

Unit - 1

English Literature From 1400 - 1600

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UNIT - I

PROLOGUE TO THE CANTERBURY TALES - CHAUCER

Life

- ❖ Geoffrey Chaucer was born between **1340 and 1345**, likely in **London**.
- ❖ His father was a prosperous **wine merchant**.
- ❖ In **1357**, Chaucer served as a **page** in the household of **Elizabeth de Burgh**, Countess of Ulster, who was the wife of **Prince Lionel**.
- ❖ During the **Brittany Expedition** of **1359**, he was captured by the **French** but was **ransomed** by **King Edward III**.
- ❖ Chaucer was later sent to **France** on a **diplomatic mission** by **Edward III**.
- ❖ He also traveled to **Genoa** and **Florence** as part of his **diplomatic duties**.
- ❖ Around **1366**, Chaucer married **Philippa Roet**, who was a **lady-in-waiting** in the **Queen's household**.
- ❖ Philippa's sister, **Katherine Swynford**, later became the third wife of **John of Gaunt**, who was the fourth son of the King and Chaucer's **patron**.

Career Advancement

- ❖ In **1374**, Chaucer was appointed **Comptroller** of the lucrative **London customs**.
- ❖ In **1386**, he was elected as a **Member of Parliament** for **Kent** and served as a **Justice of the Peace**.
- ❖ In **1389**, he was made **Clerk of the King's Works**, overseeing **royal building projects**.
- ❖ **Royal Service:** Chaucer held various **royal positions**, serving both **King Edward III** and his successor, **Richard II**.

Historical Context

- ❖ Chaucer lived during the reigns of:
 - ❖ **Edward III** (1327-1377)
 - ❖ **Richard II** (1377-1399)
 - ❖ **Henry IV** (1399-1413)

Literary Significance

- ❖ He was the first poet to be buried in **Westminster Abbey**, known as **The Poets' Corner**."
- ❖ **John Dryden** referred to him as the "**father of English poetry**."
- ❖ Chaucer is recognized as the **first national poet** of England.
- ❖ Dryden remarked on him, saying, "**Here is God's plenty**" and described him as "**A rough diamond** that must first be polished ere he shines."

- ❖ He knew all the sea ports from Gottland to the cape of Finistere.
- ❖ He knew every rock (or) creek in Britain and Spain.
- ❖ His ship is called the **Maudelayne**.

Doctor of Medicine

- ❖ The Doctor of Medicine says **no equal in the world in Medicine and Surgery** because he is specialized in astronomy.
- ❖ He studies the patients well for the hours.
- ❖ By his natural magic, he prescribes medicine according to the ascending stars.
- ❖ He knows the cause of every sickness, when it originates from the humour (Mood).
- ❖ He is a good doctor. All his apothecaries (chemist) are ready with drugs.
- ❖ They make money from the Guile (cheating).
- ❖ He is well-versed in the works of **ancient and medieval medical authorities**, including:
 - **Aesculapius** – Greek God of Medicine
 - **Dioscorides, Rufus, Hippocrates, Hali, Galen**
 - **Serapion** (Egyptian), **Razis, Aricenna, Averroes**
 - **Damascene, Constantine, Bernard** (Chaucer's contemporary doctor)
 - **John of Gatesden, Guilbertus (or Gilbertaine)**
- ❖ He is moderate in eating. His diet is nutritious and easy to digest.
- ❖ He little studied Bible.
- ❖ He is dressed in Blood Red and dark blue with silk lining.
- ❖ He saved all money that he made in the **Pestilence (plague)**.
- ❖ As gold is good for heart, so he it is a special love of gold.

