

SHSA5105	BRITISH LITERATURE -I	L	T	P	CREDIT
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Course Objectives:

- To introduce the student to British poetry
- To immerse drama from the age of Chaucer to Milton.
- To comprehend the development of trends in British drama and poetry. .
- To understand the theme, structure and style in British poetry, drama.

UNIT I: Poetry (Chaucer- Shakespeare) 9 Hrs

Detail: 1. Geoffrey Chaucer : Prologue to Canterbury Tales ,
2. Shakespeare :Sonnet XVIII

Non-detail: 1. Sir Thomas Wyatt: Of Change in Mind
2. Henry Howard: The Means to Attain

UNIT II: Poetry (Milton) 9 Hrs

Detail: 1. John Milton : Paradise Lost (Book IX, Lines 795-833)
Ben Johnson :Drink to Me Only With Thine Eyes

Non-detail: 1. Alexander Pope: The Rape of Lock (Canto 2)
John Donne :Valediction Forbidding Mourning

UNIT III: Shakespearean Plays

Detail: 1. Taming of the Shrew, 2. The Midsummer Night’s Dream 9 Hrs

Non-detail:1. Romeo and Juliet, 2. Macbeth

UNIT IV: Prose 9 Hrs

Detail: 1. Michel de Montaigne: On the affection of fathers for their children,
2. John Bunyan :Pilgrims Progress

Non-detail:1. Francis Bacon : Of Truth

UNIT V: Elizabethan Plays 9 Hrs

Detail: 1. Marlowe : Edward II , 2. Thomas Middleton : A Game at Chess

Non-detail:1. Kyd: The Spanish Tragedy

Course Outcomes:

Upon successful completion of this course, the students will be able to

- Identify and describe distinct literary characteristics of British Literature
- Demonstrate greater reading fluency of Elizabethan English.
- Analyze Shakespeare's plays for their structure and meaning, using correct terminology
- Debate ideas related to Shakespeare's plays.
- Compose analytically about Shakespeare's works, using MLA guidelines.

Prescribed Text Book:

- Paradise Lost: Book 9 (1674 Version) By John Milton
Publisher Poetry Foundation
- Edward II Revised, Student Edition, New Mermaids, July
2014

References:

- Ian Ousby.(Ed.) The Cambridge guide to literature in English.Cambridge; New
York: Cambridge University Press, 1993.
- Abrams, M H. and et al. The Norton Anthology of English Literature: Major Authors.
9th edition. New York and London: W. W. Norton, 2013. ISBN: 978-0-393-9196463.
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Delhi (2008)



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SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – I - BRITISH LITERATURE – I (SHS5105)

I. From Chaucer to Milton

(A Brief Introduction to British Literature from 14th to 17th Century)

The Middle Ages were a time of political turmoil, unstable economies, and significant social changes. Even though it was a turbulent period, it was during the Middle Ages a majority of the important artistic and literary figures, including Geoffrey Chaucer, emerged. Religion played a significant role in the lives of those who lived during the Middle Ages. For many, Christianity and the church were central aspects- of their lives. It was common for many social and charitable events to be conducted at church. Pilgrimages were also very popular, as they allowed the individuals to express their devotion to God. The people who lived during medieval times accepted their social roles and thought they are not able to come up high in the social ladder because they believed it was God's decision that they should lead a life like that and should execute their given roles. This mindset would help anyone to understand the strong influence that the religion had in people's lives.

After presenting some fundamental information about the Middle Ages and religion, one may begin to explore some of the cultural and social aspects of those times.

GEOFFREY CHAUCER (1367-1400)

Geoffrey Chaucer, is considered to be the father of English literature as well as Father of English Language, Father of Poetry.

According to a biographic entry posted by the British Broadcasting Company (BBC), "Chaucer was the first great poet writing in English." [2] He had held several diplomatic positions and had been sent by Edward III on various "diplomatic missions in France, Genoa, and Florence. His travels exposed him to the work of authors such as Dante, Boccaccio and Froissart.

In 1367, Geoffrey Chaucer, then who was aged about twenty-seven was one of four new 'yeomen of the chamber' in the household of Edward III. The young man's wife, Philippa, is already a lady-in-waiting to the queen.

His first very long poem Troilus and Criseyde (8239 lines) is written in the early 1380s and is completed by 1385.

Chaucer's tone is delicate, subtle, and oblique , though this does not prevent him from introducing and gently satirizing many vivid details of life at court.

Yet this delicacy is only one side of Chaucer's abundant talent - as he soon proves in The Canterbury Tales.

Because of his diplomatic positions, one should keep in mind that Chaucer probably had a clear and accurate idea of the political situation in England. Chaucer's awareness of the events taking place around him becomes obvious when one reads his works and one pays attention to the characters and the situations they face.

THE CANTERBURY TALES: 1387-1400

The Canterbury Tales is a collection of tales which is a favorite literary convention of the 14th century. Boccaccio's Decameron is the best-known example before Chaucer's time, but Chaucer in The Canterbury Tales outshines his predecessors.

For example, in The Canterbury Tales, Chaucer writes about 29 pilgrims and their journey to Canterbury. The pilgrims engage in a story-telling competition in which each has to tell two stories on their way to Canterbury and two more on their way back. It is through these pilgrims and their tales that Chaucer allows the reader to catch the snippets of the medieval life.

The General Prologue in The Canterbury Tales

In the prologue of his book, Chaucer manages to introduce the pilgrims in an objective manner. The narrator presents their lives and stories as they are, and not twist their identity based on his own judgment. It is interesting to see how Chaucer tries to maintain an objective representation of the world in the Middle Ages without letting his own judgment hide the reality of the events taking place during his time.

There are a few things to note about the pilgrimage that Chaucer describes. The pilgrims have come together by chance and their pilgrimage begins just outside of London. During the Middle Ages, London was a center of trade and urban life, even though it was a much smaller city than it is today; it was a dense city and represented the seat of government and learning.

The pilgrims are on a pilgrimage to Canterbury and one may ask, what is the significance of Canterbury?

During the Middle Ages, Canterbury was known to help and serve poor pilgrims.

In fact, Canterbury had a history of serving as a type of safe haven for pilgrims. Pilgrims also travelled to Canterbury to visit Archbishop Thomas Becket's shrine.

The pilgrims are totally 30 of them including Chaucer himself; gather one spring day at the Tabard in Southwark. The host of the inn, Harry Bailly, is a real contemporary of Chaucer's (his name features in historical records).

