of King Lamedon, and also of Medea and of Jason, of Paris, Helen, and of Lavinia. And on all the walls were painted with fine colours the entire Romance of the Rose, both text and gloss.'

### **Italian Period (1372-85)**

- ❖ In 1372 Chaucer has been to Italy & came in personal contact with Dante, Petrarch and Boccaccio. The important works of this period are : Troilus and Criseyde, The Parlement of Foules, The House of Fame and The Legend of Good Women.

### **Troilus and Criseyde**

- ❖ It is a tragic verse romance by Geoffrey Chaucer, composed in the 1380s and considered by some critics to be his finest work. The plot of this 8,239-line poem was taken largely from Giovanni Boccaccio's Il filostrato. It recounts the love story of Troilus, son of the Trojan king Priam, and Criseyde, widowed daughter of the deserter priest Calchas.
- ❖ The poem moves in leisurely fashion, with introspection and much of what would now be called psychological insight dominating many sections. Aided by Criseyde's uncle Pandarus, Troilus and

- ❖ Criseyde are united in love about halfway through the poem, but then she is sent to join her father in the Greek camp outside Troy.
- ❖ Despite her promise to return, she is loved by the Greek warrior Diomedes and comes to love him.
- ❖ Troilus, left in despair, is killed in the Trojan War.
- ❖ These events are interspersed with Boethian discussion of free will and determinism and the direct comments of the narrator.
- ❖ At the end of the poem, when Troilus's soul rises into the heavens, the folly of complete immersion in sexual love is contrasted with the eternal love of God.

### **The Parliament of Foules (1382)**

- ❖ It is a 699-line poem in rhyme royal by Geoffrey Chaucer, written in 1380–90. Composed in the tradition of French romances. This poem has been called one of the best occasional verses in the English language. Often thought to commemorate the marriage of Richard II to Anne of Bohemia in 1382, it describes a conference of birds that meet to choose their mates on St. Valentine's Day.
- ❖ The narrator falls asleep and dreams of a beautiful garden in which Nature presides over a debate between three high-ranking eagles, all vying for the attentions of a beautiful female.

### **The House of Fame (1380)**

- ❖ It was written after the influence of Dante. It has the resemblance to Dante's Divine Comedy. It is an unfinished dream-poem by Chaucer. There are three books, in 2,158 lines of Octosyllabics.

- ❖ After the prologue on dreams and the invocation to the god of sleep, Book I says the poet fell asleep and dreamt that he was in a Temple of Glass where he saw depicted Aeneas and Dido; the dream moves on to deal more briefly with other parts of the Aeneid.

### **The Legend of Good Women (1385)**

- ❖ It is written on Queen Bohemia's bidding who asked him to write of good women. Much of this poem is devoted to the first use of the heroic couplet by Chaucer to retell in lyrical form the tragic love stories of Cleopatra, Thisbe, Dido, Hypsipyle, Medea, Lucrece, Ariadne, Philomela, Phyllis and Hypermnestra.
- ❖ It is a dream-vision by Geoffrey Chaucer. The fourth and final work of the genre that Chaucer composed, it presents a "Prologue" (existing in two versions) and nine stories.

### **English Period (1386-1400)**

- ❖ The famous work of this period is Canterbury Tales which was written after influence of Boccaccio's 'The Decameron'.

### **The Canterbury Tales (contains 17000Lines)**

- ❖ In The Canterbury Tales, 32 characters make the trip to the shrine of the martyr Saint Thomas Becket in Canterbury.
- ❖ Although 29 characters are mentioned in line 24 of the "General Prologue." The narrator joins this group (making 30). The host, Harry Bailey, makes 31. The Canon's yeoman, who joins the group later, makes 32. The narrator gives a description of 27 Pilgrims. (Except second Nun or Nun's Priest).

- ❖ This work remained unfinished at Chaucer's death.
- ❖ In Prologue to Canterbury Tales Chaucer employed the Heroic couplet. There are four characters that are not criticised or satirised by Chaucer in The Canterbury Tales –
  - ❖ Knight
  - ❖ Parson
  - ❖ Clerk
  - ❖ Plowman
- ❖ Clergymen in the Canterbury Tales are:
  - Prioress (Madam Eglantine)
  - Parson
  - Friar and
  - Monk
- ❖ Canterbury Tales have the characters from three social groups or estates Viz. Nobility, Church and Commoners. Opinion of Chaucer about different Characters of Canterbury Tales in The Prologue
- ❖ **Plowman:** He would help the poor for the love of Christ and never take a penny. About Plowman
- ❖ **Chaucer says** “He would pay his taxes regularly.
- ❖ **Host:** Bold in his speech, yet wise and full of tact no manly attribute he lacked, merry- hearted man.
- ❖ **Doctor (Physician):** He was rather close to expenses and kept the gold he won in pestilence. Gold stimulated the heart or so we are told, had a special love for gold.

- ❖ **Reeve:** He was under contract to present the accounts, right from his masters earliest years; no one ever caught him in arrears.
- ❖ **Miller:** A wrangler and buffoon who had a store of tavern stories, filthy in the main, was a master-hand at stealing grain.
- ❖ **Summoner:** Loved Garlic, Onion, leeks and drinking strong wine till he was hazy. Then he would shout and jabber as if crazy and wouldn't speak a word except in Latin when he was drunk.
- ❖ **Franklin:** His house was never short of bake-meat pies of fish and flesh, and these in such supplies it positively snowed with meat and drink and all the dainties that a man could think.
- ❖ **Clerk of Oxford:** His horse was thinner than a rake and he was not too fat, but had a hollow look, a sober stare; the thread upon his overcoat was bare.
- ❖ **Friar:** Knew the taverns well in every town and every innkeeper and barmaid too; better than leapers, beggars, and the crew, kept his tippet stuffed with pins for curls and pocket-knives to give to pretty girls.
- ❖ **Merchant:** Had set his wits to work, none knew he was in debt, was so stately in negotiation, loan, bargain and commercial obligation.
- ❖ **Wife of Bath:** Liked to laugh and chat and knew the remedies of love's mischances, an art in which she knew the oldest dances.
- ❖ **Cook:** Had an ulcer on his knee, as for blancmange he made it with the best.

### Characters of The Canterbury Tales

- ❖ **The Knight:** The Knight, a courtly medieval fighting man who has served king and religion all over the known world. Modest in dress and speech, though the highest in rank of the pilgrims to Canterbury, he rides with only his son and a yeoman in attendance.
- ❖ **The Squire:** He is the Knight's son. A young man of twenty years, he has fought in several battles. Like his father, he is full of knightly courtesy, but he also enjoys a good time.
- ❖ **The Yeoman:** He is the Knight's attendant, a forester who takes excellent care of his gear. He wears a St. Christopher medal on his breast. He does not tell a story.
- ❖ **The Prioress:** The Prioress is Madame Eglentyn, who travels with another nun and three priests as her attendants to the shrine of St. Thomas Becket at Canterbury. A woman of conscience and sympathy, she wears a curious brooch on which appears the ambiguous statement, in Latin, "Love conquers all."
- ❖ **The Second Nun:** She accompanies the Prioress.
- ❖ **The Nun's Priest:** His name is John.
- ❖ **The Monk:** He is a fat hedonist who prefers to be out of his cloister. No lover of books and learning, he prefers to hunt and eat.
- ❖ **The Friar:** The Friar's name is Huberd. He is a merry chap who knows barmaids better than the sick. Having the reputation of being the best beggar in his house, he appears to be a venal, worldly man.

- ❖ **The Merchant:** The Merchant is a tight-lipped man of business. Unhappily married, he tells a story of the evils of marriage between old men and young women.
- ❖ **The Clerk of Oxford :** The Clerk of Oxford is a serious young scholar who heeds philosophy and prefers books to worldly pleasures.
- ❖ **The Sergeant of Law:** The Sergeant of Law is a busy man who seems busier than he really is. He makes a great show of his learning; citing cases all the way back to William the Conqueror.
- ❖ **The Franklin:** The Franklin is a rich landlord who loves to eat and keeps a ready table of dainties. He has been sheriff of his county.
- ❖ The Haberdasher
- ❖ The Carpenter
- ❖ The Weaver
- ❖ The Dyer
- ❖ The Tapestry Maker
- ❖ **The Cook:** The Cook is named Roger, who was hired by the master workmen to serve them during their journey. He is a rollicking fellow. Pleased by the bawdy tales of the Miller and the Reeve, he insists on telling a bawdy story of his own, one left unfinished.
- ❖ **The Shipman:** The Shipman is the captain of the Maudelayne, of Dartmouth. He is a good skipper and a smuggler.
- ❖ **The Doctor of Physick:** The Doctor of Physick is a materialistic man greatly interested in money. He knows all the great medical authorities, as well as his astrology, though he seldom reads the Bible

- ❖ **The Wife of Bath:** The Wife of Bath is named Alice, a cloth maker and five times a widow. Apparently wealthy from her marriages, she has travelled a great deal, including three trips to Jerusalem. She is well versed in marriage and lovemaking. Her theory is that the woman must dominate in marriage. To make her point, she tells a tale of a loathsome lady who, when her husband is obedient, becomes fair.
- ❖ **The Parson:** The Parson is a poor but loyal churchman who teaches his parishioners by his good example. Refusing to tell an idle tale to his fellow pilgrims, he tells what he terms a merry tale about the Seven Deadly Sins.
- ❖ **The Plowman:** He is an honest man, the Parson's brother. He tells no tale.
- ❖ **The Miller :** The Miller is a jolly, drunken reveler who leads the company playing on his bagpipes.
- ❖ **The Reeve:** The Reeve is a slender, choleric man named Oswald.
- ❖ **The Manciple:** The Manciple is an uneducated man who is shrewd enough to steal a great deal from the learned lawyers who hire him to look after their establishments.
- ❖ **The Summoner:** The Summoner is a lecherous, drunken fellow who loves food and strong drink.
- ❖ **The Pardoner:** The Pardoner is a womanish man with long, blond hair.

- ❖ **Harry Bailey:** Harry Bailey is the host at the Tabard Inn in Southwark. He organizes the storytelling among the pilgrims, with the winner to have a meal at his fellows' cost upon the company's return. He is a natural leader, as his words and actions shows.
- ❖ **Geoffrey Chaucer:** Geoffrey Chaucer is the author, who put himself into his poem as a retiring, mild-mannered person.
- ❖ **The Canon:** The Canon is a traveller who joins the pilgrims briefly on the road to Canterbury. He leaves when it is hinted that he is a cheating alchemist.
- ❖ **The Canon's Yeoman:** The Canon's Yeoman, remains with the pilgrim company and tells an anecdote about an alchemist, a canon like his master, who swindles a priest.

### Poem Summary

*The Canterbury Tales* start with a prologue that frames, or sets the stage for, the tales that follow. Spring has come, and with it an increase in pilgrims traveling to Canterbury to visit the shrine of the martyred Saint Thomas Becket. A group of pilgrims assemble at the Tabard Inn just outside of London to start their journey. The Host of the Tabard Inn, a man named Harry Bailey, joins the company on the pilgrimage, as does a pilgrim named Chaucer. Harry Bailey suggests a tale-telling competition to help pass the time on the long road, and the company agrees.

With the exception of Chaucer and Harry Bailey (who is often called simply the "Host"), none of the other pilgrims are named. Instead they are identified by their roles. The Knight tells the first tale. He recounts a long

story about two knights who fall in love with the same woman. The men fight for her, and one wins her. However, he soon dies, and the other knight marries her instead. The Miller decides to tell the next story. It is a funny, crude story about an old carpenter who has a young wife. Two young men fall in love with her, and she conspires with one of them to meet for sex. On the night they meet, the other young man comes to her window, and in the dark he is tricked into kissing her bare behind. Most of the pilgrims enjoy this comical story, but the Reeve, a carpenter, is offended, so he pays the Miller back by telling a story about a dishonest miller. In this story two students decide to make sure this dishonest miller does not steal any of the grain as it is being ground. In another middle-of-the-night mix-up, one of the students has sex with the miller's daughter, and the other has sex with the miller's wife.

Next the Cook begins to tell a story of a young apprentice with a weakness for gambling, but the story remains unfinished. Harry Bailey, noting that the day is getting on, calls on the Man of Law, who then tells a story about Constance, daughter of the Roman emperor. She endures many hardships, but her people are converted to Christianity, and her son becomes emperor. The Wife of Bath then tells the company about her five husbands before beginning a story about a knight who is sentenced to death for rape. To avoid this fate, the knight must go on a quest to find the answer to a seemingly simple question: What do women want?

After the Wife of Bath ends her tale, the Friar tells a story about a dishonest summoner, who makes a deal with a fiend from Hell and ends up

being taken there. The Summoner is enraged by the tale and tells two crude stories—one short and one long—about the treachery of friars. To calm everyone down, Harry Bailey then asks the Clerk to tell a more lighthearted story. The Clerk's story focuses on a wife of unending patience and obedience to her husband. In response to this, the Merchant tells a story about an unfaithful young wife. Harry Bailey then calls on the Squire, who begins a story about a beautiful young woman whose magic ring allows her to understand the speech of animals. His story is cut short by the Franklin, who interrupts to wonder at the beauty of the Squire's storytelling skills. Rather than allowing the Squire's story to be completed, Harry Bailey asks the Franklin to tell his story.

The Franklin tells about a faithful wife who is nearly—but not quite—tricked into unfaithfulness. Next the Physician tells a tale about a beautiful young woman who must choose between death and dishonor. It is such a tragic story that Harry Bailey calls on the Pardoner for a happier one. The Pardoner tells a story about three young men who meet Death, and this is followed by the Shipman's tale of a merchant whose wife has an affair with a monk. Then the Prioress tells of a young boy who sings, miraculously, after he is dead.

Chaucer is called upon next, and after Harry Bailey interrupts his first tale because its rhymes are terrible, Chaucer tells a story that is more of a long argument about whether revenge should be taken to repay a violent act. The Monk then tells a long string of short stories about how powerful people are brought low, and this is followed by a fable about a rooster and a

fox told by the Nun's Priest. The Second Nun then tells the story of Saint Cecilia, a Christian martyr.

The company of pilgrims meets two more travelers on the road, and one, a Yeoman, tells a story about a treacherous alchemist who tricks a priest into giving him money. Next the Manciple tells a tale about an unfaithful wife and a talking crow. After this, instead of a story, the Parson gives a sermon about sin and forgiveness. Finally, Chaucer apologizes for his work and asks forgiveness of anyone who is offended by his tales.

*"When in April the sweet showers  
fall/And pierce the drought of  
March to the root/...  
Then people long to go on pilgrimages."*

### Prologue-Summary

Chaucer's Prologue begins with a description of springtime. The April rains drench the ground, and roots deep in the soil absorb the powerful liquid, which gives rise to flowering plants. The "young sun" shines down on these new plants, and birds sing. People, too, want to go on pilgrimages to far-away places, especially Canterbury Cathedral, where the relics of the martyr Thomas Becket are kept.

Chaucer is one of these pilgrims, and he is staying at the Tabard Inn in Southwark before embarking on the journey to Canterbury. A large group of pilgrims—29 in all—arrive at the inn, and they are such a friendly group he decides to join their company. He introduces each one in turn, describing their professions, social status, and clothing.