Wife of Bath - Fashionable city in London

- ❖ There was a good woman who lived near the city of **Bath** in London.
- ❖ Sadly, she was **deaf**, but she was very skilled at **making cloth** – even better than the famous cloth makers in **Ypres and Gaunt**.
- ❖ In her **church**, no other woman would dare go before her to give an **offering during mass**.
- ❖ If someone did, she would get **angry** and forget all her **Christian kindness**.
- ❖ She wore **beautiful kerchiefs** on her head, especially on **Sundays**, and they were so fancy they **weighed 10 pounds**.
- ❖ She wore **bright red stockings**, which were of the best quality.
- ❖ Her **face was bold and pretty**, with a healthy **red color**.
- ❖ She had lived a **worthy and active life**.
- ❖ She had married **five husbands** at the **church door**, and had many other **boyfriends** when she was young – but they aren't named.
- ❖ She had gone on **three pilgrimages to Jerusalem**.

THE BOOK OF THE DUCHESS - GEOFFREY CHAUCER

The Book of the Duchess

- ❖ *The Book of the Duchess* is also known as *The Dreame of Chaucer* or *The Deth of Blaunche*.
- ❖ It is **Geoffrey Chaucer's first major long poem**.
- ❖ The poem is an **elegy (a poem mourning the dead)**, written to honor **Duchess Blanche of Lancaster**.
- ❖ Blanche was the **first wife of John of Gaunt**, who was the **fourth son of King Edward III**.
- ❖ John of Gaunt was not only Chaucer's **patron (supporter)** but later also became his **brother-in-law**.
- ❖ **Blanche died from the plague on September 12, 1368**.
- ❖ The poem was likely written between **1368 and 1372**.
- ❖ It is considered to **praise both John of Gaunt and Duchess Blanche**.
- ❖ Chaucer wrote the poem in a **French-style poetic form** called **octosyllabic couplets** (each line has 8 syllables, and they rhyme in pairs).
- ❖ The poem shows the influence of **French poems** like *Jugement dou Roy de Behaingne* and *Jugement dou Roy de Navarre* by **Guillaume de Machaut**.
- ❖ It is written in the **dream-vision genre**, which means the story happens inside a dream.
- ❖ The poem is quite long — **it has 1334 lines**.
- ❖ The woman in the poem is called **Lady White**, which is a symbol of **Blanche**, since "blanche" means **white** in French.
- ❖ A note from the Elizabethan scholar **John Stowe** claims that the poem was written at the request of **John of Gaunt**.
- ❖ The poem refers to:
 - A **"long castle"**, suggesting **Lancaster**.
 - A **"rich hill"**, symbolizing **Richmond** (John of Gaunt was Earl of Richmond).
 - The narrator swears by **St. John**, which was **John of Gaunt's patron saint**.

CHARACTER LIST

Narrator

- ❖ The narrator is a man who might be based on Chaucer himself.
- ❖ He is heartbroken — either from losing his beloved to death or because she rejected him.
- ❖ His sadness makes him unable to sleep and full of despair.
- ❖ He suffers from **insomnia** and ends up dreaming the story told in the poem.
- ❖ He reads a book one night when he can't sleep.
- ❖ These personal details are not unique to him — they are common in other romantic poems from Europe at that time.

PROTHALAMION (OR) SPOUSAL

- ❖ Publish in London.
- ❖ It was printed by **William Ponsoby** in London.
- ❖ Its full title is Prothalamion or A spousal verse in honour of the double marriage of Lady Elizabeth and Lady Katherine sommerset, daughters to the right honourable the Earl of Worchester and Espoused to the two worthy gentlemen Master Henry Gilford and Master William peter, Esquires.
- ❖ It is also could **Nuptial song**.
- ❖ It was publish in 1596 marriage in London. It contains 10 stanzas.
- ❖ The Refrain is sweet Thames run safely, till fist end my song.
- ❖ 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.

TEXT

CALM was the day, and through the trembling air
 Sweet breathing Zephyrus did softly play,
 A gentle spirit, that lightly did delay
 Hot Titan's beams, which then did glister fair;
 When I whose sullen care,
 Through discontent of my long fruitless stay
 In prince's court, and expectation vain
 Of idle hopes, which still do fly away
 Like empty shadows, did afflict my brain,
 Walked forth to ease my pain
 Along the shore of silver streaming Thames,
 Whose rutty bank, the which his river hems,
 Was painted all with variable flowers,
 And all the meads adorned with dainty gems,
 Fit to deck maidens' bowers,
 And crown their paramours,
 Against the bridal day, which is not long:
 Sweet Thames, run softly, till I end my song.