He will act as their guide to Canterbury and he suggests that they can tell stories on their journey to pass the time. Each pilgrim is to tell two on the way out and two on the way back. Whoever is judged to have told the best tale will have a free supper at the Tabard on their return. Of this desire of totally 120 stories, Chaucer completes only 24 by the time of his death. Even so the collection amounts to some 17,000 lines - mainly of rhyming verse, but with some passages of prose.

The pilgrims represent all sections of society from high society to humble craftsmen (the only absentees are the labouring poor, unable to afford a pilgrimage of this kind). There are respectable people from the various classes - such as the knight, the parson and the yeoman - but the emphasis falls mainly on characters who are showy, insulting, dishonest, greedy or lustful. The pilgrims are vividly described, one by one, in Chaucer's Prologue. The relationships between them grow in the connecting passages between the tales, as Harry Bailly arranges who shall speak next. The pilgrims for the most part tell tales closely related to their station in life or to their personal character. Sometimes the anecdotes even reflect mutual enmities. The miller gives an indecent comic account of a carpenter being deceived. Everyone laughs heartily except the reeve, who began his career as a carpenter.

The reeve gets his own back with an equally shameful tale of the seduction of a miller's wife and daughter. But the pilgrim who has most delighted six centuries of readers is the five-times-married Wife of Bath, taking a vigorous pleasure in her own appetites and richly mocking the ideals of celibacy.

EDMUND SPENSER: (1579-1596)

Edmund Spenser, who has the greatest lyric gift of any English poet in the two centuries since Chaucer, is a graduate of Cambridge and by inclination a humanist pedant. His inspiration comes largely from a desire to challenge his classical and Renaissance predecessors. His first important work, *The Shepheardes Calendar* (1579), consists of twelve eclogues, a form deriving from Virgil but imitated by many subsequent writers.

With one for each month of the calendar, Spenser's eclogues cover a wide range of subjects in many meters and styles of poetry. But they are skillfully linked together to form a convincing single poem within the pastoral framework. Just as Virgil moved on from the pastoral themes of the *Eclogues* and *Georgics* to the patriotic epic of the *Aeneid*, so Spenser progresses to *The Faerie Queene*. For this, his models have been ancient and modern poets alike, Homer and Virgil, Ariosto and Tasso.

The framework of the poem is an allegory in the praise of the Faerie Queene or Gloriana (Elizabeth I), who interested with the Red Cross knight (the Anglican church) who fights to protect the virgin Una (the true religion) against the tricks of many hostile characters including the deceitful Duessa (variously the Roman Catholic church or Mary Queen of Scots).

It is evident from these details that the poem is deeply rooted in national politics of the late 16th century, and many of its allusions must have been of far greater interest to contemporary readers than to any generation since.

Spenser himself is a close witness of the struggles of the time. From 1580 he is employed in the English government of Ireland. In 1588 he becomes an 'undertaker' in the first Elizabethan plantation, receiving the forfeited (penalty) Irish estate of Kilcolman Castle.

Here he is visited in 1589 by Walter Raleigh, who is so impressed by Spenser's readings from *The Faerie Queene* that he persuades the poet to accompany him to London in the hope of interesting the real queen in it. Publication of the first three books in 1590 is followed by Elizabeth's awarding the poet, in 1591, a pension of £50 a year.

Spenser's original scheme is for twelve books, each consisting of an adventure on behalf of Gloriana by one of her knights. In the event he completes only six, the second group of three was being published in 1596. Spenser, spinning his elaborate allegory in rural Ireland, stands at the end of a long and reflective poetic tradition - though others will soon develop less outdated versions of the epic (as in *Paradise Lost*).

Meanwhile something much newer and more popular is taking place in London. When Spenser is there in 1590, Christopher Marlowe is the new excitement in the city's theatres.

CHRISTOPHER MARLOWE: 1587-1593

The year 1564 sees the birth of two poets, Marlowe and Shakespeare, who between them launch the English theatre into the three decades of its greatest glory. Marlowe makes his mark first, in a meteoric six years (from 1587) in which his life and his writings are equally dramatic.

From his time as a student at Cambridge Marlowe seems to have been involved in the Elizabethan secret service. This dangerous work, combined with a flaming character, brings him into frequent clashes with the authorities. He is in prison in 1589 after a street fight. He is expelled from the Netherlands in 1592 for the possession of fake gold coins. He is arrested for some unknown reason in London in 1593. And twelve days later he is murdered.

Marlowe is killed in a DEPTFORD TAVERN by one of a group of colleagues with whom he has spent the day. The official explanation is a row over the tavern bill, but it is possible that the event relates to his secret service activities. What is certain is that when he dies, short of his thirtieth birthday, he is already an extremely popular playwright with the London audience.

THE LIFE OF SHAKESPEARE: 1564-1616

The mysterious death of Marlowe, the Cambridge graduate, and the brilliant subsequent career of Shakespeare, the grammar-school boy from Stratford, have caused some to speculate that his secret service activities make it practical for Marlowe to vanish from the scene and that he uses the name of a lesser man, Shakespeare, to continue his stage career.

Others, similarly inclined to conspiracy theories, have convinced themselves that Shakespeare's plays are the work of the statesman and essayist Francis Bacon. Snobbery (arrogance) rather than scholarship seems to underpin such arguments. Their advocates find it hard to accept that the unknown boy from Stratford should have created the crowning achievement of English literature. The truth is that William Shakespeare is not such an unknown figure, and the education provided in England's grammar schools of the time is among the best available.

Shakespeare's father, John, is a leading citizen of the town and for a while a justice of the peace. It is a safe assumption (though there is no evidence) that Shakespeare is educated at Stratford's grammar school. In 1582, at the age of eighteen, Shakespeare marries Anne Hathaway. Their first child, Susanna, is baptized in 1583, followed by twins, Hamnet and Judith, in 1585. There is then a gap of several years in the documentary record of Shakespeare's life, but he is involved in the London theatre as an actor trying his hand also as a playwright by at least 1592, when he is attacked as an 'upstart crow' in a controversial pamphlet by Robert Greene.

In 1593 he published a poem, Venus and Adonis, following it in 1594 with The Rape of Lucrece.

Meanwhile he has had performed the three parts of Henry VI and, probably in the winter of 1592, Richard III.