After Chaucer introduces the company, he describes the Host, a plump, bright-eyed man who takes a liking to the company of pilgrims and

decides that he, too, will go with them to Canterbury. To make the time go by more quickly on the journey, each of the company will tell two stories on the way there and two on the way back. He will judge the stories, and the person who tells the best one will win a free meal at the inn when they return. Everyone agrees to this competition, and, as they set off the next morning, they draw lots to see who will go first. The Knight draws the short cut so he must begin the game, which he does cheerfully awakening rather than the Christian sort—that energizes the vast majority of the pilgrims' tales.

The Prologue also sets up the frame story that holds the rest of the tales together. It is loosely in the form of an estates satire—a satirical analysis of the different estates of society. In the Middle Ages there were three main estates—the first estate included members of the clergy and religious orders, the second estate were made up of the nobility, and the third estate were composed of peasants. Women were part of these informal social categories, but they also had their own estates: virgins, wives, and widows. All of these estates are represented among the pilgrims.

In Chaucer's time society had changed, and people were not as easily classified among these estates, which is one reason why a satire about the estates was possible. Merchants, skilled workers, and business owners made up a growing middle class that was difficult to classify as simply *noble* or *peasant*. The Miller, Reeve/Carpenter, Cook, Wife of Bath, Franklin, Merchant, and Shipman are examples of this growing middle class. These characters are not exactly peasants, but they are definitely not nobility or

clergy, whose representatives among the pilgrims do not seem to behave much differently than the others. Chaucer's individual descriptions of the pilgrims give readers a sense of their personalities as well as social class. Some, like the description of the Knight, are idealized. Some seem more like caricature. Their clothing, whether rich or ragged, also suggests their social status and occupation. In many of the descriptions, Chaucer slyly draws attention to the characters' weaknesses—whether vanity, greed, or gluttony.

## Tales

**1.The Knight's Tale:** It is based on Boccaccio's Teseida. The story begins by "Theseus (duke of Athens) who just has conquered Amazon and married Hyppolyta and returning to Athens. While returning he is encountered by grieving widows of Thebes whose husbands were killed in the war of Thebes by King Creon (King of Thebes) King Creon refused to give them the dead bodies, so Theseus was touched by pathos and Kills Creon and destroys Thebes and restored the pile of bodies to the widows.

*"It's well to be upon one's guard, I  
mean,/Since all day long we meet  
the unforeseen."*

- ❖ Two of them in the pile of bodies were alive. They were seriously injured but not dead. One is Palamon and another is Arcite, they are cousin brothers.

- ❖ Duke Theseus orders to put them in prison. While in prison Palamon sees Emily, a charming, beautiful and attractive sister of Hyppolyta through back window and falls in love. Soon Arcite also got up and sees Emily and he also fell in love with her.
- ❖ Arcite was ransomed by his friend and rescued. But Duke Theseus banished him from Athens, but he disguises as a page boy of Emily and walked in Emily's chamber secretly.
- ❖ Poor Palamon escapes from prison and they both (Palamon and Arcite) met in a forest. Duke Theseus caught them while going for hunting and commanded them to be killed, but kind Hyppolyta requests
- ❖ Duke not to do so. A deal is made by Theseus - both the convict should collect 100 soldiers and fight. The winner will get Emily as wife.
- ❖ Palamon prays to Venus (goddess of Love) and Arcite prays to Mars (god of war) while Emily prays to Diana (goddess of chastity and maidness). The war begins and Mars gives victory to Arcite as he earlier whispered "victory". Goddess Venus cries to his father Saturn as she got defeated. So Saturn ordered earth to shake the horse on which Arcite was riding and threw him away and Arcite died. Now Venus won and Palamon got Emily's hand as Arcite finally wished them to marry and they lived happily forever.
- ❖ The knight is socially the most prominent person on the pilgrimage epitomizing chivalry, truth and honour. He stands apart from the other pilgrims because of his dignity and honour.

***"Well is it said that neither love nor power/Admit a rival, even for an hour."***

## 2. Miller's Tale:

*"People can die of mere  
imagination."*

The host asks Monk to tell the next tale but drunken Miller interrupts and insists that his tale should be the next. Tale begins – There was a foolish carpenter named John who had a beautiful wife named Alison. Nicholas is a young scholar of Astrology. He is rusty and covets lovely Alison.

- ❖ One day when John was not at home Nicholas seduced Alison, first she resisted but finally agreed. She worried that if her husband finds this out, he will kill her. Nicholas made a plan for it. Nicholas lied John, that there will be great floods tomorrow (like Noah's flood). So he ordered John to tie the three tubs to the beam of ceiling with rope and fill the tub with food so that they can escape when flood comes. Foolish John did so, at night he climbs into the tub and falls dead asleep.
- ❖ The two, Alison and Nicholas get out of the tub and spent the whole night together. Absalom, a parish clerk also had been wooing Alison. While Nicholas and Alison were enjoying Absalom saw this and asks Alison to kiss him but she insulted him but when 2nd time he asked for a kiss Nicholas showed his back and Absalom got pissed and applied hot poker on Nicholas's back and Nicholas shouted water, water. Hearing of water, John got up and cut the rope of the tub and fell down and broke his legs.

**3. The Reeve's Tale:** As Miller told the tale about a carpenter and as Reeve was also doing carpentry, so he takes Miller's tale as offense and

counters with his own tale of a dishonest Miller. Reeve tells the story of two students John and Alayn. They go to the Miller to watch him grinding their corn, so that he can't steal their corn with his golden thumb. Miller unties their horse and while they chase it, he steals some of the flour he had just grinded for them. By the time students catch the horse it becomes dusk and they spent the night in Millers house.

*"Do evil and be done by as you did."/Tricksters will get a tricking, so say I."*

- ❖ That night Alayn seduces Miller's daughter while John seduces Miller's wife. When Miller woke up and found out what had happened. He tried to beat the students. His wife thinking that her husband is actually one of the students, hits Miller over the head with a staff. The students took back their corn and leaves.

**4.The Cook's Prologue and Tale:** Cook's name is Roger. The cook enjoys the Reeve's tale and offers to tell another funny tale. The tale is about an apprentice named Perkyn who drinks and dances so much that he is called 'Perkyn's Reveller'. Finally Perkyn's master decides to leave the apprentice as he was corrupting other servants too. Perkyn decides to stay with a friend who loves drinking and gambling and he had a wife who was a prostitute. The tale brakes off after fifty eight lines (This story is unfinished.)

**5.The Prologue and the Tale of Man of Law.**The host Harry Baily 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 apologises that he can't tell any suitable tale that Chaucer had 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 does not print tales of incest as John Gower does.

- ❖ In the prologue, the Man of Law laments the miseries of poverty and remarks how fortunate merchants are and says that his tale is the one which is told to him by a merchant.
- ❖ In the tale, the Muslim Sultan of Syria converts his entire Sultanate 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 faithful to Islam.
- ❖ The mother tells her son that she wishes to hold a banquet for him and all the Christians. At the banquet she murders her son and all the Christians except, Custance who 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 to sneak into Hermengyld's chamber and murders her, and 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 Custance. He decides to look more deeply into the murder. Just as the Knight who murdered Hermengyld is swearing that Custance is the

true murderer but he is stuck down and his eyes burst out of his face proving his guilty to Alla and the crowd.

- ❖ The convict knight is executed; Alla and many others converted to Christianity, and Custance and Alla marry.
- ❖ While Alla was away in Scotland, Custance gave birth to a baby boy named Mauricious. 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 same ship on which Custance arrived.
- ❖ Alla returns home and finds out what happened and kills his mother 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 to Rome once again. Mauricious becomes next Roman emperor.

**6.Wife of Bath's Prologue and Tale:** The host asks the Parson to tell the next tale but Parson reproaches him for swearing and they fall to bickering. Wife of Bath is characterised as gap toothed, somewhat deaf and wearing bright scarlet red stockings. Her last husband is half her

age. The wife of Bath, Alisoun gives a lengthy account of her feelings about marriage. Quoting from the Bible, the wife argues against those who believe that 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.

*"Marriage is a misery and a woe."*

- ❖ After the wife has rambled on for a while, the friar butts in, to complain that she is taking too long, and Summoner retorts that friars are like flies always meddling. The Friar promises to tell a tale about Summoner and Summoner promises to tell a tale about Friar.
- ❖ The host cries to calm down and allow the wife to tell her tale. Tale begins – In the court of King Arthur, young knight 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 that women want most "to control their husbands and their own lives". They go together to Queen Arthur and 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 give him a choice, she can either be faithful and ugly 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.

**7.Friar's Prologue and Tale:** Huberd, the Friar is a sensual, licentious man who seduces young girls and then arranges their marriages. He loves money and knows the taverns better than the poor houses. Friar's scarf was stuffed full of knives and brooches to give to pretty women. 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.

- ❖ Summoner does not reject but promises to pay the Friar back in his own tale. The Friar tells of an archdeacon who carries out 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 is 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 Summoner tries to prosecute an old wealthy widow unfairly, she cries out that the Summoner should be taken to hell.
- ❖ The devil follows the women's instruction and lays the Summoner to hell.

**8.Summoner's Prologue and Tale:** Summoner is an officer of the church who calls people for a church trial. He is as ugly as his

profession, he frightens children with his red complexion, pimples and boils and skin infected with scales. Summoner is furious at Friar's tale and asks the company to let him tell the next tale.

- ❖ First he tells the company that there is little difference between Friars and friends. 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.
- ❖ Tale begins: - 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 Friar that he is working on something that he will bequeath to the Friar. The Friar reaches for his bequest and Thomas lets out an enormous fart. The Friar complains to the lord of Manor, whose squire is required to promise to divide the feast evenly among all the Friars. Quote by Chaucer:- "Summoner would lend his concubine / lend his mistress to anyone for a quest of wine he loved garlic in special".

**9.Clerk's Prologue and Tale:** The host asks the Clerk to cheer up and tell a merry tale and Clerk agrees to tell a tale by the Italian Poet Petrarch. The Clerk is a sincere, devoted student at Oxford University who loves learning and is respected by all pilgrims. He is poor because he spends all his money on books. He narrates the story of Griselde.

- ❖ Griselde is a hard working 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 and they lived happily ever after. The true import of this tale is “that man must learn to endure adversity with courage and adversity”.

**10.Merchant’s Prologue and Tale:** The merchant is a shrewd and intelligent man and the member of rich rising middle class who knows how to strike a good bargain.

*"And if you take a wife into your bed/You're very likely to be cuckolded."*

- ❖ The merchant reflects on the great difference between the patient Griselde of the clerk’s tale and the horrible shrew he has been married for the past two months. The host asks him to tell a story of the evils of marriage and he compiles.
- ❖ Story begins: - Against the advice of his friends, an old knight named January, married May, a beautiful young woman. She is less 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 fairies restores January sight and May is caught in the act. She accuses him that he must be still blind. The Host prays to god to keep him from marrying a wife, like that merchant had described. A

Satire on unequal marriages is found in the Merchant's tale of January and May.

**11.Squire's Prologue and Tale:** The host calls upon the squire to say something about his favourite subject love, and Squire willingly complies. King Cambyuskan of Mongol Empire is visited by a knight on his birthday bearing gifts from the King of Arabia and India.

- ❖ He gives Cambyuskan 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 close 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 interrupted by Franklin who interjects that he wishes his own son were as eloquent as the squire. The host expresses annoyance at Franklin's interruption and asks him to tell the next tale.
- ❖ Squire is a vain, lusty young man and a candidate for knighthood. He can sing, write poetry and ride horse very well, and considers himself a Lady's man. Chaucer about Squire: 'Squire was as fresh as month of May'.

**12.Franklin's Prologue and Tale:** The Franklin says that his tale is a familiar Breton lay, a fold ballad of ancient Brittany. Franklin is a large and wealthy landowner who enjoys fine living and good companionship.

- ❖ Tale :The heroine awaits the return of her husband Arveragus, who has gone to England to win honour in feats of arms. She worries that ship

bringing her husband home will wreck itself on the coastal rocks and she promises. Aurelius, a young man who fell 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. Husband Arveragus returns home and tells his wife that she must keep her promise to Aurelius.

**"Lovers must each be ready to obey/The other, if they would long keep company."**

- ❖ Aurelius is so impressed by Arveragus' honourable act that he generously absolves her of the promise and the magician in turn generously absolves Aurelius of the money he owes.

**13.The Physician's Prologue and Tale:** Appius, the judge lusts after Virginia, the beautiful daughter of Virginius. Appius persuades a churl named Claudius to declare her, his slave. Appius declares that Virginius must hand over his daughter to Claudius.

- ❖ Virginius tells his daughter that she must die rather than suffer dishonour and she virtually consents to her father cutting her head off. Appius sentences Virginius to death but the Roman people aware of Appius' hijinks throw him into prison where he kills himself.
- ❖ Physician was heavily dependent upon astrology. About Physician Chaucer tells that -"For gold in Physique is cordial. Therefore, he loved gold is special."

**14.Pardoner's Prologue and Tale:** The host is dismayed by the tragic injustice of the physician tale and asks the pardoner to tell a messy tale.

The other pilgrims contradict the host demanding a moral tale after he eats and drinks. The pardoner tells the company how he cheats people out of their money preaching that money is the root of all evils.

- ❖ His tale describes three righteous youth who go looking for death thinking they can kill him. An old man tells them that they will find death under a tree. Instead they find eight bushes of gold which they plot to sneak into the town under the cover of darkness. The youngest one goes to town to fetch food and drinks but brings back poison hoping to have the gold all to himself. His companions kill him to enrich their own shares. They drink the poison and die under the tree.
- ❖ After pardoner completes his tale, he offers to sell the pilgrims pardons, and singles out the host to come and 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.

**15.Shipman's Tale:** Magdelan Rascal is the name of the ship on which the shipman was writing. This tale features a monk who tricks a merchant's wife into sex with him by borrowing money from the merchant, then giving it to the wife so she can pay her own debts to her husband, in exchange for sexual favours.

- ❖ When the monk sees the merchant, next he tells him that he returned the merchant's money to his wife. The wife realises that she has been duped, but she boldly tells her husband to forgive her debt. She will repay it in bed.

**16.The Prioress' Prologue and Tale:** The host praises Shipman's story and asks the Prioress to tell the next tale. Prioress call 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 devoted Christian and loves to sing Alma Redemptories (Gracious mother of the Redeemer). Singing the song on his way through the ghetto, some Jews hire a murderer and 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 Redemptories so the Christian people recover his body. The magistrate orders the murdering Jews to be drawn apart by wild horses and then hanged.

- ❖ She is called Madame Eaglentine who wears a brooch with an inscription (Amor Vincit Omnia, That Means "Love conquers all") Second nun is her secretary.

**17.The Prologue and Tale of Chaucer:** The host after teasing Chaucer, the narrator about his appearance, asks him to tell a tale. Chaucer says that he only knows one tale than 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.

*"When in April the sweet showers  
fall/And pierce the drought of  
March to the root/... Then people  
long to go on pilgrimages."*

- ❖ 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 is not worth a turd. He encourages Chaucer to tell a prose tale. It is the smallest tale in Canterbury Tales.

**18.The Tale of Melibee:** Chaucer's second tale is the long, moral and prose story of Melibee. Melibee's house is raided by his foe. They beat his wife, Prudence, and severely wounded his daughter. Sophie in her feet, hands, ears, nose and mouth.