There, in a meadow, by the river's side,
 A flock of nymphs I chanced to espy,

EPITHALAMION BY EDMUND SPENSER

- ❖ "Epithalamion" is a traditional **marriage song** celebrated among the **Greeks**, performed by **boys** and **girls** at the entrance of the **nuptial room**.
- ❖ According to the Greek poet **Theocritus**, this song was specifically sung on the **wedding night** by both **boys** and **girls**.
- ❖ In **Roman tradition**, only **girls** sang the **marriage song** after the **guests** had departed from the festivities.
- ❖ **Edmund Spenser** composed "Epithalamion" to celebrate his own **wedding** to **Elizabeth Boyle** on **June 11, 1594**, and published it alongside his **sonnet sequence "Amoretti"** in **1595**.
- ❖ The song consists of **24 stanzas**.
- ❖ **Refrain: 11 woods may answer and Echoer ring.**

TEXT

Ye learned sisters which have oftentimes
 Beene to me ayding, others to adorne:
 Whom ye thought worthy of your gracefull rymes,
 That even the greatest did not greatly scorne
 To heare theyr names sung in your simple layes,
 But joyed in theyr prayse.
 And when ye list your owne mishaps to mourne,
 Which death, or love, or fortunes wreck did rayse,
 Your string could soone to sadder tenor turne,
 And teach the woods and waters to lament
 Your dolefull dreriment.
 Now lay those sorrowfull complaints aside,
 And having all your heads with girland crownd,
 Helpe me mine owne loves prayes to resound,
 Ne let the same of any be envie:
 So Orpheus did for his owne bride,
 So I unto my selfe alone will sing,
 The woods shall to me answer and my Eccho ring.

Early before the worlds light giving lampe,
 His golden beame upon the hils doth spred,
 Having disperst the nights unchearefull dampe,
 Doe ye awake, and with fresh lusty hed,
 Go to the bowre of my beloved love,
 My truest turtle dove,

Bid her awake; for Hymen is awake,
 And long since ready forth his maske to move,
 With his bright Tead that flames with many a flake,
 And many a bachelor to waite on him,
 In theyr fresh garments trim.
 Bid her awake therefore and soone her dight,
 For lo the wished day is come at last,
 That shall for al the paynes and sorrowes past,
 Pay to her usury of long delight:
 And whylest she doth her dight,
 Doe ye to her of joy and solace sing,
 That all the woods may answer and your eccho ring.

Bring with you all the Nymphes that you can heare
 Both of the rivers and the forrests greene:
 And of the sea that neighbours to her neare,
 Al with gay girlands goodly wel beseene.
 And let them also with them bring in hand
 Another gay girland
 For my fayre love of lillyes and of roses,
 Bound truelove wize with a blew silke riband.
 And let them make great store of bridale poses,
 And let them eeke bring store of other flowers
 To deck the bridale bowers.
 And let the ground whereas her foot shall tread,
 For feare the stones her tender foot should wrong
 Be strewed with fragrant flowers all along,
 And diapred lyke the discolored mead.
 Which done, doe at her chamber dore awayt,
 For she will waken strayt,
 The whiles doe ye this song unto her sing,
 The woods shall to you answer and your Eccho ring.

Ye Nymphes of Mulla which with carefull heed,
 The silver scaly trouts doe tend full well,
 And greedy pikes which use therein to feed,
 (Those trouts and pikes all others doo excell)
 And ye likewise which keepe the rushy lake,
 Where none doo fishes take,
 Bynd up the locks the which hang scatterd light,

And in his waters which your mirror make,
 Behold your faces as the christall bright,
 That when you come whereas my love doth lie,
 No blemish she may spie.
 And eke ye lightfoot mayds which keepe the deere,
 That on the hoary mountayne use to towre,
 And the wylde wolves which seeke them to devoure,
 With your steele darts doo chace from comming neer,
 Be also present heere,
 To helpe to decke her and to help to sing,
 That all the woods may answer and your eccho ring.