The London theatres are closed for fear of the plague during 1592 and 1593 apart from brief midwinter seasons, but in 1594 things return to normal and Shakespeare's career speeds up. He is now a leading member of London's most successful company which was run by the Burbage family at the Theatre. Patronage at court gives them at first the title of the Lord Chamberlain's Men. On the accession of James I in 1603 they are granted direct royal favour, after which they are known as the King's Men. Shakespeare's share in the profits of this company, operating from the Globe on

Bankside from 1599, makes him a wealthy man. Most of the subsequent documentary references relate to purchases in his home town of Stratford.

Shakespeare has shown little interest in publishing his plays, for like others of his time he probably regards them as scripts for performance rather than literature. After his death two of his colleagues, John Heminge and Henry Condell, gather the texts of thirty-six plays which they publish in 1623 in the edition known now as the First Folio.

THE SONNETS: 1595-1598

If Shakespeare had written not a single play, he would still rank among England's leading poets because of the 154 sonnets which he writes during the 1590s (they are not published until 1609).

The beauty of the individual sonnets, many of them among the best loved poems in the English language, which is enhanced by the mysterious personal relationships of which they give tormenting clues. The volume of 1609 is dedicated 'to the onlie begetter of these insuing sonnets Mr W.H.'

Many of the sonnets are addressed to a young man, and the assumption that the loved one is himself W.H. He has prompted endless speculation as to who he might be. William Herbert (earl of Pembroke) and Henry Wriothesley (earl of Southampton) have been leading candidates. In the early poems (1-17) the poet urges the young man to achieve immortality by marrying and having children, but no's 18-25 suggest that he will be immortal anyway through these sonnets addressed to him (as indeed, in his anonymous way, he has proved). The poems up to 126 dwell on the relationship with the young man, sometimes offering pained hints that he is being unfaithful with a woman.

If she is the woman to whom the final sequence of sonnets is addressed, then her identify has stimulated as much fruitless research as that of W.H. Famous only as the dark lady of the sonnets, she is dark physically, dark in the turmoil she creates for her lover, and dark now in escaping the limelight.

BEN JONSON: 1606-1616

ENGLAND'S METAPHYSICAL POETS: 17TH CENTURY

The term Metaphysical has been applied, to a group of English poets of the early 17th century who share a love of intellectual imagination, literary allusion and absurdity, and who use language, images and rhythms of a kind not conventionally 'poetic' to startle the reader into thought.

In the 17th and 18th century the term usually implies hostility to what is perceived as these poets' headstrong intricacy. In the 20th century, after their merits Ben Jonson, almost as prolific in his works for the stage as Shakespeare, achieves his most distinctive voice in two satirical comedies based on interplay of characters seen as types. In the earlier of the two, *Volpone* (1606), the characters are even given the Italian names of animals to point up their supposed natures. *Volpone* (the fox) pretends to be dying so as to extract gifts from people expecting an inheritance. *Mosca* (the fly) acts as his accomplice. A lawyer, *Voltore* (the vulture), hovers around the supposed death

bed. A feeble old man, Corbaccio (the crow), is willing to disinherit his son for his own benefit. And a self-righteous Corvino (the raven) offers his wife to satisfy Volpone's lust.

Tricks played on the gullible also provide the comedy in *The Alchemist* (1610).

Subtle, a confidence trickster pretending to be an alchemist, promises his victims whatever they most desire. A grossly self-indulgent hedonist, Sir Epicure Mammon, and two fanatical puritans, Ananias and Tribulation Wholesome, turn out to share the same longing - to possess the philosopher's stone, with which they will turn base metal into gold. By contrast a simple tobacconist, Drugger, wants nothing more than a design for his shop that will bring in customers. Kastril, a fool from the village, is mainly interested in discovering the fashionable way of being quarrelsome.

These two plays succeed partly because of the ridiculous opportunities available as the tricksters struggle to keep their various victims separate and happy. But they also benefit from the vividly realistic detail which gives life to Jonson's verse. His sharp eye for the everyday scene, and for the amusing idiosyncrasies of people's behaviour, even enables him to make a practical play out of *Bartholomew Fair* (1614).

The plot consists only of the adventures and accidents which befall different groups of visitors.

While writing his comedies for the public theatres, Jonson also provides masques for amateur performance at the court of James I.

His first, *The Masque of Blackness* in 1605, is specifically written to accommodate the longing of James's queen, Anne of Denmark, to appear in the role of a black African.

A quarrelsome and touchy man, frequently in trouble with the authorities, Jonson is unusual for his time in insisting on the dignity of the craft of playwright. Whereas Shakespeare shows little interest in the survival of the text of his plays, Jonson arranges for his own works to be published in a splendid folio edition of 1616 are championed by T.S. Eliot and others, it becomes one of approval.

The earliest of the group is John Donne, whose wide range of themes stretches from erotic delights to the power of a holy sonnet such as the one on death Donne becomes dean of St Paul's in 1621. An unprincipled collector of pluralist church appointments, he is nevertheless a most persuasive preacher. A passage written during a serious illness uses a powerful and frequently quoted sequence of images to involve all humanity: 'No man is an island, entire of itself; ... and therefore never send to know for whom the bell tolls; it tolls for thee.

George Herbert, an aristocrat whose mother is a friend and patron of Donne, chooses a silent life than his somewhat worldly predecessor and settles eventually for an insignificant country parish. He writes only devotional poems. Published just after his death in a single volume, *The Temple* (1633), they convey a mood of simple piety transcending subtle torments of spiritual conflict.

Several other poets of the period write within a roughly similar idiom, which can be said to share Metaphysical characteristics. One in particular stands out - Andrew Marvell, a generation younger again than Herbert.

In his own lifetime Marvell is known as a minor public figure, linked with prominent leaders during the Commonwealth. He acts as tutor in the families of both Fairfax and Cromwell, and from 1657 serves with Milton in Cromwell's department for foreign affairs. Marvell's poems are published in

1681, three years after his death. In *To His Coy Mistress* Marvell gives the conventional argument of the seducer (to gather rosebuds while we may) a very much darker comp

John Milton, The Young Poet: 1632-1638

When the collected plays of Shakespeare are reissued in 1632, in the edition known as the Second Folio, the volume contains an Epitaph on Shakespeare. It is not known how the poem has been chosen for this honour, but it is the first published work of John Milton - famous as yet only in the limited circle of Cambridge, where he is a brilliant student.