- ❖ Prudence advises him not to rashly pursue vengeance on his enemies. He follows her advice by putting his foe's punishment in her hands. She forgives them for the outrages done to her, in a model of Christian forbearance and forgiveness.

**19.The Monk's Prologue and Tale:** The host wishes that his own wife were as patient as Melibee and calls upon the Monk to tell the next tale.

- ❖ First he teases the Monk pointing out that the monk is clearly no poor cloistered. The Monk takes it all in stride and tells a series of tragic falls, in which Nobel figures are brought low e.g.Lucifer, Adam, Sampson, Hercules, Nebuchadnezzar, Belshazzar, Zenobia, Pedro of Castile and down through the ages.
- ❖ Altogether 17 noble falls were narrated by the monk.Chaucer satirizes the Monk because - "Monk spends too much time hunting and too little time onreligious duties".

**20.Nun's Priest Tale and Prologue:** After seventeen Nobles falls narrated by the monk, the Knight interrupts, and the host calls upon the Nun's priest to deliver something more livelily. 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 table on the fox by persuading him to open his mouth and brag to the barnyard about his feet, upon which Chanticleer falls out of fox's mouth and escapes.

*"See how Dame Fortune quickly  
changes side/And robs her enemy  
of hope and pride!"*

- ❖ The host praises the Nun's priest tale adding that if Nun's priest were not in holy orders he would be as sexually potent as Chanticleer. It has its origin in French 'Roman de Renart.' Theme: "Never Trust Flatterer".

**21.Second Nun's Tale and Prologue:** In her prologue the second Nun explains that she will tell a saint's life that of St. Cecilia, for this saint has set an excellent example through her good works and wide 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, Valerian and Tiburce are put to death by Romans.

**22.Canon's Yeoman Tale:** When second Nun's tale is finished, the company is overtaken by a black clad Canon and his Yeoman, who has heard of the pilgrims and their tales, wishes to participate. The Yeoman brags to company about how he and the Canon create the illusion that

they are alchemists and canon departs in shame at having his secrets discovered.

*"However, all that glitters is not gold,/And that's the truth as we're so often told."*

- ❖ The Yeoman tells a tale of how a Canon defrauded a priest by creating an illusion of alchemy using sleight of hand.

**23.The Manciple's Tale and Prologue:** The host pokes fun at the Cook, riding at the back of the company, blind and drunk. The cook is unable to honour the host's request that he tells 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 Metamorphosis and one of the tales in Arabian nights. In it Phoebus's talking white crow informs him that his wife is cheating on him. Phoebus kills his wife, pulls out the crow's white feathers and curses it with blackness.

**24.Parson's 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 tells a lengthy treatise on the seven deadly sins in prose form. Quote – "If gold (represents monks) rusts what shall iron do?" – by Parson

The Book of the Duchess: (1369)- French Period: (1360-1370)

- Chaucer's first published work was The Book of the Duchess, a poem of over 1,300 lines.

- It is an elegy for Blanche, Duchess of Lancaster, addressed to her widower, the Duke.
- It is called as “The Dreame of Chaucer”.

### Character List:

**Narrator:** The narrator is a man who may or may not have resembled Chaucer himself. He is dying over the loss whether through death or through rejection of his beloved lady. His lovesickness has led to sleeplessness and despair, and he seems unable to imagine any hope. He is an insomniac and dreams the vision of the story in this poem. He reads this book while lying awake one night. The personal details are probably conventional rather than idiosyncratic, for similar details are found in other narrators of the Continental love poems.

**Seys:** Seys is the king in the story in Ovid’s Metamorphoses. In some editions the spelling of his name is modernized to Ceyx or sometimes Ceys.

**Alcyone:** Alcyone is the queen in the story in Ovid’s Metamorphoses. Chaucer spells it as “Alcione.”

**Morpheus:** Morpheus is the Roman god of sleep in Ovid’s Metamorphoses.

**Black Knight:** The Black Knight, possibly an idealized version of John of Gaunt. He is a representation of the Dreamer’s own psychological state. He tells the story of the loss of his wife, Lady White. He is young, about twenty-four years old, with few hairs in his beard. His entire life has been given to the service of love, and it has not been an easy service for him. He was so fearful of rejection that he only made up songs about his beloved; when he finally did

approach her, he was indeed rejected, leading to terrible sorrow for a year. After a time, his beloved perceives his virtue, loyalty, and faithfulness and accepts him. Her death leaves him disconsolate.

**Lady White:** Lady White is the representation of the Duchess Blanche. She is the lost love of the Black Knight. Fortune: Lady Fortune is the allegorical representation of chance against whom the Black Knight rails.

The Book of the Duchess, also known as The Death of Blanche is the earliest of Chaucer's major poems, preceded only by his short poem, "An ABC," and possibly by his translation of *The Romaunt of the Rose*. Most sources put the date of composition after September 12, 1368 (when Blanche of Lancaster died) and 1372, with many recent studies privileging a date as early as the end of 1368.

Overwhelming evidence suggests that Chaucer wrote the poem to commemorate the death of Blanche of Lancaster, wife of John of Gaunt. The evidence includes handwritten notes from Elizabethan antiquary John Stowe indicating that the poem was written at John of Gaunt's request. There are repeated instances of the word "White," which is almost certainly a play on "Blanche." In addition, at the end of the poem there are references to a 'long castel', suggesting the house of Lancaster (line 1318) and a 'ryche hil' as John of Gaunt was earl of Richmond (mond=hill) (line 1319) and the narrator swears by St John, which is John of Gaunt's saint's name.

### SUMMARY

At the beginning of the poem, the sleepless poet lies in bed, reading a book. A collection of old stories, the book tells the story of Ceyx and Alcyone. The story tells of how Ceyx lost his life at sea, and how Alcyone, his wife, mourned his absence. Unsure of his fate, she prays to the goddess Juno to send her a dream vision. Juno sends a messenger to Morpheus to bring the body of Ceyx with a message to Alcyone. The messenger finds Morpheus and relays Juno's orders. Morpheus finds the drowned Ceyx and bears him to Alcyone three hours before dawn. The deceased Ceyx instructs Alcyone to bury him and to cease her sorrow, and when Alcyone opens her eyes Ceyx has gone.

The poet stops relaying the story of Ceyx and Alcyone and reflects that he wished that he had a god such as Juno or Morpheus so that he could sleep like Alcyone and describes the lavish bed he would gift to Morpheus should he discover his location. Lost in the book and his thoughts, the poet suddenly falls asleep with the book in his hands. He states that his dream is so full of wonder that no man may interpret it correctly. He begins to relay his dream.

The poet dreams that he wakes in a chamber with windows of stained glass depictions of the tale of Troy and walls painted with the story of The Romance of the Rose. He hears a hunt, leaves the chamber, and inquires who is hunting. The hunt is revealed to be that of Octavian. The dogs are released and the hunt begins, leaving behind the poet and a small dog that the poet follows into the forest.

The poet stumbles upon a clearing and finds a knight dressed in black composing a song for the death of his lady. The poet asks the knight the nature of his grief. The knight replies that he had played a game of chess

with Fortuna and lost his queen and was checkmated. The poet takes the message literally and begs the black knight not to become upset over a game of chess.

The knight begins the story of his life, reporting that for his entire life he had served Love, but that he had waited to set his heart on a woman for many years until he met one lady who surpassed all others. The knight speaks of her surpassing beauty and temperament and reveals that her name was “good, fair White.”

The poet, still not understanding the metaphorical chess game, asks the black knight to finish the story and explain what was lost. The knight tells the story of his fumbling declaration of love and the long time it took for the love to be reciprocated and that they were in perfect harmony for many years. Still the narrator does not understand, and asks the whereabouts of White. The knight finally blurts out that White is dead. The poet realizes what has occurred as the hunt ends and the poet awakes with his book still in hand. He reflects on the dream and decides that his dream is so wonderful that it should be set into rhyme.

### **Epithalamion /Prothalamion by 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 look place on 8<sup>th</sup> Nov 1596.

- Poem consists of 10 stanzas. Each stanza has 18 lines a 18<sup>th</sup> 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.

### **Epithalamion (1595)**

- ❖ It was written by Spenser on his wedding with Elizabeth Boyle in 1594 but published in 1595. It is also called Nuptial Song. It is an ode written to his bride Elizabeth Boyle.
- ❖ When published by William Ponsonby, both works were included in the volume and Epithalamion and Amoretti were published together in 1595. This song, actually sung by choirs of young men and women who accompanied the bride and groom from the bride’s parents’ house to her husband’s family house where they would spend the wedding night. The
- ❖ Latin word Thalamos means ‘bridal chamber.’
- ❖ The setting is Ireland. The poem contains 365 lines. He invokes ‘Muses’ at the beginning of the poem. The Ode consists of 24 stanzas, each stanza contains 18 lines and each stanza corresponds to an hour of midsummer’s day.

### **Prothalamion (1596)**

- ❖ It is a betrothal song written on the occasion of the twin marriage of the daughters of the Earl of Worcester, Elizabeth Somerset and Katherine

Somerset. In this poem when the bride awakes her eyes are compared to Sun. The poem begins with the description of River Thames where Spenser finds two beautiful women.

- ❖ The line from this song – “Sweet Thames, run softly till I end my song” is used by T.S. Eliot in his *The Wasteland*.
- ❖ Prothalanion 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 steam 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.  
(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 hevo – sir Guyonfishts temptations successfully) – Purshesthe 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 Arte gall 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 trivials 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.

**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. 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.

### **REMEMBRANCE BY SIR THOMAS WYATT**

#### **Sir Thomas Wyatt(1503-1542)**

- ❖ He was a 16th century poet and English Ambassador in the reign of Henry VIII. He was born in Kent and his father Henry Wyatt was a counselor in the court of Henry VIII. He introduced Petrarchan Sonnet in English.
- ❖ None of the Wyatt's poem was published during his lifetime. The first book Tottel's Miscellany was published in 1557 i.e. 15 years after his death. In 1535 Wyatt was knighted and appointed High Sheriff of Kent and in 1541 was elected Knight of the Shire. In 1520 he married to Elizabeth Brooke.

- ❖ Tottel's Miscellany was named after its printer Richard Tottel who included 97 poems attributed to Wyatt's among total 271 poems. Tottel's Miscellany is also called Songs and Sonnets.
- ❖ He experimented stanza forms like rondeau, epigrams, terza rima, ottava rima, satires, monorime, quatrains, and iambic tetrameter. C.S. Lewis called him the "father of the drab age".
- ❖ In 1536 Wyatt was imprisoned in the tower of London for allegedly committing adultery with Anne Boleyn the wife of Henry VIII. He started Wyatt Rebellion against the marriage of Mary I and Philip II.
- ❖ He was died of illness in 1542. The structure of Wyatt sonnet or Petrarchan sonnet is octave and sestet and a caesura in between. ABBA ABBA + CDC CDE or CDC CDC
- ❖ 'They Flee from Me' is a poem written by Thomas Wyatt referring Wyatt's affair with high born woman of court of Henry VIII (Anne Boleyn). Opening Line of the poem is: "They flee from me, that sometime did me seek with naked foot stalking in my chamber."

### REMEMBRANCE

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 sometime they put themselves in danger  
 To take bread at my hand; and now they range  
 Busily seeking with a continual change.

Thanked 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 fall,  
 And she me caught in her arms long and small;  
 Therewith 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 turned, thorough my gentleness,  
 Into a strange fashion of forsaking;  
 And I have leave to go of her goodness,  
 And she also to use newfangledness.  
 But since that I so kindly am served,  
 I would fain know what she hath deserved.

### **Bacon - Essays - Of Truth,**

#### **Francis Bacon 1561- 1626**

➤ At 25- published a philosophical essay

“The greatest Birth of time in 1586 essays sediton

1597 – 10 essays = 1<sup>st</sup> edition dedicated to Bacon’s brother

Anthony Bacon

1612 – 38essays

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 3<sup>rd</sup> edition

Two -kinds

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

1<sup>st</sup> part deals with the sense of religious

and philosophical truth.

2<sup>nd</sup> part – he speaks of truthfulness of daily life.

**Of Adversity,  
Of Adversity 1625 - 3<sup>rd</sup> 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 3<sup>rd</sup> 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 - 2<sup>nd</sup> 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 solitude – 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 4<sup>th</sup> 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 1<sup>st</sup> 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 3 kinds 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 bear 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.

3<sup>rd</sup> charge 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

4<sup>th</sup> charge

Referred to the banishment of poets from Plato's common wealth. 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 common wealth. He only banished the baser poetry written to please the vulgar spirits of demoralized society.

### **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 Jerusalem Bible "The Bible is not a book but a library". The two types are

1. Old testament
  - a. Hstories. 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

1to3 Prologue prose (character of Job and cause of his trails.)

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

32 to 37 Speeches of Clihu

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 termanite

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 by stander

## 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 Undergosufferings.

Character Job (lived in the land of UZ)

## Rich lord, pious and godfearing.

➤ Happy family 7 sons and 3 daughters

1<sup>st</sup> 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.

2<sup>nd</sup> 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 his 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, 3<sup>rd</sup> 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 idol 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**

**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 1<sup>st</sup> ex of this type of play.

Masque another popular form of dramatic entertainment. It was popular in the (17<sup>th</sup>

### **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 16<sup>th</sup>

### **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
- 1<sup>st</sup> 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 Pach 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 4<sup>th</sup> (or) 6<sup>th</sup> 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 circumstances are briefly introduced. Faustus is a profound scholar yet he is poor. He is dissatisfied with his present studies and wants 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 vigorously 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

1<sup>st</sup> Sejanus 1603 (blood, black bile, yellow bile phlegm

2<sup>nd</sup> 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 in 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 takes 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 them of their money. Face and Dolcommon also do it. The skill of Face is 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 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 subleworks 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 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 Penaisancetoned 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 Mephistophilis 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 Mephistophilis, 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 Mephistophilis, 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.

**Mephistophilis** - A devil whom Faustus summons with his initial magical experiments. Mephistophilis'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. Mephistophilis 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 Mephistophilis his travels throughout Europe—first from Germany to France and then on to Italy. He asks Mephistophilis if they have arrived in Rome, whose monuments he greatly desires to see, and Mephistophilis 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 Mephistophilis 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 Mephistophilis 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 Mephistophilis 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 Mephistophilis have impersonated. When the cardinals say that they never were given custody of Bruno, the pope sends them to the dungeon. Faustus and Mephistophilis, both invisible, watch the proceedings and chuckle. The pope and his attendants then sit down to dinner. During the meal, Faustus and Mephistophilis 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 Mephistophilis. 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.

Mephistophilis 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 Mephistophilis, which makes the vintner flee. Mephistophilis 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 Mephistophilis 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.

### **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 'A Midsummer 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 heralds the last leave taking of 'Romeo and Juliet'.
  2. Hieronimo dissipating his energy in rhetorical outbursts is reminiscent of Hamlet's irresolution. Hamlet is far 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**

1<sup>st</sup> 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 Rhadamanthinos = 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 velour. 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 use 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 Pedringano 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- charming 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 tragedy slew him and then slew herself in order to escape 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.