Wake, now my love, awake; for it is time,
 The Rosy Morne long since left Tithones bed,
 All ready to her silver coche to clyme,
 And Phoebus gins to shew his glorious hed.
 Hark how the cheerefull birds do chaunt theyr laies
 And carroll of loves praise.
 The merry Larke hir mattins sings aloft,
 The thrush replyes, the Mavis descant playes,
 The Ouzell shrills, the Ruddock warbles soft,
 So goodly all agree with sweet consent,
 To this dayes merriment.
 Ah my deere love why doe ye sleepe thus long,
 When meeter were that ye should now awake,
 T'awayt the comming of your joyous make,
 And hearken to the birds lovelearned song,
 The deawy leaves among.
 For they of joy and pleasance to you sing,
 That all the woods them answer and theyr eccho ring.

My love is now awake out of her dreames,
 And her fayre eyes like stars that dimmed were
 With darksome cloud, now shew theyr goodly beames
 More bright then Hesperus his head doth rere.
 Come now ye damzels, daughters of delight,
 Helpe quickly her to dight,
 But first come ye fayre houres which were begot
 In Joves sweet paradise, of Day and Night,
 Which doe the seasons of the yeare allot,

And al that ever in this world is fayre
Doe make and still repayre.
And ye three handmayds of the Cyprian Queene,
The which doe still adorne her beauties pride,
Helpe to addorne my beautifullest bride:
And as ye her array, still throw betweene
Some graces to be seene,
And as ye use to Venus, to her sing,
The whiles the woods shal answer and your eccho ring.

Now is my love all ready forth to come,
Let all the virgins therefore well awayt,
And ye fresh boyes that tend upon her groome
Prepare your selves; for he is comming strayt.
Set all your things in seemely good aray
Fit for so joyfull day,
The joyfulst day that ever sunne did see.
Faire Sun, shew forth thy favourable ray,
And let thy lifull heat not fervent be
For feare of burning her sunshyny face,
Her beauty to disgrace.
fayrest Phoebus, father of the Muse,
If ever I did honour thee aright,
Or sing the thing, that mote thy mind delight,
Doe not thy servants simple boone refuse,
But let this day let this one day be myne,
Let all the rest be thine.
Then I thy soverayne prayes loud will sing,
That all the woods shal answer and theyr eccho ring.

Harke how the Minstrels gin to shrill aloud
Their merry Musick that resounds from far,
The pipe, the tabor, and the trembling Croud,
That well agree withouten breach or jar.
But most of all the Damzels doe delite,
When they their tymbrels smyte,
And thereunto doe daunce and carrol sweet,
That all the sences they doe ravish quite,
The whyles the boyes run up and downe the street,
Crying aloud with strong confused noyce,

As if it were one voyce.
Hymen io Hymen, Hymen they do shout,
That even to the heavens theyr shouting shrill
Doth reach, and all the firmament doth fill,
To which the people standing all about,
As in approvance doe thereto applaud
And loud advaunce her laud,
And evermore they Hymen Hymen sing,
That al the woods them answer and theyr eccho ring.

Loe where she comes along with portly pace
Lyke Phoebe from her chamber of the East,
Arysing forth to run her mighty race,
Clad all in white, that seemes a virgin best.
So well it her beseemes that ye would weene
Some angell she had beene.
Her long loose yellow locks lyke golden wyre,
Sprinckled with perle, and perling flowres a tweene,
Doe lyke a golden mantle her attyre,
And being crowned with a girland greene,
Seeme lyke some mayden Queene.
Her modest eyes abashed to behold
So many gazers, as on her do stare,
Upon the lowly ground affixed are.
Ne dare lift up her countenance too bold,
But blush to heare her prayses sung so loud,
So farre from being proud.
Nathlesse doe ye still loud her prayses sing,
That all the woods may answer and your eccho ring.