Milton's other poems from his student days, not published until 1645, include *On the Morning of Christ's Nativity* and a linked pair, *L'Allegro* and *Il Penseroso*, contrasting the active and the contemplative life. Two years after his departure from Cambridge, Milton's masque *Comus* is performed, in 1634, at a grand ceremonial occasion in Ludlow castle. And in 1637 a personal tragedy, linked with Cambridge, prompts the writing and publication of his first major poem.

A fellow student from his college days, Edward King, dies in a shipwreck in the Irish Sea. A volume of elegies is planned in his memory and Milton is asked to contribute. The result is *Lycidas*, published with the other elegies in 1638. Though written within a formal pastoral convention, the poem is an intensely felt and very personal meditation on mortality

Paradise Lost: 1667

Milton's lack of personal skill in politics is evident from the timing of his last controversial pamphlet. In 1660, the year of the Restoration and just two months before the return of Charles II to London, he publishes *The Ready and Easy Way to Establish a Free Commonwealth*.

From his close association with the leading regicides, Milton is in real danger in the early months of the restored monarchy. He goes into hiding when a warrant is posted for his arrest. In the event he is allowed both his life and his liberty - perhaps because his blindness makes him harmless. The change proves immensely beneficial, in the fourteen years of life left to him. He now devotes himself fully to a task which is already under way.

There is evidence that from early in his life Milton has had in mind a grand project on a biblical theme. Since 1658 he has been dictating an epic poem which states in its opening lines that its subject is 'man's first disobedience', and its purpose 'to justify the ways of God to man'.

Paradise Lost (or, in its early draft title, *Adam Unparadized*) uses the first three chapters of *Genesis* as the springboard on which Milton builds mighty edifices describing the fall of Satan and his rebel angels, the struggle between them and the archangels, the promise of redemption through Christ, the innocence and temptation of Adam and Eve, and their expulsion from paradise.

The writing of this great work by the blind poet provides one of the most evocative scenes of English literary history. Milton usually composes his elevated lines during the night and keeps them in his head until the next day. When he is ready 'to be milked', he dictates to various scribes, including two nephews and one of his daughters.

The poem is published in 1667, and is followed in 1671 by *Paradise Regained* (a briefer work, centred on Christ resisting Satan in the desert to undo the harm of Adam and Eve succumbing to

him) and *Samson Agonistes* (a poetic drama, treating the final days of Samson with the intensity of Greek tragedy).

II. Jeofrey Chaucer

The Canterbury Tales

The primary function of the opening lines of the *Canterbury Tales* is to provide a physical setting and the motivation for the Canterbury pilgrimage. Chaucer's original plan, to have each pilgrim tell two stories on the way to Canterbury and two more on the way back, was never completed; we have tales only on the way to Canterbury. In The Prologue are portraits of all levels of English life. The order of the portraits is important because it provides a clue as to the social standing of the different occupations. The pilgrims presented first are representative of the highest social rank, with social rank descending with every new pilgrim introduced.

Highest in the social rank are representatives of the aristocracy or those with pretensions toward nobility. First in this group are the Knight and his household, including the Squire. The second group within those of the highest social standing includes the Prioress, the Monk, and the Friar, who ought to be of the lower class, but who, as a pious beggar, has begged so well that his prosperity ironically slips him into the company of the nobles. Of these pilgrims, probably only the Knight and his son, the Squire, qualify as true aristocrats, both outwardly and inwardly. The "gentillesse" — refinement resulting from good breeding — of the Prioress and the Monk is largely external and affected.

Following this class are pilgrims whose high social rank is mainly derived from commercial wealth. Included in this group are the Merchant, who illegally made much of his money from selling French coins (a practice that was forbidden in England at the time); the Sergeant of Law, who made his fortune by using his knowledge as a lawyer to buy up foreclosed property for practically nothing; the Clerk, who belongs with this group of pilgrims because of his gentle manners and extensive knowledge of books; and the Franklin, who made enough money to become a country gentleman and is in a position to push for a noble station. (It is evident both from the relationship of the Franklin's portrait to that of the guildsmen, presented next, and from Harry Bailey's scornful remarks to him, however, that he is not yet of the noble class).

The next class of pilgrims is the guildsmen, consisting of men who belong to something similar to specialized unions of craftsmen guilds. Among this group of specialized laborers are the Haberdasher, the Dyer, the Carpenter, the Weaver, and the Tapestry-Maker. None of them tell a tale.

A middle-class group of pilgrims comprises the next lower position of social rank. First presented in this group is the Cook, whom we might consider out of place — ranked too high — but who, as a master of his trade, is greatly respected by his fellow travelers. Also included in this social class are the Shipman, because of his immense knowledge of and travels throughout the world, and the Physician, a doctor of medicine (a career that was less revered in the Middle Ages than it is now). The Wife of Bath, who is the last of this group to be presented, is included in this group because of her knowledge and deportment and her many other pilgrimages.

The Parson and the Plowman comprise the next group of pilgrims, the virtuous poor or lower class. Each, although very poor, represents all of the Christian virtues.

The last group of pilgrims includes those of the immoral lower class. Among this group of pilgrims are the Manciple, who profits from buying food for the lawyers in the Inns of Court, and the vulgar Miller, who steals from his customers. The Reeve tells dirty stories and cheats his trusting young master, and the corrupt Summoner takes bribes. Last and most corrupt in this litany of undesirables is the Pardoner.

III. Shakespeare Sonnets

Sonnet Xiv - Not From The Stars Do I My Judgement Pluck

Sonnet 13 depends on an intimate relationship between the poet and the young man that is symbolized in the use of more affectionate “You”.

Sonnet 14 discards this intimate relationship “You” and focuses on the poet’s own stake in the relationship between the two men.

Actually this sonnet is more about the poet ‘the “I”’ than about the young man. Ironically the poet appears to be as infatuated with the young man as he claims the young man is infatuated with his own reflection in the mirror.

Sonnet 14 contains one dominant image that of the young man’s eyes as stars, from which the poet attains his knowledge. The sonnet is a good example of a typical Shakespearean sonnet.

The first eight lines establish an argument and then line turns this argument upside down with its first word, ‘But’. The concluding couplet, lines 13 and 14, declares some outcome or effect of the Youngman’s behavior.

The end is the doom and death of the truth and beauty. “In other words, should the young man die without fathering a son, not only will he suffer from the lack of an heir, but the world too, will suffer from the youth’s selfishness.