Arrangements were 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 viceregent carries 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 Isabetta (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 he 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-Marshal 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, resisting 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 as 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-Marshal'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-Marshal'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-Marshal 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-Marshal 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 : Every Man in His Humour**

– 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

1<sup>st</sup> Sejanus 1603 (blood, black bile, yellow bile phlegm

2<sup>nd</sup> 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 humour 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 in 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”

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

Every Man in His Humour

Every Man in His Humour play begins with a prologue setting out the playwright's aims. Firstly, Jonson seeks to give an accurate depiction of the deeds and language” of Elizabethan London. Secondly, he wants to fill the play

with characters that “show an image of the times.” If the play can achieve this portrait of “popular errors,” the audience will laugh at them and agree “there’s hope left” that they “may like men.”

**Act One** begins with Old Knowell asking Brainworm, his servant, to call his son, Edward. Old Knowell is happy that Edward seems to be enjoying his studies, but worried that he is too preoccupied with “idle poetry.” Knowell’s nephew, Master Stephen, comes by and asks Knowell if Edward has any books on hawking and hunting, to which Knowell chastises his nephew for being “wasteful.” A servant brings a letter intended for Edward, but Old Knowell decides to read it secretly first. It is an invitation from a roguish London gallant, Wellbred, bidding Edward to come and spend time in the Old Jewry and generally make mischief. Its tone offends Knowell; this prompts him to worry about the company his son keeps and consider whether he should actively intervene. Brainworm then delivers the letter to Edward and, instead of hiding the fact that Old Knowell has read it, tells Edward right away.

Edward is delighted by the letter and plans to meet Wellbred later with Stephen in tow. Elsewhere in the city, the buffoonish townsman, Master Matthew, calls on Captain Bogadil, a braggart soldier. Bogadil is lodging at the house of Cob, a lower-class water-carrier. Matthew quotes pretentiously from

Thomas Kyd’s *Spanish Tragedy* and complains that Downright, Wellbred’s half-brother, recently insulted his fashion sense. Bogadil shows him some sword-fighting techniques in an effort to prepare Matthew for any future altercation.

**Act Two** begins at the house of Kately, a London cloth merchant. Kately complains to Downright about the behavior of Wellbred, who has been lodging with him. According to Kately, Wellbred has been keeping bad company and filling his house with “lascivious jests.” Matthew and Bobadil come by, looking for Wellbred; they leave soon after learning that he isn’t there. Downright gets increasingly angry about Wellbred’s reported behavior and finds Matthew and Bobadil highly irritating. As Cob comes by to deliver water, Kately begins to worry that he is being cuckolded. When Dame Kately and his sister, Mistress Bridget, show up, he pretends that his distress is due to a fever. On London’s Moorfields, Brainworm enters disguised as a vagrant ex-soldier. He plans to follow Old Knowell, who is intending to spy on Edward, and relay any information he gleans back to the latter. When Edward and Stephen arrive, Brainworm stays in character and sells Stephen a sword. Stephen thinks his purchase is a good one, but in reality the sword is of poor quality. Soon after, Old Knowell comes by, wondering whether he ought to be intervening in Edward’s life or keeping his distance. Brainworm appears, still disguised, and begs for money from Old Knowell. Brainworm announces his name as Fitzsword. Old Knowell is disapproving, but agrees to take on Brainworm as a servant (not realizing the man he is talking already *is* his servant).

**At the start of Act Three** in a nearby tavern, Bobadil tries to complain to Wellbred about Downright but Wellbred refuses to hear anything bad said about his brother. Edward informs Wellbred about Old Knowell’s interception of the letter, and the two of them look forward amusedly to what might happen. They both mock Stephen, who insists on the extreme melancholy of his

character without realizing he is the butt of the joke. Bobadil boasts about his previous war exploits and, taking a look at Stephen's sword, informs him that he has been ripped off. Brainworm comes by; Wellbred and Edward laugh as Stephen tries to complain about his purchase. Brainworm reveals his true identity and informs Edward that his father is attempting to spy on him. Meanwhile, Kitley's jealousy and fear of being cuckolded are getting worse, so much so that he can't concentrate on his business. Eventually he leaves to complete a transaction, instructing his servant, Cash, to report to him immediately if Wellbred and his entourage arrive at the house. Sure enough, the young gallants arrive soon. Wellbred and Edward praise Brainworm for his "absolute good jest." Wellbred asks Cash if Kitley is inside; Cash lets slip that Kitley has gone to Justice Clement's. Bobadil lights some tobacco, praising its quality ridiculously. Cob is offended by the smoke, causing Bobadil to beat him with a cudgel. Cash dispatches Cob to recall Kitley, who by now is at the house of Justice Clement, the local legal authority.

Receiving Cob's message that Wellbred and his entourage have arrived at his house, Kitley rushes back in a fit of paranoid jealousy—despite Cob saying that he saw nothing untoward happening. Cob asks Justice Clement for an arrest warrant for Captain Bobadil, but, on hearing more about what happened, the judge comes close to imprisoning Cob for insulting tobacco.

**Act Four** starts back at Kitley's house, where Downright chastises Dame Kitley for allowing Wellbred at the house; she protests that there's very little she can do about it. Mistress Bridget (Kitley's sister), Matthew, Bobadil, Wellbred, Stephen, Edward, and Brainworm all come in. Edward and Wellbred

laugh as Matthew tries to woo Bridget with plagiarized lines of poetry. Downright enters in a fit of rage. When Wellbred describes Matthew's behavior as "tricks" to Mistress Bridget, some of the characters take this as a sexual euphemism.

Downright is especially irate and demands that Wellbred leave, taking his entourage with him. They draw their swords, but are split up by the others. Kately arrives, prompting the others—apart from Downright—to exit. Downright vents his frustration; Bridget, Dame Kately, and Kately try to calm him down. By now, Kately is certain that he has been cuckolded, thinking that Wellbred and the others are hiding in his house. He goes in to search for them. At Cob's house, Cob starts to suspect his wife, Tib, of cuckolding him. He orders her to stay inside and not admit any visitors, suspecting her of taking Bobadil as a lover. Meanwhile at the tavern, Edward and Wellbred instruct Brainworm to take a message for them. Wellbred announces his intention to help Edward marry Bridget.

Brainworm, still in disguise, finds Old Knowell again in a street in the Old Jewry; the latter man is with Roger Formal, Justice Clement's assistant. Cunningly, he tells Old Knowell that Edward has discovered his father's plans to spy on him; furthermore, he was involved in an altercation with Edward and his entourage earlier in the day. According to Brainworm (as Fitzsword), Edward can be found cavorting with "brave citizens' wives" at the house of Cob. Formal wants to hear about Fitzsword's life and goes out with him to drink wine.

Matthew, Edward, Bobadil and Stephen discuss Downright. Bobadil and Matthew promise to get back at him. Excited by this fighting talk, Bobadil brags once more about his heroic behaviors in battle, having seemingly been at all of the major ones of the previous years. Just then, Downright appears. He challenges Matthew and Bobadil, disarming the latter man with ease. Matthew runs away, leaving Bobadil to try and make excuses for his cowardly behavior. Stephen takes Downright's discarded cloak. Back at Kitley's house, Wellbred explains Downright's angry actions as merely being his nature. Brainworm arrives, now dressed as Roger Formal, and tells Kitley that Justice Clement has summoned him. Kitley frantically searches for Cash and Cob to act as "sentinels" while he is gone. Dame Kitley wonders why her husband is always searching for Cob; Wellbred craftily suggests that Cob's wife, Tib, runs a brothel and facilitates Kitley's adultery. In her own fit of jealousy, Dame Kitley grabs Thomas and heads for Cob's house. Wellbred turns his attentions to Bridget, trying to persuade her to marry Edward. Kitley returns from Justice Clement—who hadn't sent for him—and, on hearing that his wife has gone to Cob's, rushes there too. In a London street, Matthew and Bobadil encounter Brainworm—who they think is Roger Formal—and ask him for a warrant for Downright's arrest. In lieu of money, they give him jewelry and silk stockings. Brainworm tells the audience of his intentions to pawn these items to disguise himself as a "serjeant" to make the arrest. Knowell arrives at Cob's house, hoping to find Edward; Tib doesn't know what he's talking about. Kitley and Dame Kitley arrive, each thinking they will find the other in the act of adultery. Hearing of his wife's alleged behavior, Cob beats Tib for her wrongdoing. They

all resolve to go to Justice Clement to get his judgment on what has happened. Brainworm, disguised as a “serjeant,” encounters Matthew and Bobadil, who point them in the direction of Downright—except it’s actually Stephen, wearing Downright’s cloak. Downright does arrive soon, however, and agrees to be taken to Justice Clement, but only if Stephen goes too for stealing his coat.

Old Knowell, Kately, Dame Kately, Cash, Tib, and Cob assemble at the irreverent Justice Clement’s house. He quickly figures out that Knowell, Kately, and Dame Kately have been duped, pointing out that both Kately and his wife got their information from Wellbred. Bobadil and Matthew arrive; Justice Clement is deeply unimpressed with the reports of Bobadil’s cowardice.

Clement is surprised to see Downright arrive with Brainworm and Stephen, mocking Downright for agreeing to be arrested without seeing an official warrant. At this point, Brainworm comes clean about his exploits, and also informs the group that Edward and Bridget are getting married. Instead of being angry, Clement is impressed by Brainworm’s behavior, saying he deserves to “be pardoned for the wit o’ the offence.” Edward, Wellbred, Bridget, and Roger Formal arrive. Clement congratulates the newly-weds, and also mocks Matthew’s poetic pretenses. He orders there to be a “merry” feast to celebrate the marriage, and implores everyone to “put off all the discontent.” In high spirits, Clement talks about how the adventures of the day will be remembered and applauded for a long time into the future.

## **CHARACTERS**

**Edward Knowell** – Edward Knowell is a young man and son of Old Knowell. He is deeply invested in his education but, to his father’s disapproval,

also has a penchant for “idle poetry.” He is a bit impressionable, but also smarter and savvier than his dimwitted cousin Stephen. Edward receives a letter from Wellbred inviting him to spend time at the Old Jewry, where Wellbred promises him much amusement (mostly at the expense of others).

With Brainworm’s help, Edward keeps tabs on his father’s attempt to spy on him and enjoys evading his attention. Edward develops a mutual attraction with Mistress Bridget; Wellbred then conspires to marry the two of them, distracting the other characters so that the lovers can elope in secret. At the end of the play, Edward receives Justice Clement’s blessings for his marriage. Brainworm— Brainworm is servant to Old Knowell and Edward Knowell but allies more with his younger master.

Brainworm’s function in the plot is as a master of disguise and deception, which he uses to help Edward evade the attentions of his father. Much of the play’s momentum comes from Brainworm’s actions; he can thus be considered as a version of the archetypal witty slave found in Ancient Greek and Roman theater. Brainworm’s first disguise is as Fitzsword, which he uses to glean information about Old Knowell’s attempts to spy on Edward. He then disguises himself as Roger Formal, Justice Clement’s assistant, before in turn taking on the appearance of a policeman and making the arrest of Downright. Ultimately, Brainworm is commended—not condemned—for his deceitful actions when they come to light. Justice Clement believes that Brainworm deserves no punishment because of the great “wit” of his scheming, and that, furthermore, generations to come will be taking about his—and the wider—story.

**Old Knowell** – Old Knowell is an old gentleman, Edward’s father and Brainworm’s master. He is an overbearing parent, worrying about Edward’s interest in “idle poetry” and the company that he keeps (young gallants such as Wellbred). Though he attempts to talk himself out of doing so, Knowell ends up trying to spy on his son, intercepting a letter meant for him and following him towards the Old Jewry (where Edward intends to meet up with Wellbred). Brainworm, more on the side of Edward, tricks Old Knowell by pretending to be an exsoldier who takes on a role as Old Knowell’s servant. This means that Edward quickly gets wind of what Old Knowell is up to. Old Knowell learns of Brainworm’s and Edward’s deceptions but, ultimately, forgives them. He is reassured by Justice Clement that he is worrying too much about his son, and seems glad to see that Edward marries Mistress Bridget. Perhaps Old Knowell’s most important contribution comes in Act 2, Scene 5, in which he delivers a long speech on the nature of parenthood, wondering whether parents imbue their children with the same faults that they had.

**Master Stephen** – Stephen is a young “country gull,” the nephew of Old Knowell and the cousin of Edward Knowell. Stephen is foolish and obedient, desperate to fit in. His first appearance sees him asking Old Knowell for books on hawking and hunting—two activities fashionable at the time. This annoys his uncle, who considers him a “wasteful” character. Towards the middle of the play, Stephen is tricked by Brainworm (disguised as Fitzsword) into buying a cheap and inferior sword. Stephen gets himself into trouble when he picks up Downright’s cloak, discarded after the latter’s brawl with Bobadil. When

Bobadil and Matthew try to have Downright arrested, Downright notices that Stephen has stolen his cloak and drags him to Justice Clement too.

**Wellbred** – Wellbred is a roguish young gallant with a taste for mischief. He is Downright's half-brother, and deliberately causes much of the confusion that runs throughout the play (e.g. Kately and Dame Kately's corresponding fears that the other is being adulterous). His letter to Edward, a friend, puts the play in motion, inviting the latter man to meet him at the Old Jewry. Wellbred enjoys exposing and mocking the foolishness of others—such as Matthew's propensity for awful poetry—seeing this as fair game for a man like himself. Wellbred also orchestrates Edward's marriage to Mistress Bridget.

**Downright** – Downright is a no-nonsense squire with a fiery temper, and Wellbred's half-brother. He frequently rubs people up the wrong way and lacks tact, resulting in his feud with Captain Bobadil and Master Matthew. The roguish behavior of Wellbred and his entourage angers Downright, at one point causing him to blame Dame Kately for allowing the young gallants to spend time at her house. He is, however, considerably braver than the boastful Bobadil. When the two men nearly come to blows, Downright quickly disarms his opponent; Matthew, for his part, runs away. Downright roughly represents anger—or “choler” in the scheme of the four humours—but also acts as counterfoil to Matthew and Bobadil's pretentiousness. He is, in a word, authentic.

**Master Matthew**– Matthew is described as a “town gull”—that is, he is a foolish young urbanite. He is a poetaster—someone who writes inferior poetry—and is particularly given to passing off other people's verse as his own.

He admires the (false) bravado of Captain Bobadil and follows him around. Bobadil shows him how to swordfight, but, when confronted by Downright, Matthew's first reaction is to run away. In the play's closing scenes, Justice Clement is deeply unimpressed with Matthew's plagiarism and refuses him an invite to the celebratory wedding feast that evening.

**Captain Bobadil** – Bobadil is a braggart soldier who lodges at Cob's house. He is extremely boastful, talking constantly about his exploits in this war or that. He takes on Matthew as a protégé, teaching him his self-professed knowledge of swordsmanship and dueling. Bobadil enters a feud with Downright, who embarrasses the captain by disarming him with ease. Bobadil, afraid of the dent to his reputation, tries to make increasingly desperate excuses about his cowardly behavior; he later seeks to get Downright arrested. In the play's closing resolution at Justice Clement's, the judge reserves special scorn for Bobadil, perceiving his inauthenticity and lack of bravery to be especially damning characteristics.