Tell me ye merchants daughters did ye see
So fayre a creature in your towne before?
So sweet, so lovely, and so mild as she,
Adornd with beautyes grace and vertues store,
Her goodly eyes lyke Saphyres shining bright,
Her forehead yvory white,
Her cheekes lyke apples which the sun hath rudded,
Her lips lyke cherries charming men to byte,
Her brest like to a bowle of creame uncrudded,
Her paps lyke lyllies budded,

Her snowie necke lyke to a marble towre,
And all her body like a pallace fayre,
Ascending uppe with many a stately stayre,
To honors seat and chastities sweet bowre.
Why stand ye still ye virgins in amaze,
Upon her so to gaze,
Whiles ye forget your former lay to sing,
To which the woods did answer and your eccho ring.

But if ye saw that which no eyes can see,
The inward beauty of her lively spright,
Garnisht with heavenly guifts of high degree,
Much more then would ye wonder at that sight,
And stand astonisht lyke to those which red
Medusaes mazeful hed.
There dwels sweet love and constant chastity,
Unspotted fayth and comely womenhed,
Regard of honour and mild modesty,
There vertue raynes as Queene in royal throne,
And giveth lawes alone.
The which the base affections doe obay,
And yeeld theyr services unto her will,
Ne thought of thing uncomely ever may
Thereto approach to tempt her mind to ill.
Had ye once seene these her celestial treasures,
And unrevealed pleasures,
Then would ye wonder and her prayses sing,
That al the woods should answer and your eccho ring.

Open the temple gates unto my love,
Open them wide that she may enter in,
And all the postes adorne as doth behove,
And all the pillours deck with girlands trim,
For to recyve this Saynt with honour dew,
That commeth in to you.
With trembling steps and humble reverence,
She commeth in, before th'almighties vew:
Of her ye virgins learne obedience,
When so ye come into those holy places,
To humble your proud faces;

- **Sestet (6 lines):** Commonly CDC CDE or CDC CDC.
- Includes a **volta (caesura)** between the octave and sestet, indicating a **shift in tone or argument**.

Notable Work:

- ❖ One of Wyatt's well-known poems, "**They Flee from Me**," reflects his affair with a **high-born woman** at the court of **Henry VIII (Anne Boleyn)**.
- ❖ The 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**" is a short lyric poem by Sir Thomas Wyatt.
- ❖ Some critics believe the poem may reflect Wyatt's personal experiences with women in the **court of Henry VIII**.
- ❖ The poem features a **dramatic first-person voice** expressing feelings of loss and complaint about a beloved who has left.
- ❖ It is structured in rhyme royal, a poetic form introduced by **Geoffrey Chaucer**.
- ❖ **Rhyme royal** consists of seven lines written in **iambic pentameter**.
- ❖ The rhyme scheme for **rhyme royal** is **ABABBCC**.
- ❖ This specific structure enhances the poem's emotional depth and highlights the lyrical voice's sentiments.
- ❖ Overall, the poem captures themes of love, loss, and longing in a refined poetic form.

TEXT

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,

- ❖ **Superficial discourse** – Using knowledge merely to sound impressive in conversation.

Instead, one should read to **analyze, weigh, and reflect upon information**.

3. The Types of Books and How to Read Them

One of the most famous parts of the essay is Bacon's classification of books:

- ❖ **"Some books are to be tasted"** – Read partially, for casual knowledge or reference.
- ❖ **"Some books are to be swallowed"** – Read thoroughly but without deep analysis.
- ❖ **"Some books are to be chewed and digested"** – Studied intensely, with close attention to every detail.

He also notes that some books can be **read through summaries or second-hand accounts**, but only if they are of lesser importance. However, he warns that such "distilled" knowledge is often shallow, much like distilled water lacks the richness of the original.

4. The Effects of Reading, Discussion, and Writing

Bacon explains how different intellectual activities shape the mind:

- ❖ **"Reading maketh a full man"** – Reading enriches the mind with knowledge.
- ❖ **"Conference (discussion) maketh a ready man"** – Engaging in conversation sharpens quick thinking and articulation.
- ❖ **"Writing maketh an exact man"** – Writing improves precision and clarity of thought.