SONNET XVIII - SHALL I COMPARE THEE TO A SUMMER’S DAY

One of the best known Shakespeare’s sonnets is Sonnet 18 which is memorable for the skillful and varied presentation of the subject matter, in which the poet’s feelings reach a level of rapture unseen in previous sonnets. The poet here abandons his quest for the youth to have a child, instead glories in the youth’s beauty.

Initially the poet poses a question “Shall I compare thee to a summer’s day?” and then reflects on it, remarking that the youth’s beauty far surpasses summer’s delights. The imagery is the very essence of the simplicity: “wind” and “buds”. In the fourth line, legal terminology “summer lease” is introduced in contrast to the commonplace images in the first three lines.

Although lines 9 through 12 are marked by expansive tone and deeper feeling, the poet returns to the simplicity of the opening images. The proposition that the poet sets in the first eight lines , that

all nature is subject to imperfection , now takes a turn and contrasted in the next four lines beginning with “But”. Although beauty naturally declines at some point, the youth’s beauty will not; his unchanging appearance is atypical of nature’s steady progression. Even death is impotent against the youth’s beauty.

Then follows the concluding couplet, where the poet is describing not what the youth is but what he will be ages hence, as captured in the poet’s eternal verse or again in a hoped-for child.

V. Edmund Spenser

Sonnet Xix (Amoretti & Eithalmion)

This sonnet XIX is a petrarchan sonnet. These sonnets are a series of sonnet exploring the states of feeling of a lover experiences as he derives and idolizes an unattainable lady. Some of the conventional themes like lady’s great beauty, her power over him , her cruelty to him, his sleeplessness, the fire of his love, the use of his chastity, the pain of absence, the renunciation of love, the eternity and originality of his poems.

This is a spring time sonnet.

The merry cuckoo is singing as if the bird-trumpeter, sounding his horn to bring loyal subjects into the presence of their king. Since this is spring the loyal subjects are considered as lovers. But one person refuses to obey the summons and that is the speaker’s beloved. Instead she proudly disobeys. The speaker declares her a ‘rebel’.

Here the poet sets up spring time love as the natural and expected order of things; while the woman’s refusal to return his love is seen as unnatural a rebellion against the way of the world is meant to work.

VI. Sir Thomas Wyatt

Of Change In Mind

Sir Thomas Wyatt the Elder (1503-1542) was educated at St. John's College, Cambridge, and acted as courtier and diplomat for England. He served as clerk of the king's jewels and as ambassador to Spain under King Henry VIII, and therefore spent a great deal of time abroad. Through his travels, Wyatt gained the influence of Italian literature and brought to England the sonnet form which gained great popularity throughout his century. "Of Change in Mind" is just one of many sonnets written by Wyatt, but it was not published until 1557, fifteen years after his death, in a collection usually called Tottel's Miscellany. The original date of the composition of this poem is uncertain.

The sonnet, "Of Change in Mind," is an example of a writing style labelled as "drab poetry" by C.S. Lewis in his book English Literature in the Sixteenth Century. This style of writing, found in abundance in early sixteenth century verse, lacked vivid imagery and quality of sound, two key elements of poetic expression by today's standards. It concentrates, rather, on one intellectual idea, and explores the importance of this idea.

VII. Henry Howard

The Means To Attain Happy Life

In the poem *The Means To Attain Happy Life*, there is a list of things that are the ways to attain a happy life. Inheritance that is pain free. Good health being another one. Following a healthy diet is an attainable means to happiness. Moderation when consuming wine will help one with health issues.

A faithful spouse is one means of attaining a happy life. Having good friends is equal to having a happy life. Not wishing for death yet not fearing his might is a means to attaining a happy life.

Ironically, these things mentioned above are comprehensibly attainable. Following a healthy diet will lead to happiness. It is a matter of making up one's mind to follow a healthy diet.

Being a true friend will ensure genuine friendship. Being faithful can increase a spouse's faithfulness.

Monitoring one's wine intake will help one attain a happy life. Moderation is the key. This is also a choice one makes.

Although death is inevitable, there is no need to wish for his early arrival. Also, there is no need to fear death. It can be a welcome sight to one who has lived a long, long life. Often, longevity brings about inevitable weariness.

Moderation is the key to life. Wine in moderation is healthy. It will not oppress the mind when consumed in moderation.

This poem suggests a balanced life is the key to attaining a happy life. Howard suggests that there are means to attain a happy life. Obviously, the poet knows; otherwise, he couldn't write about it with the authority he does. His ideas are reasonable.

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SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – II – BRITISH LITERATURE I – SHSA5105

J. Paradise Lost - John Milton

In the prologue to Book IX, Milton says that his work must now take a tragic tone and that this Christian epic, though different, is nonetheless more heroic than earlier epics like the *Iliad* and the *Aeneid*. Again, he calls on Urania as the muse of Christian inspiration to help him complete his work and show the true heroism that lies in the Christian idea of sacrifice. Then Milton returns to his story.

Satan returns to Eden eight days after being forced out by Gabriel. He has studied all the animals and has decided to approach Eve in the form of a serpent which he considers to be the "subtlest Beast of all the Field" (86).

The following morning, Adam and Eve prepare for their daily work tending the Garden. Because the Garden's growth seems to surpass their labors, Eve suggests that on this day they work apart. She thinks they can accomplish more working individually. Adam argues the point with Eve, saying that Raphael has warned them of dangers and that she is more vulnerable by herself. He and she continue this argument — she proposing that they work alone; he proposing that they work together — until Adam finally relents; however, he makes Eve promise to return to their bower soon, but Milton comments that she will never return to Adam in the way that she was that morning.

Satan in the form of the serpent is surprised and excited to find Eve alone tending flowers. He watches her and for a few moments becomes enraptured and forgets his evil nature. Then he remembers what his purpose is — to destroy God's creation. The serpent approaches Eve upright upon its tail. His various acts fail to attract Eve's attention because she is used to dealing with animals. However, when the serpent speaks, complimenting Eve on her beauty, playing on both her vanity and curiosity, Eve is suddenly interested. She is especially curious about how the serpent learned to speak. Satan replies through the serpent that he learned speech by eating the fruit of a particular tree in the Garden. He acquired speech and the ability to reason and has, therefore, sought Eve out to worship as the most beautiful of God's creations.