**Kitely** – Kitely is a cloth merchant, married to Dame Kitely and brother of Mistress Bridget. He is also the unfortunate landlord of Wellbred, increasingly upset by the latter's behaviour and the company that he keeps. Over the course of the play, Kitely grows more and more paranoid that he is being "cuckolded"—that his wife is having an affair. This manifests in increasingly desperate behavior, as Kitely tries to guard his house using his assistant, Cash, and runs across town trying to catch his wife in the act. In keeping with Jonson's aim to have each character dominated by one particular trait or characteristic, Kitely embodies jealousy at its worst. He is

cured, a little unbelievably, by Justice Clement.

**Dame Kately** – Dame Kately is Kately’s wife. Just like her husband, she is tricked by Wellbred into rushing to Cob’s house, expecting to find Kately committing adultery (while he thinks that *she* is the one cheating). In the end, Justice Clement points out the error of her ways, and she makes her peace with her husband.

**Mistress Bridget** – Bridget is Kately’s attractive and virginal sister. She doesn’t get many lines in the play, functioning mainly as an object of attraction for Master Matthew and Edward Knowell. She is attracted to Edward and is persuaded by Wellbred to marry him (Edward) in secret while the other characters are distracted.

**Cash** – Cash is Kately’s business assistant. According to Kately, Cash was taken in by his master at a young age. He serves as a go-between, initially for business matters but in the main for Kately’s jealous paranoia. Kately at one stage stations Cash at his house to watch out for Wellbred and his entourage. Like her husband, Dame Kately also uses Cash to try and catch her spouse in the act of adultery.

**Cob** – Cob is a working-class waterbearer—a man who delivers water from house to house. Captain Bobadil beats him for complaining about his tobacco smoke, causing Cob to seek a warrant for Bobadil’s arrest. Clement, a fan of tobacco, refuses and nearly sends Cob himself to jail. At one stage, Cob suspects his wife, Tib, of cuckolding him and acting as a bawd; for this, he beats her. In the end, though, they resolve their differences.

**Justice Clement** – Justice Clement is a rambunctious old man who acts as the play’s legal authority. His most important role is at the end of the play, in which he draws proceedings to a relatively forced resolution. He points out that Wellbred has tricked Kately and Dame Kately into each thinking the other is adulterous. He is not a clear-cut morally virtuous or disinterested figure, however, as he praises Brainworm for the “wit” of his deceptive actions throughout the play. He reserves special hatred for Bobadil and Matthew, both of whom he thinks are false (as a soldier and poet respectively). Clement concludes the play by ordering a banquet to celebrate the marriage of Edward Knowell and Mistress Bridget.

**Roger Formal** – Roger Formal is Justice Clement’s clerk and assistant, tasked with fulfilling his boss’s administrative requirements. Late in the play, he is intrigued by Brainworm’s alter-ego, Fitzsword, and goes out to drink wine with him and hear about his backstory as an ex-soldier. Brainworm gets Formal drunk and steals his clothes, enabling him to serve Downright with a (false) arrest warrant on behalf of Captain.

**Bobadil and Master Matthew**—who give him jewels and clothing in exchange.

**Tib** – Tib is Cob’s wife. She is wrongly characterized as a bawd (a woman who runs a brothel) by Wellbred, causing Cob to beat her. By the play’s end, Justice Clement gets Tib and Cob to resolve their differences.

**Cuckold** – If a man is cuckolded, it means that his wife has had an illicit affair. The term originally alluded to the cuckoo bird, which had a habit of laying its eggs in other birds’ nests.

**Humours** – The four humours refers to an ancient medical theory that the human body depended on a balance between blood, phlegm, yellow bile, and black bile. An excess of these produced a defect often manifested as an undesirable character trait (e.g. an excess of black bile was associated with melancholy) In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

### **ACT 1, SCENE 1**

The play opens with Old Knowell at home. He asks Brainworm, his servant, to call for his son, Edward Knowell—but not to disturb him if he is studying. Old Knowell expresses gladness that Edward is engaged with his education, but worries that he spends too much time “dreaming on naught but idle poetry, / That fruitless and unprofitable art.” Master Stephen, Old Knowell’s dim-witted nephew from the countryside, comes in. Stephen asks if Edward Knowell has any books on the “sciences of hawking and hunting” that he could borrow—he’s heard they are fashionable. Old Knowell chastises his nephew for being wasteful with his time and money, calling him a “prodigal absurd cockscomb.”

### **ACT 1, SCENE 2**

A servant comes in with a letter for Edward. Old Knowell decides, as he too is called “Edward,” to read the letter and check up on his son. Stephen almost gets in a fight with the servant over nothing before exiting. Old Knowell summons Brainworm to make the servant a drink. Old Knowell reads the letter,

which is from Wellbred, a roguish London gallant. It invites Edward to come and spend time at the Old Jewry, promising him that there are some unwittingly amusing people for him to meet there. Knowell is offended by the “profane and dissolute” tone of the letter and worries about Wellbred’s potential influence on his son. He worries if he’s worrying too much—“affection makes a fool / Of any man, too much the father.” Knowell summons Brainworm back into the room. He gives his servant the letter to pass on to Edward, making him promise not to tell him that he has read it—which Brainworm otherwise wouldn’t have known anyway. Brainworm exits, and Knowell resolves to “not stop” the “journey” of his son, “Nor practice any violent mean, to stay / the unbridled course of youth in him.” He says, “There is a way of winning, more by love” than “fear.”

### **ACT 1, SCENE 3**

Brainworm delivers the letter to Edward, immediately and deliberately informing him that Old Knowell has read its contents. Stephen comes in, still annoyed about the servant earlier. Edward reads the letter, laughing heartily. Stephen worries that his cousin is laughing at him. Edward explains to Stephen that there is no need for him to be “melancholy”—he was laughing at the letter, not him. He explains that he will go to meet his friend at the Old Jewry by crossing over Moorfields, and invites Stephen to accompany him. His cousin enthusiastically agrees. Edward sarcastically praises Stephen’s character—though the latter doesn’t pick up the sarcasm.

### **ACT 1, SCENE 4**

Matthew, the town “gull,” arrives at the house of Cob the water-bearer, wondering if the latter man knows the whereabouts of Captain Bobadil. They banter a little, with Cob claiming to be descended from a royal line of fish—he insists that he is related to King Herring, “the king of fish.” Matthew is surprised to learn that Bobadil is actually lodging with Cob—he thought he would be staying elsewhere.

Cob explains that Bobadil is asleep on a bench inside his house; Matthew goes in to look for him. Cob talks to himself about Matthew. Apparently, Matthew has been frequenting one of the houses where Cob delivers water—Kitely’s—and is in love with Bridget Kitely. Cob is appalled by Matthew’s habit of reading “rascally verses, poyetry” and making the women “tee-hee” at him.

### **ACT 1, SCENE 5**

Matthew finds Captain Bobadil, a braggart soldier, inside Cob’s house. They talk about the drunken night before, and Bobadil asks Matthew—even though he insists there is no cause for embarrassment—not to tell anyone he is lodging at Cob’s. Bobadil notices that Matthew is carrying a copy of *The Spanish Tragedy* by Thomas Kyd. They both effusively praise the play; Matthew quotes from it while Bobadil gets dressed. Matthew also recites some lines which he claims are “a toy o’ mine own.” Matthew says Bobadil should come to his study soon to here his most recent writing.

Matthew complains to Bobadil about an argument he had with Downright, the no-nonsense half-brother of Wellbred, about men’s fashion. Matthew goes on to say that Downright has threatened to give him the

“bastinado” next time he sees him—that is, beat him up. Bobadil, outraged, shows Matthew some tips for dueling with swords. They then leave the house to get some food and call on Wellbred to discuss Downright.

### ACT 2, SCENE 1

Kitely, a cloth merchant, stands in front of his house with his assistant, Thomas Cash, and Downright. Kitely sends Cash away to complete a transaction for him and converses with Downright, explaining how much he trusts Cash—whom he brought up himself. Kitely has a thorny issue to bring up with Downright—Wellbred. The latter man, who lodges with Kitely, seems to have taken an “irregular” course and suffered a moral fall. Especially irksome for Kitely is that Wellbred has been making his house as “common as a mart, / A theatre, a public receptacle / For giddy humour, and diseased riot.” Wellbred and his “wild associates,” according to Kitely, have filled his house with “lascivious jests.”

Downright is annoyed to hear of Wellbred’s lewd behavior, and predicts he’ll end up in one of the city prisons. Downright wonders why Kitely doesn’t confront Wellbred about his actions. Kitely worries that Wellbred would “be ready from this heat of humour” if he was to speak with him. He’s also upset about the way Wellbred’s associates mock him and his appearance, and fears being cuckolded; he asks Downright to speak with his half-brother.

### ACT 2, SCENE 2

Matthew and Bobadil enter, looking for Wellbred. They leave when Kitely explains that he did not return to his lodging last night, but not before Bobadil

calls Downright a “scavenger.” Kately has to restrain Downright from going after Bobadil. Kately implores Downright not to let himself be overrun by “devouring choler.” Downright goes into the house for breakfast.

### **ACT 2, SCENE 3**

Cob comes by, delivering water. Kately laments the fact that he ever let Wellbred into his house, doubling down on his worry that he is likely to be cuckolded: “Beware, / When mutual appetite doth meet to treat [...] It is no slow conspiracy that follows.” Dame Kately and Mistress Bridget Kately (Kately’s sister) arrive. Dame Kately sees that Kately looks agitated and asks him whether he is feeling okay. Kately feigns having a fever; his wife asks him to come in out of the cold. In an aside on his way into the house, Kately worries about his growing jealousy and resolves to try to “shake the fever off, that thus shakes me.”

### **ACT 2, SCENE 4**

Now on the Moorfields, Brainworm enters disguised as a vagrant ex-soldier. He announces his intentions to disrupt Old Knowell’s attempts to follow and spy on Edward. Just then, Edward and Stephen come by. Stephen is fretting about having lost his purse. Brainworm, sensing that he cannot easily hide, greets them in character. He offers Stephen a sword for sale, which he promises is “very excellent good.” When Edward asks where he has served, he reels off a list of 16th century battles.

Gullibly, Stephen is convinced that the sword is a good one. Brainworm assures him it is a “most pure Toledo.” Though Edward tries to persuade him otherwise, Stephen buys the sword. They all exit.

## **ACT 2, SCENE 5**

Old Knowell arrives on the Moorfields and delivers a long speech about parenting. He vacillates between wanting to take control of Edward's life and wanting to give him space. He talks nostalgically about his own youth, reflecting on the change in "manners" of young people in his day compared with now.

Parents, he says, often pass on their own faults to their children by setting a bad example. Brainworm reappears, still in disguise, and begs Old Knowell for money. He also claims his name is Fitzsword. Knowell tells him he should be ashamed to be begging, suggesting he should go back to "the wars" or find some "honest labour." Knowell, pitying Brainworm, says he will hire him, and exits. Brainworm delights in the effectiveness of his disguise. He plans to relay any information about Old Knowell to Edward.

## **ACT 3, SCENE 1**

In a street near the Windmill tavern, Matthew and Bobadil tell Wellbred that they were looking for him earlier. Bobadil tries to complain to Wellbred about Downright, but Wellbred insists he change the topic of conversation. Edward enters with Stephen, greeting Wellbred warmly and calling him a "fine gallant" for his letter. Edward explains that Old Knowell contrived to read Wellbred's letter. Wellbred promises Edward that he will enjoy listening—and mocking—Bobadil and Matthew, whom he calls his two "windinstruments." Likewise, replies Edward, Stephen will bring amusement to Wellbred. Stephen introduces himself to Wellbred, insisting that he is "mightily given to melancholy." Matthew, not wanting to be left out, insists that he is melancholy

too—and that this is often leads him to “take pen and paper” and “overflow” with the composition of poetry.

Bobadil, who has been musing quietly, boasts about his achievements in battle. He claims to have been “the first man that entered the breach” in the battle of Strigonium. Bobadil talks of using his sword skillfully, comparing it to mythical weapons like “Excalibur.”

Stephen, excited by all the talk of swords, shows Bobadil his new purchase, claiming that it, like the one Bobadil talks of, is from Spanish Toledo. Bobadil quickly pours scorn on Stephen’s sword, telling that it is a cheap knock-off. Stephen is furious with Brainworm for selling him the weapon (while disguised).

### **ACT 3, SCENE 2**

Brainworm joins the group, still in disguise. Stephen confronts him angrily about the sword, with Edward and Wellbred finding this hilarious. Wellbred compares Stephen to “a drum; for everyone may play upon him.” Brainworm unveils his disguise to Edward, informing him about Old Knowell’s attempts to follow him. He then tells Edward and Wellbred that Old Knowell is currently at the house of Justice Clement, the local judicial authority.

### **ACT 3, SCENE 3**

At his warehouse, Kately frets over an impending business transaction that seems less than above board. His suspicion of his wife, Dame Kately, has gotten worse. He tells Cash that he will sacrifice the business transaction in order to keep tabs on his wife. Cash reminds him that Kately needs to go to meet his “scrivener,” who has his “bonds.” Kately is of two minds about whether to leave

or stay, comparing his brain to an “hour-glass.” He wonders if he can trust Cash to look after his home while he’s gone—or, more accurately, to look after Dame Kately and prevent Wellbred or any of his associates from coming by.

Kately asks Cash to promise to keep a secret, though wonders paranoidly if Cash is deliberately avoiding swearing on his honor. He orders Cash to bring him word immediately if Wellbred shows up at the house, explaining that he (Kately) will most likely be at Justice Clement’s. Kately then insists that he had no secret and was just checking that Cash is trustworthy.

### **ACT 3, SCENE 4**

As Kately departs, Cob comes by. He is ranting to himself about “fasting days.” Cash asks him what has moved him to “this cholera.” Cash tells Cob that he’s probably distressed because of his “humour,” which he describes as a “gentleman-like monster, bred in the special gallantry of our time by affectation; and fed by folly.”

### **ACT 3, SCENE 5**

Wellbred, Edward, Brainworm, Bobadil, Matthew, and Stephen arrive. Edward and Wellbred are praising Brainworm for his skill as an “artificer.” They ask Cash for Kately’s whereabouts; Cash, starting to panic at the men’s arrival, informs them that Kately has gone to Justice Clement. Cash frantically calls for Cob. Bobadil takes out some “Trinidado” tobacco, praising it gushingly as the most “divine” tobacco he knows. Cob arrives and complains about the “roguish tobacco,” which he says is good for nothing but to choke a man.” Bobadil beats him with a “cudgel.” Cash drags Cob away, with Bobadil

hurling insults at him. Bobadil and Matthew go inside, with the latter hoping to charm Mistress Bridget with his “verse.” Wellbred and Edward go inside to have the “happiness to hear some of his poetry now.”

### **ACT 3, SCENE 6**

Cob arrives at Justice Clement’s house and tells him of Wellbred’s arrival there with his entourage. Kately panics about the “swarm” stinging his “head / With forked stings.” In an aside, Kately shows how gripped he is by the thought that he has been cuckolded. He tries to tell himself to “be of good cheer” as “’tis done.” Kately frantically asks Cob which of the gang kissed his wife first. Cob insists that he didn’t see any kissing at all, but this doesn’t allay Kately’s fears. He rushes back to his house, expecting to catch Dame Kately in the act. Though he tries to bring Cob with him, Cob insists on staying to speak with Justice Clement about Bobadil’s attack on him.