He suggests that if a person lacks in any of these areas, they must compensate:

- ❖ **If one reads little**, they must develop cleverness to seem knowledgeable.
- ❖ **If one discusses little**, they must rely on wit to respond effectively.
- ❖ **If one writes little**, they must depend on a strong memory.

5. The Influence of Different Subjects

Bacon highlights how different fields of study shape the intellect:

- ❖ **History makes men wise** – It teaches lessons from past events.
- ❖ **Poetry makes men witty** – It fosters creativity and imagination.
- ❖ **Mathematics makes men precise** – It sharpens logical reasoning.
- ❖ **Science (natural philosophy) deepens understanding** – It helps in grasping the workings of nature.
- ❖ **Moral philosophy builds character** – It nurtures ethical thinking.
- ❖ **Logic and rhetoric develop debating skills** – They enhance the ability to argue persuasively.

His Latin phrase, **"Abeunt studia in mores"** (Studies shape character), reinforces the idea that intellectual pursuits influence personal habits and moral values.

DETAILED SUMMARY

Pugliano's Praise of Horse and Horsemanship

- ❖ Sidney begins by recounting his experience at the court of the Holy Roman Emperor in Vienna in **1574**, where he and **Edward Wotton** learned horsemanship from **John Pietro Pugliano**, an Italian officer in charge of the royal stables.
- ❖ Pugliano passionately praised horsemanship, claiming that **horsemen are the noblest of soldiers**, masters of war, and ornaments of peace. He argued that a prince must be an expert horseman, as horsemanship is more important than skill in governance.
- ❖ Pugliano also extolled the virtues of the horse, calling it a **peerless, beautiful, faithful, and courageous animal**, comparable to a **serviceable courtier without flattery**.
- ❖ Sidney humorously notes that Pugliano's enthusiasm made him wish to **become a horse**.

Sidney Praises His Own Profession of a Poet

- ❖ Inspired by Pugliano's passionate defense of horsemanship, Sidney decides to defend his own profession: **poetry**.
- ❖ He laments that poetry had fallen into disrepute, becoming a **laughing stock** and scorned by scholars. Sidney aims to restore its prestige and prove its value.
- ❖ He argues that if horsemanship, a lesser art, can be so highly praised, **poetry**, with its profound impact on culture and learning, deserves even greater respect.

Poetry is the Earliest (Antique) Form of Composition

- ❖ Sidney asserts that poetry is the **oldest and most universal form of expression**, serving as the "**first light-giver to ignorance**" and the "**first nurse**" of knowledge.
- ❖ He cites examples from ancient civilizations:
 - **Greece**: Poets like **Homer, Hesiod, and Orpheus** were revered. **Amphion** was said to have moved stones with his poetry to build Thebes.
 - **Rome**: Poets like **Livius Andronicus** and **Ennius** were foundational figures.
 - **Italy**: **Dante, Boccaccio, and Petrarch** elevated Italian literature.
 - **England**: **Gower and Chaucer** were the first great English poets.
- ❖ Sidney argues that poetry has always been a vehicle for transmitting knowledge and culture.

All Sciences and Philosophy Were Taught in Verse

- ❖ Sidney highlights that even **philosophers and scientists** in ancient times used poetry to convey their ideas.
 - **Thales, Empedocles, and Parmenides** wrote their natural philosophy in verse.
 - **Pythagoras and Phocylides** expressed moral teachings in poetic form.
 - **Tyrtacus** wrote about war, and **Solon** about politics, both in verse.

Act 3, Scene 1

Faustus's Travels:

Faustus recounts his recent travels with **Mephastophilis**, highlighting significant and beautiful locations they have visited:

- **Trier, Germany**
 - **Paris** and the coast of **France**
 - The path of the **Rhine River**
 - **Naples** and **Campania, Italy**
 - The tomb of the poet **Virgil**
 - **Venice** and **Padua, Italy**
- ❖ Faustus asks if they have arrived in **Rome**, as he commanded. Mephastophilis confirms they are in the **pope's private chamber**.