When Eve inquires which tree gave the serpent his abilities, he takes her to the Tree of Knowledge. Eve tells the serpent that God has forbidden Man to eat from that tree, and she chooses to obey God. Satan, using the same sophistic reasoning he has used throughout the story, tells Eve that God has tricked her and Adam. He has eaten of the tree and is not dead; neither will they die. Instead the tree will give them knowledge, which will make them like God. This fact makes God envious and has caused him to demand that Adam and Eve not eat of the tree. Eve is taken in by the words of the serpent, and after some rationalizing; she convinces herself that she should eat the fruit. And she does.

Now Eve suddenly worships the Tree of Knowledge as a god, even as all nature weeps for her fall. Her thoughts turn to Adam, and she decides that he must eat the fruit also. She cannot bear the idea that she might die and Adam would be given another wife. When Eve approaches Adam, he drops the wreath of flowers that he was weaving for her hair. Eve quickly tells him what she has done, and Adam just as quickly makes his own decision. He allows his physical love and passion for Eve to outweigh his reason. He knowingly eats the fruit and is immediately affected with carnal desire for Eve. The two humans exit to engage in "amorous play (1045). The description here is not of love but lust.

After sex, Adam and Eve fall into a deep sleep. They awake and are overcome with shame and guilt knowledge. They both are weeping, and they launch into arguments with each other. Adam says Eve is at fault; she replies in kind. Milton describes them as spending "fruitless hours" (1188) in bitter accusation. Each is willing to blame the other, but neither is willing to accept responsibility. Paradise is gone and in its place guilt, blame, and shame. Milton says that both of them have given way to "Appetite" (1129), and reason is lost. Paradise has ended; the earth has begun.

JJ. Drink To Me Only With Thine Eyes - Ben Jonson

The poem "Drink to Me Only with Thine Eyes" was written by Ben Jonson in the late sixteenth or early seventeenth century. Ben Jonson is a famous playwright, poet, and actor who was born in London in 1572. He is considered a very prominent playwright, with some of his most famous works being the plays *The Alchemist* and *Volpone*. He was a royal favorite to King James I and also knew and was fond of Shakespeare. He wrote this poem as well as many others, but the first line of this poem is very famous. (Ben Jonson)

This poem really stood out to me. I did some research and discovered that it is known to a lot of people as "Song to Celia" (Ben Jonson – His Life). I found this interesting because the name in our book is so different. Also, in the biographies that I read about him, there was never a mention of anyone named Celia. Shakespeare had a character named Celia in his play *As You Like It*, so it could have been a popular name. Celia is an Italian name and it means "warmth" (Celia Family History). This makes sense due to the fact that the speaker is talking with such warmth and the woman could be a very warm person as well.

The poem is from the speaker to a woman (maybe Celia?) who he loves, but she may or may not love him. It is two stanzas long with eight lines in each stanza.

With poetry, every word counts. The first stanza is saying that the woman who is being spoken to is told that she should acknowledge him with her eyes rather than a drink and he would do the same to her. Then, the speaker says that as long as she leaves a kiss "in the cup" he will not need any wine. This could mean that he is so in love that he does not need to drink to feel happy. After, he also says "the thirst that from the soul doth rise" (line 5). So, his thirst is not literal, it is what his soul wants. He wants her love and he wants it more than anything else. The seventh line contains the word "Jove's," which is another word for "Jupiter" (thefreedictionary.com). This brings in Roman symbolism and Jupiter was "the supreme god of Romans" (thefreedictionary.com). He is saying that he would rather have the woman's drink (or "nectar") than one of someone so powerful.

The second stanza begins with the man sending the woman flowers. The lines: Not so much honoring thee/As giving it a hope that there/It could not withered be; (lines 1-3) are saying that he isn't honoring her as much as he wants to make sure their love stays alive. The flowers could be a metaphor for love, and when he says he hopes that the flowers do not die, he is talking about their love. The next lines tell that the woman sent the flowers back to him after breathing on them, but now the flowers grow and never die. This could mean that maybe they are not together, but she wanted to show him that their love would not die. Obviously, the speaker thinks very highly of her if she only needs to breathe on something to make it smell like her forever. This proves how much he loves her since he can only smell her on the flowers.

It is not extremely clear whether or not the woman loves the man as he loves her, but when I looked into the poem, I thought it was very possible that she did love him. The poem has a warm tone to it and it makes it so that the reader can feel the admiration that the speaker has towards this woman. The rhyme scheme adds to the loving, sweet sound of the poem as well. Jonson created a poem that leaves the reader feeling happy. He also manages to create a visual that includes the roses, wine, and a man speaking so sweetly to a woman.

THE RAPE OF THE LOCK – ALEXANDER POPE

CANTO II

Lines 1-18

Not with more Glories, in th' Etherial Plain,
The Sun first rises o'er the purpled Main,
Than issuing forth, the Rival of his Beams
Lanch'd on the Bosom of the Silver *Thames*.
Fair Nymphs, and well-drest Youths around her shone,
But ev'ry Eye was fix'd on her alone.
On her white Breast a sparkling *Cross* she wore,
Which *Jews* might kiss, and Infidels adore.
Her lively Looks a sprightly Mind disclose,
Quick as her Eyes, and as unfix'd as those:
Favours to none, to all she Smiles extends,
Oft she rejects, but never once offends.
Bright as the Sun, her Eyes the Gazers strike,
And, like the sun, they shine on all alike.
Yet graceful Ease, and Sweetness void of Pride,
Might hide her Faults, if *Belles* had faults to hide:
If to her share some Female Errors fall,
Look on her Face, and you'll forget 'em all.

- Canto II opens with Belinda traveling down the River Thames. This is the main river that runs through London. People in the 18th century used to hire boats—kind of like a water taxi—to take them to destinations up and down the river. Belinda's on her way to a party at Hampton Court, a few miles upriver from her house.
- The boat is full of her equally well-dressed and good-looking friends, male and female, but Belinda outshines them all. She's wearing a jeweled cross necklace as part of her ensemble, and she's making a ton of small talk. And even though she can be flirtatious, she's so superficially nice to everyone and she looks so good that everyone forgives her if she accidentally hurts someone's feelings. If there were such things as "popular" school cliques in Belinda's day, she would totally belong to one.
- We are back to the sun again in these first few lines of Canto II. Remember how "Sol" (a.k.a., the sun) was so shy about peeping through Belinda's window curtains at the beginning of Canto I, because Belinda's very eyes would rival his beams for beauty? Here Pope continues the metaphor that relates Belinda and the sun, taking it to the absolute nth degree in the first four lines, where she is "the Rival of his Beams" (3).
- What's going on with that cross around her neck in lines 7-8, the one "Which *Jews* might kiss, and Infidels adore"?
- Here's the deal: Pope is gently poking fun at religious prejudices here, telling us that Belinda is so beautiful at this moment, even a Jewish person or an "infidel" (by this Pope probably means a follower of Islam; yes, you're right in guessing that people in Pope's day were not as tolerant of different religions as we are now) would kiss the very Christian cross she wears. It's another reminder (as if we needed one here, right?) of how darn good she looks.
- Pope hits us with a similie in lines 13-14, comparing Belinda to the sun (again), telling us that just like the sun, her smiles and brightness shine on everyone alike. A great compliment, isn't it? But look at it again more closely and you'll see it's got a double edge: the sun is superficial, not deep. So, by extension, is our friend Belinda.