### **ACT 3, SCENE 7**

Justice Clement asks his assistant, Roger Formal, whether Kately has gone. He wonders what made him leave so abruptly. Cob approaches Justice Clement to ask for an arrest warrant for Bobadil. Justice Clement laughs at Bobadil’s reason for attacking Cob—the insult over tobacco—and instead orders Formal to send Cob to jail. Old Knowell, also present, implores Justice Clement to go easy on Cob. Justice Clement scorns Cob for “abusing the virtue of an herb, so generally received in the courts of princes.” Much to Cob’s relief,

Justice Clement abruptly changes his mind and grants the arrest warrant for Bobadil instead of sending Cob to prison.

Evidently in a frivolous mood, Justice Clement tells Old Knowell that his worries about Edward are “nothing”; “Your son is old enough to govern himself,” he says.

### ACT 4, SCENE 1

Back at Kitley’s, Downright chastises Dame Kitley for allowing Wellbred and his entourage into the house. He blames her, but she questions how she could possibly “keep out all them, think you? I should put myself against half a dozen men?” She says he has no “sense, or reason!”

### ACT 4, SCENE 2

Bridget, Matthew, Bobadil, Wellbred, Stephen, Edward, and Brainworm all enter at Kitley’s house. Matthew intends to read some poetry to Bridget, causing Downright to leave; he’d rather “endure the stocks.” Edward and Wellbred listen amusedly as Matthew utters “stolen remnants” from Christopher Marlowe’s *Hero and Leander*, passing them off as his own: “Would God my rude words had the influence, / To rule thy thoughts, as thy fair looks do mine.” Wellbred asks Matthew “who made these verses.” Matthew claims to have written them, “extempore,” that very morning. Downright re-enters, increasingly vexed by the people present.

Wellbred implores Bridget not to accept Matthew’s advances, calling them “tricks.” Downright takes offence at Wellbred’s use of the word “tricks.” Tensions between them quickly ramp up, and Downright tells Wellbred to go and “practice your ruffian-tricks somewhere else.” He criticizes the company

Wellbred keeps and, suddenly, both men draw their weapons. Bobadil draws his sword too. The others separate them as Cash enters.

### **ACT 4, SCENE 3**

Kitely comes in, wondering about the cause of the commotion. Wellbred blames it on “one of my brother’s ancient humours” and leaves, with Stephen, Bobadil, Matthew, Edward and Brainworm in tow. Downright rants about Wellbred, Bobadil, and Matthew. Bridget criticizes him for being too angry. Bridget and Dame Kitely praise Edward, with Bridget suggesting she has affections for him. Dame Kitely says he is “of an exceeding fair disposition, and of very excellent good parts!”

After they exit, Kitely misinterprets “parts” to mean Edward’s body, rather than the most likely intended meaning of personal qualities. Kitely thinks the “gallants” are hiding in the house and goes in to search.

### **ACT 4, SCENE 4**

Now at Cob’s house, Cob confronts his wife, Tib, thinking she has cuckolded him. Cob confusedly accuses Tib of sleeping with Bobadil. He orders her to go inside, lock the door and let nobody in. He waves the arrest warrant for Bobadil in the air as she goes inside.

### **ACT 4, SCENE 5**

At the Windmill tavern, Edward and Wellbred instruct Brainworm, still disguised, to take a message to Downright. They talk about Bridget Kitely, whom Edward admits he has affections for. Wellbred promises Edward that he (Edward) will have her

### **ACT 4, SCENE 6**

Roger Formal and Old Knowell meet in a street of the Old Jewry. Brainworm arrives too, still disguised as a soldier. Brainworm craftily informs Knowell that Edward has received information about his father's attempts to spy on him.

Brainworm claims to have been set upon by Edward and his entourage, who somehow knew he was working for Old Knowell. Brainworm relays that, during his run-in with Edward and the others, he gleaned that they are heading to Cob's house—where Edward has his eye on “brave citizens' wives.” Knowell instructs Brainworm to stay with Roger Formal and leaves. Roger Formal, intrigued by Brainworm's (false) backstory, insists on buying him some wine and hearing about his life. They exit for the Windmill.

#### **ACT 4, SCENE 7**

Matthew, Edward, Bobadil, and Stephen speak disparagingly about Downright. Bobadil states that, with what he taught Matthew earlier about fighting, the latter should be able to kill Downright easily. Bobadil boasts of his past exploits in fighting, acting out as he does so. He brags that, if the Queen knew about him, he could save her three quarters of her annual costs in fighting wars. He says he would select a group of the right men and teach them how to fight properly. Edward (probably sarcastically) points out that Downright ought to be afraid of Bobadil. Just then, Downright arrives. Amazed that he has run into “these bragging rascals” yet again, he tells Bobadil to draw his sword. Bobadil tries to back out of the fight; Downright quickly easily disarms him. Matthew, terrified, runs away. Downright leaves. Bobadil tries to excuse his

cowardly behavior to Edward and Stephen by claiming he is bound by a “warrant of the peace” not to fight.

Bobadil then claims he was “struck with a planet” that supernaturally prevented him from drawing his weapon. He leaves. Stephen picks up Downright’s discarded cloak.

### **ACT 4, SCENE 8**

Back at Kately’s house, Wellbred explains to Kately and Dame Kately that anger is in Downright’s nature—and that there was “no harm done” in the earlier altercation. Dame Kately says that “harm might have come of it”—Wellbred points out that harm could come from anything, suggesting flippantly that she might have poisoned Kately’s wine. Kately, in a fit of paranoia, takes Wellbred’s suggestion to heart and says he feels “ill.” Wellbred, Dame Kately and Bridget all tell Kately to pull himself together. Brainworm comes in, now dressed as Roger Formal. He tells Kately that his master, Justice Clement, desires to speak with him as soon as possible. Kately goes to look for Cash and Cob, whom he wants to act as “sentinels” while he goes to Justice Clement’s. Brainworm explains to Wellbred how he managed to procure Roger Formal’s clothes: he got the other man drunk and stole them, leaving Formal in a drunken stupor. Wellbred is impressed. He tells Brainworm to return to Edward and tell him to meet him at “the Tower,” where Wellbred has arranged for him to marry Bridget Kately. Brainworm leaves. Kately comes in with Cash, instructing him to stay at the house, keep note of any visitors, and interrupt any interactions they might try to have with Dame Kately. He leaves again, looking for Cob. Dame Kately wonders why Kately is looking for Cob so eagerly. Wellbred

mischievously implies that Kately is interested in Cob's wife, Tib, whom he says is a "bawd." Now jealous too, she drags Cash off to look for Kately with her.

Wellbred tries to convince Bridget to marry Edward. She is clearly keen on the idea, but feels that Wellbred is acting too much like "an old knight-adventurer's servant." Just then, Kately returns, having realized that Justice Clement had not called for him as Brainworm said. Bridget tells him that Dame Kately has gone to Cob's house with Cash; Kately heads there in a fit of jealousy.

#### **ACT 4, SCENE 9**

Bobadil and Matthew meet in a city street. They worry about their reputations but make their excuses. When Brainworm comes by, dressed as Roger Formal, they complain to him about Downright and ask for an arrest warrant. Brainworm says he will give them what they want in exchange for money, but neither of them has any. Bobadil and Matthew give Brainworm jewelry and silk stockings in exchange for a warrant. Matthew describes Downright as a "tall big man" wearing a cloak with "russet lace." Brainworm promises to get a city "varlet" to serve the warrant to Downright. Bobadil and Matthew exit, Brainworm announces his intentions to pawn Roger Formal's cloak.

#### **ACT 4, SCENE 10**

Old Knowell arrives at Cob's house. He asks Tib who is within the house; not knowing who he is, she is reluctant to say. She tells Knowell that she's never heard of Edward. Dame Kately and Cash arrive. Dame Kately

demands to know where Kately is, but Tib tells her that he isn't there. Kately arrives, dressed in a cloak. Thinking he is trying to disguise himself, Dame Kately chastises Kately for being an adulterer.

Kately, caught up in his own suspicions, thinks Dame Kately's secret lover is Old Knowell, "this hoary-headed lecher." They angrily accuse one another. Old Knowell sense that a trick has been played on him for spying on Edward—and "half-forgives" Edward if he is behind it all.

Cob enters, shocked to hear Kately's claims that Old Knowell has cuckolded him (Kately) within Cob's house. He beats Tib for being a "bawd." Old Knowell tries to stop the "madness." They all decide to go to Justice Clement for judgment.

#### **ACT 4, SCENE 11**

Brainworm, now disguised as a constable, encounters Matthew and Bobadil on a street. He tells them that he is on his way to arrest Downright. As Stephen comes in wearing Downright's cloak, Brainworm puts him under arrest. Stephen protests his innocence; Bobadil points out that he is wearing the same cloak as Downright. Just then, Downright comes in. Brainworm in turn tries to serve him with the warrant on Matthew and Bobadil's behalf; Downright agrees to go before Justice Clement. Downright asks for his cloak back. With Stephen refusing, Downright tells Brainworm to arrest him for being a thief.

Stephen gives him the cloak but is forced to go to Justice Clement anyway. Brainworm tries to talk him out of it, but Downright is insistent. In

fact, Downright promises to beat Brainworm if he refuses to arrest Stephen. They all head to Justice Clement's house.

### **ACT 5, SCENE 1**

Justice Clement, Knowell, Kately, Dame Kately, Cash, Tib, and Cob assemble at Justice Clement's house. Clement is trying to get to the bottom of the "false" messages allegedly given by Roger Formal. Clement questions Dame Kately and Kately, getting them both to realize that each of them was convinced to search for the other at Cob's house by Wellbred. He points out that it has all been a "mere trick."

### **ACT 5, SCENE 2**

A servant announces Matthew and Bobadil's arrival. Justice Clement briefly thinks that Bobadil, described merely as a "soldier" by the servant, has come to fight him. Bobadil explains that his gripe is with Downright; he complains that Downright "despoiled me of mine honour" and disarmed him of his sword.

Clement is less than impressed with Bobadil's cowardice. The servant announces the arrival of a "varlet" of the city, with two men under arrest according to Justice Clement's warrant. Clement is confused, having not issued any such warrant.

### **ACT 5, SCENE 3**

Downright, Brainworm, and Stephen enter. Old Knowell explains that Stephen is his nephew. Stephen says he has been falsely accused by Downright of stealing his cloak. Justice Clement asks about the warrant; Brainworm, in disguise as the "varlet," says he doesn't have it—

but that it was Roger Formal who told him to make the arrests. Clement asks why Downright accepted the arrest without seeing the warrant. Downright explains that Brainworm had told him he “must” serve the warrant, and he had therefore complained. Justice Clement mocks Downright for following Brainworm’s instructions, waving his sword over Brainworm, saying that he “must cut” him—but not doing so. He then instructs Brainworm to be sent to the jail for his “*must*.” Brainworm protests, throwing off his disguise. Old Knowell is shocked to see his servant; he is annoyed and says he suspects Brainworm “for being of counsel with my son, against me.”

Brainworm admits that he was Fitzsword, the ex-soldier. He also confesses that he had been sent as a false messenger on numerous times throughout the day; he explains that Wellbred is making use of the distraction to marry Bridget and Edward. Justice Clement tells Brainworm to go and fetch the young couple, praising the “good news.” He asks Brainworm for Roger Formal’s whereabouts; Brainworm explains what happened. Clement says that Brainworm has done nothing terribly wrong and should be “pardoned for the wit o’ the offence.”

#### **ACT 5, SCENE 4**

Roger Formal, drunk, arrives at Justice Clement’s house, followed shortly after by Edward, Wellbred, and Bridget. Clement tells Edward that he has “made your peace [...] so will I for all the rest, ere you forsake my roof.”

#### **ACT 5, SCENE 5**

Edward thanks Justice Clement for his “humanity.” Clement says that only Bobadil and Matthew “have so little of man in ‘em” as to not be any “part” of his “care.” Wellbred, in jest, pleads Matthew’s case, saying he is Bridget’s official poet. Clement insists that he will challenge any poet to “extempore,” right there and then; he quotes from a sonnet by Samuel Daniel.

Wellbred insists that Matthew is more of a “pocket” poet than one who likes to “extempore.” Clement notices that Matthew is carrying “commonwealth of paper” and begins to read some of the pages. Clement is incensed to see that Matthew’s verse is all plagiarized. He sets the papers alight.

Clement states that a “good poet” is a rare thing, “not born every year.” Clement announces that everyone will have food and drink that evening to celebrate the marriage of Edward and Bridget—except for Bobadil and Matthew, who will have to “fast it out” for being “so false.” He tells Stephen to give Downright his cloak back.

Clement then entreats Cob and Tib to be “reconciled”; they make their peace. Clement tells the rest to rid themselves of their “discontent. You, Master Downright, your anger; you, Master Knowell, your cares; Master Kitely, and his wife, their jealousy.” Clement adds that “this night” will be dedicated to “friendship, love and laughter.” He praises Brainworm and says that, one day, “grandchildren” will hear the stories of his adventures; the stories will find “both spectators, and applause.”

# TNPG TRB ENGLISH

## UNIT-1-

### Questions with Answers

**1. As per Trevelyan 'In England, we see for the first time the modern mingling with the medieval**

(a) Spenser's

(b) Chaucer's

(c) Milton's

(d) Shakespeare

**2. Who says, "ready to wend on my pilgrimage/To Canterbury with full devout heart"?**

- (a) The Monk (b) **Geoffrey**  
(c) The Knight (d) The parson

**3. The pilgrims in the Canterbury Tales were going to thank St. Thomas for-**

- (a) **helping them when they were sick**  
(b) providing them wealth and happiness  
(c) a routine pilgrimage  
(d) praying to absolve an impending danger

**4. In which of the following Canterbury Tales does the reference to young Theban Warriors come?**

- (a) **The Knight's Tale** (b) The Squire's Tale  
(c) The Miller's Tale (d) The Friar's Tale

**5. The phrase 'Morning Star of Renaissance' refers to-**

- (a) Langland (b) **Geoffrey Chaucer**  
(c) Whclif (d) Diderot

**6. In the Prologue to Canterbury Tales, which character is fond of hunting and riding?**

- (a) Squire  
(c) Yeoman
- b) The Friar  
**(d) The Monk**

**7. The Normans conquered England in the Battle of Hastings in**

- (a) 1060  
**(c) 1066**
- b) 1068  
d) 1070

**8. In Canterbury Tales ----- appears to be always busy and makes a show of his knowledge-**

- (a) Miller  
**(c) Man of law**
- (b) Clerk  
(d) Priest

**9. The author of Le Morte D'Arthur is-**

- (a) John Lyly  
(c) Edward Gibbon
- (b) Thomas Malory**  
(d) William Godwin

**10. The man who brought printing to England is-**

- (a) William Caxton**
- (b) John Gower  
(c) Robert Fabyan  
(d) C. Morton

11. Between which sets of dates did Chaucer live?

- (a) 1340-1400** (b) 1345-1400 (c) 1348-1400 (d) 1349-1400

12. Chaucer lived during the reigns of-

- (a) Edward III and Richard II (b) Edward III and Henry IV

(c) Richard II and Henry IV      **(d) Edward III, Richard II, and Henry IV**

13. Which of the following was the closest contemporary of Chaucer?

(a) John Gower      **(b) William Langland**      (c) Wyclif      (d) John Barbour

14. Who called Chaucer "the Father of English Poetry"?

(a) Sidney      (b) Spenser      **(c) Dryden**      (d) Arnold

15. Who described Chaucer as "The Well of English Undefined"?

(a) Dryden      **(b) Spenser**      (c) Pope      (d) Sidney

16. "With Chaucer is born our real poetry." Who holds this view?