Mephastophilis's Description of Rome:

- ❖ Mephastophilis describes the highlights of Rome, including the **Tiber River**, the **four main bridges**, and the **castle**.
- ❖ Faustus is intrigued and eager to explore, but Mephastophilis convinces him to stay and witness the pope, promising they will have some fun.
- ❖ Faustus asks Mephastophilis to make him **invisible**, preparing to play pranks on the pope and his entourage.

The Pope's Banquet:

- ❖ The **pope** enters with the **cardinal of Lorraine** and attendant **friars**, preparing for a banquet.
- ❖ Faustus, invisible, begins to disrupt the proceedings with snide comments, snatching dishes and cups, and causing general confusion.
- ❖ The cardinal suggests that the disturbances are caused by a soul escaped from **purgatory**, and the pope agrees.
- ❖ When the pope makes the **sign of the cross**, Faustus boxes his ears, further humiliating him.
- ❖ The pope orders the friars to sing a **dirge** to curse the evil spirit. In response, Faustus and Mephastophilis beat the friars and throw **fireworks** among them before leaving.

Act 3, Scene 2

Robin and Rafe's Misuse of Magic:

- ❖ **Robin** and **Rafe**, the ostlers, have been using Faustus's book of spells to practice conjuring. Robin proudly displays a **stolen silver goblet** as proof of their success.

- ❖ **Lorenzo:** Bel-Imperia's brother. He is clever and cruel. He plans the murder of Horatio with Balthazar.

Other Characters

- ❖ **Alexandro:** A good man from Portugal. He is wrongly blamed for Balthazar's death.
- ❖ **Ambassador of Portugal:** A messenger between the Portuguese king and the Spanish king.
- ❖ **Bazardo:** A painter who meets Hieronimo.
- ❖ **Bazulto:** An old man who asks Hieronimo for help because his son was also murdered.
- ❖ **Isabella:** Hieronimo's wife and Horatio's mother. She becomes very sad and loses her mind after her son's death.
- ❖ **Duke of Castile:** Father of Lorenzo and Bel-Imperia, and the brother of the King of Spain.
- ❖ **King of Spain:** The highest ruler. He is the uncle of Lorenzo and Bel-Imperia.

Servants and Minor Characters

- ❖ **Christophil:** Works for Lorenzo.
- ❖ **Don Pedro:** Brother of the Portuguese king.
- ❖ **General:** Leader of the Spanish army.
- ❖ **Hangman:** A man who kills criminals for the government.
- ❖ **Hymen:** A god of marriage who appears in a silent scene (Dumb Show).
- ❖ **Jacques:** Hieronimo's French servant.
- ❖ **Jerome:** Lorenzo's young helper (page).
- ❖ **Maid:** Works for Isabella.
- ❖ **Pedro:** Hieronimo's servant.
- ❖ **Pedringano:** Bel-Imperia's servant. He is dishonest and betrays her.
- ❖ **Serberine:** Balthazar's servant. He is killed on Lorenzo's orders.

Actors in Hieronimo's Play

These are the roles played in the play-within-the-play:

- ❖ **Suleiman** – Played by Balthazar; he is the emperor.
- ❖ **Erasto** – Played by Lorenzo; he is a brave knight.
- ❖ **The Pasha** – Played by Hieronimo; he serves the emperor.
- ❖ **Perseda** – Played by Bel-Imperia; she is the knight's faithful wife.

Other Small Roles

- ❖ **Three Citizens:** People who ask Hieronimo for justice.
- ❖ **Three Kings, Three Knights:** Appear in silent shows (Dumb Shows).
- ❖ **Three Watchmen:** Guard the park where Horatio is killed.
- ❖ **Two Noblemen:** Important men from Portugal.