Summary

Belinda, rivaling the sun in her radiance, sets out by boat on the river Thames for Hampton Court Palace. She is accompanied by a party of glitzy ladies (“Nymphs”) and gentlemen, but is far and away the most striking member of the group. Pope’s description of her charms includes “the sparkling Cross she wore” on her “white breast,” her “quick” eyes and “lively looks,” and the easy grace with which she bestows her smiles and attentions evenly among all the adoring guests. Her crowning glories, though, are the two ringlets that dangle on her “iv’ry neck.” These curls are described as love’s labyrinths, specifically designed to ensnare any poor heart who might get entangled in them.

One of the young gentlemen on the boat, the Baron, particularly admires Belinda’s locks, and has determined to steal them for himself. We read that he rose early that morning to build an altar to love and pray for success in this project. He sacrificed several tokens of his former affections, including garters, gloves, and billet-doux (love-letters). He then prostrated himself before a pyre built with “all the trophies of his former loves,” fanning its flames with his “am’rous sighs.” The gods listened to his prayer but decided to grant only half of it.

As the pleasure-boat continues on its way, everyone is carefree except Ariel, who remembers that some bad event has been foretold for the day. He summons an army of sylphs, who assemble around him in their iridescent beauty. He reminds them with great ceremony that one of their duties, after regulating celestial bodies and the weather and guarding the British monarch, is “to tend the Fair”: to keep watch over ladies’ powders, perfumes, curls, and clothing, and to “assist their blushes, and inspire their airs.” Therefore, since “some dire disaster” threatens Belinda, Ariel assigns her an extensive troop of bodyguards. Brillante is to guard her earrings, Momentilla her watch, and Crispissa her locks. Ariel himself will protect Shock, the lapdog. A band of fifty Sylphs will guard the all-important petticoat. Ariel pronounces that any sylph who neglects his assigned duty will be severely punished. They disperse to their posts and wait for fate to unfold.

From the first, Pope describes Belinda’s beauty as something divine, an assessment which she herself corroborates in the first canto when she creates, at least metaphorically, an altar to her own image. This praise is certainly in some sense ironical, reflecting negatively on a system of public values in which external characteristics rank higher than moral or intellectual ones. But Pope also shows a real reverence for his heroine’s physical and social charms, claiming in lines 17–18 that these are compelling enough to cause one to forget her “female errors.” Certainly he has some interest in flattering Arabella Fermor, the real-life woman on whom Belinda is based; in order for his poem to achieve the desired reconciliation, it must not offend (see “Context”). Pope also exhibits his appreciation for the ways in which physical beauty is an art form: he recognizes, with a mixture of censure and awe, the fact that Belinda’s legendary locks of hair, which appear so natural and spontaneous, are actually a carefully contrived effect. In this, the mysteries of the lady’s dressing table are

akin, perhaps, to Pope's own literary art, which he describes elsewhere as "nature to advantage dress'd." If the secret mechanisms and techniques of female beauty get at least a passing nod of appreciation from the author, he nevertheless suggests that the general human readiness to worship beauty amounts to a kind of sacrilege. The cross that Belinda wears around her neck serves a more ornamental than symbolic or religious function. Because of this, he says, it can be adored by "Jews" and "Infidels" as readily as by Christians. And there is some ambiguity about whether any of the admirers are really valuing the cross itself, or the "white breast" on which it lies—or the felicitous effect of the whole. The Baron, of course, is the most significant of those who worship at the altar of Belinda's beauty. The ritual sacrifices he performs in the pre-dawn hours are another mock-heroic element of the poem, mimicking the epic tradition of sacrificing to the gods before an important battle or journey, and drapes his project with an absurdly grand import that actually only exposes its triviality. The fact that he discards all his other love tokens in these preparations reveals his capriciousness as a lover. Earnest prayer, in this parodic scene, is replaced by the self-indulgent sighs of the lover. By having the gods grant only half of what the Baron asks, Pope alludes to the epic convention by which the favor of the gods is only a mixed blessing: in epic poems, to win the sponsorship of one god is to incur the wrath of another; divine gifts, such as immortality, can seem a blessing but become a curse. Yet in this poem, the ramifications of a prayer "half" granted are negligible rather than tragic; it merely means that he will manage to steal just one lock rather than both of them.

In the first canto, the religious imagery surrounding Belinda's grooming rituals gave way to a militaristic conceit. Here, the same pattern holds. Her curls are compared to a trap perfectly calibrated to ensnare the enemy. Yet the character of female coyness is such that it seeks simultaneously to attract and repel, so that the counterpart to the enticing ringlets is the formidable petticoat. This undergarment is described as a defensive armament comparable to the Shield of Achilles (see Scroll XVIII of *The Iliad*), and supported in its function of protecting the maiden's chastity by the invisible might of fifty Sylphs. The Sylphs, who are Belinda's protectors, are essentially charged to protect her not from failure but from too great a success in attracting men. This paradoxical situation dramatizes the contradictory values and motives implied in the era's sexual conventions

In this canto, the sexual allegory of the poem begins to come into fuller view. The title of the poem already associates the cutting of Belinda's hair with a more explicit sexual conquest, and here Pope cultivates that suggestion. He multiplies his sexually metaphorical language for the incident, adding words like "ravish" and "betray" to the "rape" of the title. He also slips in some commentary on the implications of his society's sexual mores, as when he remarks that "when success a Lover's toil attends, / few ask, if fraud or force attain'd his ends." When Ariel speculates about the possible forms the "dire disaster" might take, he includes a breach of chastity ("Diana's law"), the breaking of china (another allusion to the loss of virginity), and the staining of honor or a gown (the two incommensurate events could happen equally easily and accidentally). He also mentions some pettier social "disasters" against which the Sylphs are equally prepared to fight, like missing a ball (here, as grave as missing prayers) or losing the lapdog. In the Sylphs' defensive efforts, Belinda's petticoat is the battlefield that requires the most extensive fortifications. This fact furthers the idea that the rape of the lock stands in for a literal rape, or at least represents a threat to her chastity more serious than just the mere theft of a curl.