**(a) Matthew Arnold**      (b) Spenser      (c) Dryden      (d) Addison

17. "Chaucer found his native tongue a dialect and left it a language." Who makes this observation?

(a) I.A. Richards      (b) F.R. Leavis      **(c) Lowes**      (d) Walter Pater

18. "Chaucer is the earliest of the great moderns." Who holds this view?

(a) Dryden      (b) Ben Jonson      (c) T.S. Eliot      **(d) Matthew Arnold**

19. "If Chaucer is the Father of English Poetry, he is the Grandfather of the English Novel." Who makes this remark?

(a) Walter Pater      (b) Ruskin      **(c) G.K. Chesterton**      (d) Coleridge

20. Who says about Chaucer's Characters'-Here is God's Plenty."

**(a) Dryden**      (b) Dr. Johnson      (c) Pope      (d) Coleridge

21. In which month did Chaucer's Pilgrims go on their pilgrimage?

- (a) January (b) February (c) March **(d) April**

22. How many pilgrims in Canterbury Tales are going on the pilgrimage?

- (a) 27 **(b) 29** (c) 30 (d) 31

23. How many pilgrims in the Prologue to the Canterbury Tales represent the knighthood class?

- (a) One (b) Two **(c) Three** (d) Four

24. How many ecclesiastical characters are portrayed in the Prologue?

- (a) Five (b) Six (c) Seven **(d) Eight**

25. How many women characters figure in the Prologue to the Canterbury Tales?

- (a) One (b) Two **(c) Three** (d) Four

26. It is believed that the Host at the Inn was a real man. What is the name of the Host?

- (a) Henry Bailly **(b) Harry Bailly** (c) Horney Bailly (d) Hoary Bailly

27. What is the name of the Inn where the pilgrims assemble for the night?

- (a) Southwark Inn (b) Harry Bailly **(c) Tabard Inn** (d) St. Becket Inn

28. To which shrine are the pilgrims going?

- (a) Shrine of St. Agnes at Canterbury  
(b) Shrine of St. Lucas at Jerusalem

**(c) Shrine of St. Thomas a' Becket at Canterbury**

(d) Shrine of St. Mark in Southwark

29. One of the Tales in Chaucer's Canterbury Tales is in prose. Which of the following?

(a) The Pardoner's Tale

**(b) The Parson's Tale**

(c) The Monk's Tale

(d) The Knight's Tale

30. One of the portraits in the Prologue is that of the Wife of Bath. What is Bath?

(a) The Christian name of the lady

(b) The surname of the lady

(c) The name of her husband

**(d) The name of the town to which she belonged**

31. "He was as fresh as the month of May." This line occurs in the Prologue. Whom does this line refer to?

(a) Friar

(b) Franklin

(c) Doctor of Physic

**(d) Squire**

32. One of the following works is not a work of Chaucer. Which one?

(a) The House of Women

**(b) The Owl and the Nightingale**

(c) The Legend of Good Women

(d) Romaunt of the Rose

33. Which of the following is Chaucer's Prose work?

(a) Troylus and Cryseyde

(b) The Legend of Good Women

(c) **Treatise on the Astrolabe** (d) The House of Fame

34. Which of the following poets wrote a famous poem mourning the death of Chaucer?

(a) **Occleve in The Governail of Princes**

(b) Lydgate in Falles of Princes

(c) James I of Scotland in The King's Quair

(d) William Dunwar in The Thistle and the Rose

35. Chaucer was not indebted for his sources to one of the following, Identify him:

(a) **Homer** (b) Virgil (c) Dante (d) Ovid

36. In which year Geoffrey Chaucer born?

(A) **1340** (B) 1353 (C) 1320 (D) 1330

37. The Canterbury Tales is an unfinished work, wherein each pilgrim was supposed to tell more than one tale. How many tales did Chaucer originally envision each pilgrim telling?

(A) 4 (B) **2** (C) 3 (D) 6

38. In which year did Chaucer fought in Hundred Years' War between France and England?

(A) 1379 (B) **1359** (C) 1369 (D) 1382

39. Geoffrey Chaucer is also known as:

(A) *The reformer of English language*

**(B) *The father of English poetry***

(C) *The poet of English language*

(D) *The father of English literature*

40. During the period of which king did Chaucer fight in the English Army for the Hundred Years' War between France and England?

(A) *Richard II*      (B) *William I*      (C) *William II*      **(D) *Edward III***

41. Who was the king when Geoffrey Chaucer was dead?

(A) *David II*      (B) *Edward III*      (C) *Richard II*      **(D) *Henry IV***

42. Which of Chaucer's works is associated with Valentine's Day?

(A) *The Canterbury Tales*

**(B) *Parlement of Fowls***

(C) *The Book of the Duchess*

(D) *The Canterbury Tales*

43. Which one of the following works of Geoffrey Chaucer is an elegy written for Blanche of the wife of John Gaunt?

**(A) *The Book of the Duchess***

(B) *The House of Fame*

(C) *Troilus and Criseyde*

(D) *The Legend of Good Women*

**44. Chaucer was strongly influenced by classical and early medieval writings and even translated one into the English of his day. Which older work did he translate?**

(A) *The City of God by St. Augustine*

**(B) *The Consolation of Philosophy by Boethius***

(C) *De Officiis by Cicero*

(D) *Metamorphoses by Ovid*

**45. Which stanza form was first introduced by Chaucer known as Chaucerian Stanza?**

(A) *Heroic Couplet*

**(B) *Rhyme Royal***

(C) *Octosyllabic Couplet*

(D) *Ottawa Rhyma*

**46. On which Chaucer's *Troilus and Criseyde* was based?**

(A) *Boccaccio's Mulieribus*

(B) *Dante's Divine Comedy*

**(C) *Boccaccio's Filostrato***

(D) *Dante's Inferno*

47. What is the title of the earliest of Chaucer's poems, written sometime between 1369 and 1372?

(A) *The Book of the Counter* (B) ***The Book of the Duchess***

(C) *The House of Fame* (D) *Troilus and Criseyde*

48. Who is called as "Morning Star of Reformation"?

(A) Chaucer (B) **Wycliffe** (C) Spenser (D) Martin Luther

49. What name is now given to the language in which Chaucer worked?

(A) *Early English* (B) ***Middle English*** (C) *Modern English* (D) *Old English*

50. Geoffrey Chaucer was alive to witness or hear breaking news of some remarkable events in medieval history. Which one of the following events was he not around for?

(A) ***The Battle of Agincourt***

(B) *The Black Death*

(C) *The Deposition of Richard II*

(D) *The Peasants' Revolt*

51. Chaucer's *The Romaunt of the Rose* belongs to .....period.

(A) *English*

(B) *Italian*

(C) *Latin*

(D) ***French***

**52. Who said "Chaucer found his native tongue a dialect and left it a language"?**

- (A) G.K. Chesterton (B) A.C. Ward (C) **Lowes** (D) Dr. Johnson

**53. Chaucer's epic poem *Troilus and Criseyde* is considered by some to be his best work. Against what war is this tragic romance set?**

(A) *The Hundred Years' War*

(B) *The Peloponnesian War*

(C) ***The Trojan War***

(D) *The War of the Roses*

**54. Who is the first poet of England to occupy the poet's corner?**

- (A) John Gower (B) Spenser (C) **Chaucer** (D) Shakespeare

**55. Into how many periods can we divide Chaucer's works?**

(A) Two – French and English

(B) **Three – French, English and Italian**

(C) Four – French, English, Italian and Latin (D) One – English only

**56. Who called "Chaucer as perpetual fountain of good sense, learned in all sciences"?**

(A) Spenser      (B) Arnold      (C) **Dryden**      (D) Albert

57. The device Chaucer employs in *The Canterbury Tales* of many characters gathered together, each telling stories, was used by an Italian author in a work probably begun sometime in the late 1340's. Who was this Italian poet?

(A) Baldassare Castiglione      (B) Giovanni Boccaccio  
(C) **Dante Alighieri**      (D) Francesco Petrarch

58. Who, according to Mathew Arnold, lacks high seriousness?

(A) **Geoffrey Chaucer**      (B) Emily Dickinson  
(C) T.S. Eliot      (D) Walt Whitman

59. The idea of which work of Chaucer has been taken from *Boccaccio's Decameron*?

(A) *The Parliament of Fowls*      (B) *Legend of Good Women*  
(C) ***The Canterbury Tales***      (D) *The Book of Duchess*

60. Which Chaucerian text parodies *Dante's The Divine Comedy*?

(A) *The Canterbury Tales*      (B) *The Book of the Duchess*  
(C) ***The House of Fame***      (D) *Legend of Good Women*

61. The rhetorical pattern used by Chaucer in *The Prologue to the Canterbury Tales* is ....

(A) *ten syllabic line* (B) *eight syllabic line*

(C) *Rhyme Royal* (D) *Ottava Rhyma*

62. How many legends of good women could Chaucer complete in his *The Legend of Good Women*?

(A) *Six* (B) *Seven* (C) *Eight* (D) *Nine*

63. Who calls Chaucer as "a well of the English undefiled"?

(A) *Thomas Malory* (B) *Thomas Occleve* (C) *John Lydgate* (D) *Spenser*

64. Who has been called as the "The Morning Star of Renaissance"?

(A) *Gower* (B) *Langland* (C) *Wyclif* (D) *Chaucer*

65. Chaucer wrote in which of the following dialects?

(a) Northern English (b) **East-Midlands**

(c) West-Midlands (d) south-Eastern

66. Chaucer was a poet of the

(a) Thirteenth Century (b) **Fourteenth Century**

(c) Fifteenth Century (d) Twelfth Century

67. "The Peasants Revolt" of 1381 was suppressed by.....

- (A) Edward III    (B) **Richard II**    (C) Henry IV    (D) Henry V

68. When, in Chaucer's career, was *The Book of the Duchess* published?

- a) **It was the first long work he published, sometime around 1372.**  
b) It was his last major poem, published right before his death around 1400.  
c) It was never published in his lifetime and only unearthed centuries later  
d) The date of publication is unknown, since it was passed on through oral tradition for many generations.

69. Chaucer's long poem *The Book of the Duchess* had another name, which was \_\_\_\_\_.

- (A) *The Knight's Dream*                      (B) *The Dreame of Hunt*  
(C) ***The Dreame of Chaucer***                      (D) *Chaucer's Consciousness*

70. What is a dream-vision poem?

- a) An epic poem  
b) **A poem in which the narrator recounts a dream**  
c) A lyric poem  
d) A story within the overall poem b

71. How long has the narrator of *The Book of the Duchess* been unable to sleep?

(A) A year                      (B) **Eight years**                      (C) All night                      (D) Eight nights

**72. When the narrator cannot sleep, what games are options for his insomnia?**

(A) Draughts or marbles                      (B) **Chess or tables**  
 (C) Cards or dice                      (D) Draughts or dice

**73. The Book of the Duchess was written in what form?**

(A) Iambic pentameter                      (B) Blank verse  
 (C) Villanelle                      (D) **Octosyllabic couplets**

**74. For what person is *The Book of the Duchess*, perhaps, an elegy?**

- a) *The fictional Duchess of the Judgement of Wisdom in Love*
- b) *Alcyone, Duchess of Troy*
- c) *Philippa, Duchess of Hainault*
- d) ***Blanche, Duchess of Lancaster***

**75. Who is Juno?**

(A) A lady the narrator loves                      (B) **A Roman goddess**  
 (C) A heroine of the Trojan war                      (D) The wife of the Black Knight

**76. What book does the narrator of *The Book of the Duchess* use to help his insomnia?**

(A) *Ovid's Metamorphoses*

(B) *The Bible*

(C) *Roman de la Rose*

(D) *The Tale of Seys and Alcyone*

**77. Of what rank are Seys and Alcyone?**

(A) *Earl and Countess*

(B) *Lord and Lady*

(C) *King and Queen*

(D) *Duke and Duchess*

**78. How does Seys die?**

(A) *Lost in the forest*

(B) *Drowned in a shipwreck*

(C) *Killed in battle*

(D) *A broken heart*

**79. What does Alcyone refuse to do until she has found out what happened to Seys?**

(A) *Stop weeping*

(B) *Remarry*

(C) *Eat bread*

(D) *Sleep*

**80. To whom does Alcyone pray when she hears nothing of Seys?**

(A) *Morpheus*

(B) *Juno*

(C) *Jupiter*

(D) *The God of Love*

**81. Who is Morpheus?**

(A) *Alcyone's brother*

(B) *The god of sleep*

(C) *The god of love*

(D) *The messenger of Seys*

**82. What does Juno bid Morpheus, through her messenger, to do?**

(A) *Reanimate Seys and send him to Alcyone*

(B) Bring Alcyone to speak to Juno

(C) Bring Seys back to life

(D) Send Alcyone to be with Seys

**83. When Alcyone sees Seys brought to her by Morpheus, where is she?**

(A) In Juno's temple

(B) By his graveside

(C) Alone in the forest

(D) In bed

**84. What color is the knight wearing when the dreamer first encounters him?**

(A) Red

(B) Grey

(C) **Black**

(D) White

**85. What kind of poetry is the "complaint" or "compleynt" in Middle English?**

(A) Limerick

(B) **Lyric poetry**

(C) Requiem

(D) Elegy

**86. What game does the Black Knight play with Fortune?**

(A) Dice

(B) Draughts

(C) **Chess**

(D) Jousting

**87. Where does the narrator in *The Book of the Duchess* find the Black Knight?**

(A) On horseback in the hunt

(B) Waiting outside his lady's chamber

(C) In a castle

(D) **In a flower-filled meadow**

88. What does Lady Fortune spin?

- (A) *The globe*      (B) ***Her wheel***      (C) *A spinning wheel*      (D) *An orb*

89. What is one of the sources for Chaucer's reference to Lady Fortune?

- (A) *Augustine's Confessions*      (B) ***Boethius's Consolation of Philosophy***  
(C) *Augustine's City of God*      (D) *Aristotle's Poetics*

90. What is shown in the stained glass of the narrator's dream chamber?

- (A) *The War of the Roses*      (B) ***The Trojan War***  
(C) *The Romaunce of the Rose*      (D) *The Hundred Years' War*

91. What is painted on the walls of the narrator's dream chamber in *The Book of the Duchess*?

- (A) *The Trojan War*      (B) *The First Crusade*  
(C) ***The Romaunce of the Rose***      (D) *The War of the Roses*

92. To whom does the Black Knight say he was in service before he met Lady White?

- (A) *Juno*      (B) ***The God of Love***      (C) *Morpheus*      (D) *The Virgin Mary*

93. Which is the first tale in *The Canterbury Tales*?

- (A) *The Cook's Tale*      (B) *The Friar's Tale*

(C) *The Knight's Tale* (D) *The Merchant's Tale*

94. *The Canterbury Tales* was written in the .....