- ❖ The Tale of a Tub
- ❖ Catiline His Conspiracy – Tragedy
- ❖ Sejanus His Fall – Tragedy
- ❖ Eastward Ho (along with Marston and Chapman)
- ❖ The Poetaster
- ❖ Song to Celia
- ❖ The Magnetic Lad

Sons of Ben or Tribe of Ben

- ❖ It is a term applied to the followers of Ben Jonson. They followed Jonson's philosophy and style of Poetry. These men, unlike Jonson, were loyal to the King.
- ❖ Joe Lee Davis listed 11 playwrights in this group, they are: **Richard Brome, William Cartwright, Thomas Nabbes, Henry Glapthorne, Thomas Killigrew, Sir William Davenant, Shackerly Marmion, Jasper Mayne, Peter Hausted, Thomas Randolph, and William Cavendish.**
- ❖ The term "Tribe of Ben" was employed as self-description by some of the cavalier poets who admired him and got influenced by Jonson's poetry including: Robert Herrick, Richard Lovelace, Sir John Suckling and Thomas Carew.

War of Theatres

- ❖ Thomas Dekker attacked Jonson in "Satiromastix" and later in "What You Will".
- ❖ Jonson in turn attacked Marston in Every Man out of His Humour and later in The Poetaster.
- ❖ In 'Cynthia's Revels', Jonson attacked both Marston and Dekker.
- ❖ Later Jonson and Marston made up and collaborated with Chapman on the play Eastward Ho.

EVERY MAN IN HIS HUMOUR

- ❖ **Written:** 1598
- ❖ **Where Written:** London, England
- ❖ **First Performed:** 1598 by the Lord Chamberlain's Men, featuring William Shakespeare as an actor.
- ❖ **Published:** First published in 1601 (quarto version), with a revised folio version in 1616.
- ❖ **Genre:** Comedy of Humours
- ❖ **Setting:** London (In its earlier Italian version, the setting was Florence)

- ❖ Clement's role as a wise and fair judge is highlighted here, as he works to restore order and harmony among the characters.

Act 5, Scene 5: The Final Resolution

- ❖ **Edward** thanks **Justice Clement** for his kindness and fairness. Clement responds by saying that only **Bobadil** and **Matthew** are not worth his concern, as they have been dishonest and foolish throughout the play.
- ❖ **Wellbred** jokingly defends **Matthew**, calling him **Bridget's official poet**. This leads to a humorous exchange about poetry.
- ❖ **Justice Clement** challenges any poet present to a spontaneous poetry contest and quotes a sonnet by **Samuel Daniel**, a famous poet of the time.

Matthew's Plagiarism Exposed:

- ❖ **Wellbred** jokes that **Matthew** is more of a "pocket poet" (someone who carries around other people's poems) than a true poet who can improvise.
- ❖ **Justice Clement** notices that **Matthew** has a stack of papers and begins reading them. He quickly realizes that Matthew's "original" verses are all copied from other poets.
- ❖ Enraged by Matthew's dishonesty, Clement burns the papers, declaring that a "good poet" is rare and not something you find every year.

Celebration and Reconciliation:

- ❖ **Justice Clement** announces that everyone will be treated to food and drink to celebrate **Edward** and **Bridget's** upcoming marriage.
- ❖ However, **Bobadil** and **Matthew** are excluded from the feast and will have to "fast" as punishment for their dishonesty.
- ❖ Clement instructs **Stephen** to return **Downright's** cloak, which he had taken earlier in the play.

Clement's Final Advice:

- ❖ **Justice Clement** encourages **Cob** and **Tib** to make peace, which they do. He then advises the other characters to let go of their negative emotions:
 - **Downright** should release his anger.
 - **Old Knowell** should let go of his worries.
 - **Kitely** and his wife should overcome their jealousy.
- ❖ Clement declares that the evening will be devoted to "friendship, love, and laughter," emphasizing the play's themes of reconciliation and harmony.

Praise for Brainworm:

- ❖ **Justice Clement** praises **Brainworm**, Edward's clever servant, for his role in the events of the play. He suggests that one day, Brainworm's grandchildren will hear tales of his adventures, and these stories will be met with **admiration and applause**.
- ❖ This moment highlights Brainworm's importance as a trickster figure who helps bring about the play's happy ending.