(A) *North Eastern Dialect* (B) *South Midland Dialect*

(C) *South Western Dialect* (D) ***East Midland Dialect***

95. What narrative perspective does Chaucer employ in the opening of "The General Prologue"?

(A) ***A first person – I*** (B) *Omniscience*

(C) *Third Person* (D) *Free indirect discourse*

96. Which of the following poems of Chaucer is considered the first novel in English?

- (a) *The Book of the Duchess* (b) *The House of Fame*  
 (c) *The Parliament of fowls* (d) ***Troilus and Criseyde***

97. Which of the following poems of Chaucer is unfinished?

- (a) *Troilus and Criseyde* (b) *The parliament of fowls*  
 (c) ***The Legend of Good women*** (d) *The House of Fame*

98. For the general idea of his the *Canterbury Tales* Chaucer was indebted to

- (a) *Petrarch* (b) *Dante* (c) ***Boccaccio*** (d) *Virgil*

99. Where do the pilgrims of the *Canterbury tales* meet in London?

- (a) *Fleet street* (b) ***Tabard Inn*** (c) *Grub Street* (d) *London Club*

100. How many tales are to be told by each pilgrim ?

- (a) ***Four*** (b) *One* (c) *Two* (d) *Three*

101. To whom did Spenser dedicate his Faerie Queene?

(a) **To Queen Elizabeth** (b) To king James I

(c) To Sir Walter Raleigh (d) To Lord Leicester

102. To whom did Spenser write a complimentary letter explaining the plan and purpose of his Faerie Queene?

(a) To Queen Elizabeth (b) **To Sir Walter Raleigh**

(c) To Lord Leicester (d) To Lord Ormond

103. Spenser's Faerie Queene was planned to be completed in twelve Books. But he was able to complete only :

(a) One Book (b) Four Books (c) **Six Books** (d) Ten Books

104. Spenser's primary purpose or motto in writing the Faerie Queene was : (a) To please and honour Queene Elizabeth

(b) To justify Holiness as the greatest virtue

(c) To save the honour of womanhood

(d) **To fashion a gentleman or noble person in virtuous and gentle discipline**

105. Who is the hero of Spenser's Faerie Queene?

(a) Morpheus (b) Phoebus (c) **King Arthur** (d) Archimago

106. When Sidney died, Spenser wrote an elegy on his death. Which of the following ?

(a) Amoretti (b) **Astrophel** (c) Epithalamion (d) Shepheard's Calendar

107. Spenser's Epithalamion is :

(a) an elegy (b) a narrative poem (c) sonnet **(d) a wedding hymn**

108. Spenser's Amoretti is :

(a) A collection of his love lyrics

**(b) A collection of his love sonnets**

(c) A collection of his miscellaneous songs

(d) An elegy on the death of Sidney

109. Spenser wrote a series of sonnets in honour of his lady love, Elizabeth Boyle, whom he married later. What title did he give to this series ?

(a) Epithalamion (b) Venus and Adonis

**(c) Amoretti** (d) Astrophel and Stella

110. The Faerie Queene is an allegory. In this Queen Elizabeth is allegorized through the character of :

(a) Duessa **(b) Gloriana** (c) Una (d) Charissa

111. Who calls Spenser the Poets' Poet ?

(a) Matthew Arnold (b) Sidney (c) Hazlitt **(d) Charles Lamb**

112. In which work did Spenser use the Spenserian stanza ?

**(a) Faerie Queene** (b) Amoretti

(c) The Shepherd's Calendar (d) Epithalamion

113. How many Cantos are there in Book I of the Faerie Queene ?

(a) Six (b) Ten (c) Four **(d) Twelve**

114. In the Dedicatory Letter, Spenser says that the real beginning of the allegory in the Faerie Queene is to be found in :

(a) Book I **(b) Book XII** (c) Book X (d) Book VI

115. A critic says that the Faerie Queene is "downright flattery-gross, shameless, lying flattery" of Queen Elizabeth ? Who is this critic ?

- (a) I.A. Richards    **(b) Dean Church**    (c) F.R. Leavis    (d) Walter Pater

116. The Faerie Queene is basically a moral allegory. From whom did Spenser derive this concept of moral allegory ?

- (a) Plato    **(b) Aristotle**    (c) Homer    (d) Virgil

117. "Spenser writ no language." Who said this ?

- (a) Dryden    (b) Dr. Johnson    **(c) Ben Jonson**    (d) Matthew Arnold

118. Spenser divided his Shepheard's Calendar into twelve Eclogues. Why did he do so ?

- (a) Because he designed to divide his Faerie Queene also into twelve Books  
 (b) Because twelve was supposed to be a standard number for a long allegory  
**(c) Because there are twelve months in a year**  
 (d) Its design so required

119. To whom does Spenser dedicate his Shepheard's Calendar ?

- (a) Sir Walter Raleigh    (b) Queen Elizabeth  
**(c) Sir Philip Sidney**    (d) Prince Arthur

120. Which of the following poems of Spenser is a Pastoral ?

- (a) Amoretti    (b) Epithalamion  
 (c) Astrophel    **(d) The Shepheard's Calendar**

121. Why did Spenser give the title Astrophel to his elegy written on the death of Sidney ?

- (a) Because Astrophel is a poetical name

**(b) Because Sidney wrote a sonnet series under the title Astrophel and Stella.**

(c) Because Astrophel was the Christian name of Sidney

(d) Because Sidney loved Stella under the name of Astrophel

122. How many ethical Virtues have been highlighted by Spenser in the Faerie Queene ?

(a) Eight (b) Ten **(c) Twelve** (d) Four

123. Prince Arthur in the Faerie Queene symbolizes :

(a) Truth **(b) Magnificence** (c) Knighthood (d) Mercy

124. Queen Elizabeth is allegorically represented through :

(a) Una (b) Duessa **(c) Gloriana** (d) Fidessa

125. ".....Her angel face, As the great eye of heaven shyned bright And made a sunshine in the shade place Did never mortal eye behold such heavenly grace." Whose beauty is described in these lines ?

**(a) Una's** (b) Gloriana's (c) Duessa's (d) Abessa's

126. How many essays were published in Bacon's second edition of 1612?

(A) 36 (B) 37 **(C) 38** (D) 39

127. How many essays were published in Bacon's third and final edition of 1625?

(A) 56 (B) 57 **(C) 58** (D) 59

128. What is Bacon's The New Atlantis?

(A) A volume of essays (B) A historical work

**(C) A Utopian romance** (D) Bacon's autobiography

129. What is Bacon's Apophthegms?

(A) His philosophy of life (B) An evaluation of Renaissance

(C) A literary treatise **(D) A collection of jests and witty sayings**

130. In which prose style are Bacon's Essays written?

(A) In conversational style (B) In satirical style

(C) In humorous style **(D) In aphoristic style**

131. How did the Italian philosopher Machiavelli influence Bacon?

**(A) Philosophy of success by whatever means possible, moral or immoral.**

(B) Philosophy of success by strictly moral means

(C) How to win favour of the Monarch.

(D) How to come out of serious problems in life.

132. "We are commanded to forgive our enemies; but never to forgive our friends." From which essay is this sentence taken?

(A) Of Faction **(B) Of Revenge** (C) Of Friendship (D) Of Envy

133. "Children sweeten labours, but they make misfortunes more bitter." From which essay is this sentence quoted?

(A) Of Marriage and Single Life (B) Of Love

**(C) Of Parents and Children** (D) Of Followers and Friends

134. "He that hath wife and children hath given hostages to fortune." From which essay is this sentence quoted?

(A) Of Parents and Children (B) Of Followers and Friends

(C) Of Ceremonies and Respects **(D) Of Marriage and Single Life**

135. "It is a strange desire to seek power and to lose liberty." From which essay is this line quoted?

- (A) Of Honour and Reputation (B) Of Counsel  
**(C) Of Great Place** (D) Of Discourse

136. "Whosoever is delighted in solitude is either a wild beast or a god" From which essay is this line quoted?

- (A) Of Friendship** (B) Of Youth and Age  
 (C) Of Followers and Friends (D) Of Nature of Man

137. "Reading maketh a full man; conference a ready man; and written an exact man." From which essay is this line quoted?

- (A) Of Discourse (B) Of Counsel (C) Of Wisdom for a Man **(D) Of Studies**

138. "Sell all thou hast, and give it to the poor and follow me." From which essay is this line quoted?

- (A) Of Goodness and Goodness of Nature**  
 (B) Of Great Place (C) Of Riches (D) Of Nobility

139. Why did Bacon translate some of his works from English into Latin?

- (A) Because he wanted to show his works mastery over both English and Latin.  
**(B) Because he believed that Latin would last longer than English as a literary language.**

(C) He knew Latin better than English (D) Because Latin is easier than English

140. Bacon held high positions in the Court of:

- (A) Queen Elizabeth I (B) King James I  
**(C) In the courts of both of them** (D) In the court of neither of them

141. Bacon wrote his Essays on the models of :

- (A) Horace **(B) Montaigne** (C) Plutarch (D) Marlowe

142. Bacon's first great intellectual work was:

- (A) **Advancement of Learning** (B) Novum Organum  
(C) De Sapientia Veterum (D) The Essays

143. Which of the following authors has written the Life of Bacon?

- (A) R.W. Church (B) George Saintsbury (C) **G. Gordon** (D) Hugh Walker

144. Francis Bacon was born in :

- (A) 1560 (B) 1562 (C) **1561** (D) 1563

145. Bacon was knighted in:

- (A) 1601 (B) 1602 (C) **1603** (D) 1604

146. Bacon was charged of bribery and corrupt practice by the House of Lords in

- (A) 1618 (B) 1619 (C) 1620 (D) **1621**

147. What punishment was awarded to him by the House of Lords?

- (A) Fine of ten thousand pounds and imprisonment for two years.  
(B) Fine of twenty thousand pounds and imprisonment for Four years.  
(C) Fine of thirty thousand pounds and imprisonment for eight years.

(D) **Fine of forty thousand pounds and life imprisonment**

148. How did Bacon pay his fine and how did he remain in jail?

- (A) He paid his fine in instalments and remained in Jail for one year.  
(B) He paid his fine in two instalments and remained in Jail for two year.  
(C) He paid his fine immediately but remained in Jail for five year.  
(D) **King James I allowed his fine to remain unpaid and released him from Jail just the next day.**

149. Ben Johnson was born in :

(A) 1570 (B) 1575 **(C) 1573** (D) 1577

150. Ben Johnson belonged primarily to:

- (A) The Elizabethan Age** (B) Jacobian Age  
(C) Caroline Age (D) Restoration Age

151. Ben Johnson was basically:

(A) A poet **(B) A Dramatist** (C) An Essayist (D) A Satirist

152. The first play written by Ben Johnson was:

- (A) Every Man out of his Humour (B) The Alchemist  
**(C) Every Man in his Humour** (D) Volpone the Foxe

153. Which of the following plays is not written by Ben Johnson ?

- (A) The Silent Woman (B) The Alchemist  
(C) Volpone **(D) The Maid's Tragedy**

154. Ben Johnson is Known for his :

- (A) Comedies of Satire (B) Comedies of Multiple Love Conflicts  
**(C) Comedies of Humours** (D) Tragi-Comedies

155. How many 'Humours' are there in human mental make up?

(A) 1 (B) 2 (C) 3 **(D) 4**

156. A critic say, "Ben Johnson's Every Man in His Humour begins a new chapter in the history of English drama." Who is that critic?

- (A) George Sampson** (B) Bradley (C) Saintsbury (D) T.S. Eliot

157. What is Ben Johnson's 'Sejanus His Fall'?

- (A) A comedy **(B) A Tragedy** (C) A Satire (D) A Historical Paly

158. In the Prologue to one of his comedies, Johnson says, "A comedy would show an Image of the time, And sport with human follies, not with crimes." The prologue of which play?

- (A) **Every Man in His Humour** (B) Every Man out of His Humour  
(C) The Fountain of Self-love (D) The Poetaster

159. What is Ben Johnson's 'Sejanus His Fall'?

- (A) A comedy of Humours (B) A Satirical Play  
(C) **A Roman Tragedy** (D) A Tragic Portrait

160. Volpone the Foxe is:

- (A) **A comedy** (B) A Roman Tragedy (C) A Satire (D) A Romance

161. The Alchemist is :

- (A) an attack on cheats of London (B) a satire on his rivals  
(C) **an attack on tricksters and gulls** (D) a tragedy in Blank Verse

162. Shakespeare himself played a leading role in one of Ben Johnson's plays. In which play?

- (A) The Alchemist (B) Volpone the Foxe  
(C) **Every Man in His Humour** (D) Every Man Out of His Humour

163. The Alchemist was played at which of the following theatres?

- (A) **The Globe** (B) Volpone the Foxe  
(C) Every Man in His Humour (D) Every Man Out of His Humour

164. Which of the following plays of Ben Johnson was left unfinished?

- (A) Catiline His Conspiracy (B) Sejanus His Fall  
(C) **The Sad Shepherd** (D) The Arraignment

165. Which of the following plays of Jonson is written wholly in prose?  
**(A) Bartholomew Fair** (B) The Sad Shepherd  
 (C) Humours Reconciled (D) The Divell is an Ass
166. Which of the following authors was not a contemporary of Ben Johnson?  
 (A) Chapman (B) Marston **(C) Dryden** (D) Dekker
167. The first play written by Ben Johnson was:  
 (A) The sad Shepherd **(B) The Case is Altered**  
 (C) The Poetaster (D) Sejanus His Fall
168. Which of the following is a Roman Tragedy?  
 (A) The Arraignment (B) The Case is Altered  
 (C) The Spanish Tragedy **(D) Catiline His Conspiracy**
169. A great critic sums up Bacon's character in these words : "The wisest, brightest, and meanest of mankind." Who is that critic?  
 (A) Dryden **(B) Pope** (C) Dr. Johnson (D) Arnold
170. How many essays were published in Bacon's first edition of 1597?  
**(A) 10** (B) 12 (C) 15 (D) 16
171. Which of the following Elizabethan anthologies of poetry contains poems on the death of Sidney?  
 (a) Tottel's miscellany (1557)  
**(b) The Phoenix Nest (1593)**  
 (c) The Passionate Pilgrim (1599)  
 (d) England's Helicon (1600)
172. The first book printed in English was  
 (a) The Canterbury Tales

**(b) History of troy**

(c) the troy book

(d) History of the world

173. Thomas Kyd's the Spanish Tragedy Came out in

(a) 1569

(b) 1579

**(c) 1589**

(d) 1599

174. Which of the following plays of George Peele is a satire on the popular drama of the day?

(a) **The old wives' tale**

(b) the arrangement of Paris

(c) King Edward the first

(d) Fair Bethsabe

175. Which of the following plays of Robert Greene is an imitation of Marlowe's Tamburlaine?

(a) Frier Bacon and Frier Bungay

(c) the Triumph of time

(b) Menaphon

**(d) Alphonsus, king of Aragon**

176. Thomas Campion was a contemporary of

(a) Chaucer

(c) Dryden

(b) **Shakespeare**

(d) Wordsworth

177. Which of the following works of Daniel is a romance

**a) The Complaynt of Rosamond**

b) Delia

c) the Queenes Wake

d) Hymn's Triumph

178. Which of the following plays of Marlowe is unfinished?

- (a) **The Massacre at Paris**  
 (b) Edward II  
 (c) the Jew of Malta  
 (d) the Tragedy of Dido, queen of Carthage

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