IV. A Valediction: Forbidding Mourning By John Donne

Theme Analysis

This is a personal poem showing the pure love and devotion (dedication) of the poet to his beloved. Donne has contracted with different moods of love and has played with its several visions. Here, he has taken positive and serious view of love. Many people think that the poem is addressed to his wife Anne More. His wife was in a bad state of health. The main idea is that the poet's love does not delay with the lives of others and so why should they take exception to it.

He compares separation with death. He also urges that good men are not afraid of death like good men true lovers are not afraid of separation. This is not a farewell of death, but an explanation of true and dedicated love, because it is not based on sex or physical attraction.

Coleridge thinks that, "it is an admirable poem which none but Donne could have written. Nothing was more admirably made than the figure of compass." Dr. Johnson disliked the image of a man that travels and his wife stays at home, it may be doubted whether illogically has the better claim."

The Paradox: Donne deals with physical love as if it were divine (heavenly, godly, great) love. The love of Donne for his beloved causes no damage to the society or to the world. They have lost the world but gained more in the world of each other. The lovers are devoted to each other as a saint is devoted to God. Some people may regard it as paradox of Christian Canonization, but there is no doubt that the tone of the poem is both serious and convincing (undoubted, definite).

Development of Thought:

The Debate: Donne begins his argument with a friend who dissuades him from love-making. He tells him to stop his nonsensical talk and allow him to love.

Love is Harmless: Above all, the poet's love does not cause any harm or damage to anyone. It does not disturb the even flow of social life. His profession is love and so nobody should object to it.

Pure Love: the lovers cannot define the nature and essence of their pure love. It is a refined love of the mind and has nothing to do with the joys of sex. Their souls are one.

A Pair of Compasses: Donne applies the conceit of "twin compasses". Their souls may be two but they are united at a center like the two sides of compass. The soul of his beloved is like the fixed foot of the compass as she stays at home and his soul is like the other foot of the compass which moves in a circle.

Life Beyond Death: The poet and his beloved are prepared to die for love if they cannot live by love. They will attain the status of saints of love. People will copy their love and regard it as a model.

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UNIT – III - British Literature – I (SHSA5105)

TAMING OF THE SHREW BY WILLIAM SHAKESPEARE

Summary

The play begins with an Induction, which establishes a frame for the main plot. The drunken beggar Christopher Sly gets thrown out of a tavern and falls asleep. A noble lord passing by finds him and decides to play a joke on him. He dresses Sly up in noble clothes and convinces him that he is a wealthy nobleman who has recently been mad and had forgotten his true identity. The lord has his young page dress up as Sly's noble wife, and hires a group of traveling players to put on a play for Sly. The rest of the play is then the production of these players.

The main plot of the play begins in Padua, where the young scholar Lucentio arrives with his servant Tranio. They soon catch sight of Baptista and his two daughters: Bianca and Katherine. Bianca is followed by male suitors, while Katherine appears to be harsh and ill-mannered. Baptista tells Bianca's suitors, that because Bianca is his younger daughter, she will not be married until his older daughter, Katherine, finds a husband. Upon seeing Bianca, Lucentio falls madly in love. Tranio suggests that Lucentio should disguise himself as a teacher to tutor Bianca, so that he can get close to her and spend time with her. Tranio, then, will dress up as Lucentio. Lucentio agrees to the plan.

Another man, named **Petruchio**, arrives in Padua with his servant **Grumio**, seeking a wife. His friend (and a suitor of Bianca) **Hortensio** alerts Petruchio to Katherine, and Petruchio says that he is interested in her. Hortensio promises to direct Petruchio to Katherine's father, but asks that Petruchio then introduce Hortensio in disguise as a music teacher, so that the disguised Hortensio can enter the house and be with Bianca.

At Baptista's house, Katherine teases and bullies Bianca. Baptista stops their quarreling as **Gremio** (one of Bianca's suitors), Lucentio (disguised as the teacher Cambio), Petruchio, Hortensio (disguised as the teacher Litio), and Tranio (disguised as Lucentio) all arrive. Petruchio announces his intention to marry Katherine, and the two "teachers" introduce themselves. Baptista sends the teachers inside to Bianca, and negotiates Katherine's dowry with Petruchio. When Katherine comes to see Petruchio, she is rude, doesn't like him, and hits him. Petruchio, though, is confident in his ability to reform her manners. Baptista agrees to marry Katherine to Petruchio, and then turns to deciding who he will get to marry Bianca: Lucentio (Tranio in disguise), Hortensio, or Gremio. After hearing the suitors' describe their riches, Baptista decides that Bianca will marry Lucentio, on the condition that Lucentio's father (Vincentio) will guarantee that Lucentio will indeed inherit his fortune.

Within Baptista's home, Lucentio and Hortensio (disguised as teachers) instruct Bianca. While pretending to teach her, Lucentio reveals his true identity and intentions to her. On Katherine and Petruchio's wedding day, Petruchio is late, much to the dismay of Katherine. When he finally arrives, he is wearing an absurd outfit, which irritates Baptista and Katherine. Meanwhile, Tranio comes up with a plan to help Lucentio get Bianca. He will find a stranger to pretend to be Lucentio's father, in order to guarantee Lucentio's finances. Petruchio and Katherine return from the church where they were just married. Petruchio

announces that he and Katherine must leave immediately, skipping the elaborate feast that has been prepared for the wedding. Katherine wants to stay, but Petruchio takes her with him, as they go to his country home.

At Petruchio's home, Petruchio acts like a madman and is rude to all of his servants. He constantly corrects and berates Katherine, and pretends to find something wrong with all the food that his servants bring her so that she gets nothing to eat. This is all part of his plan to tame her by denying her food and preventing her from even sleeping.

In Padua, Hortensio discovers Bianca and Lucentio (still disguised as a teacher) kissing. Frustrated, he gives up on Bianca and decides to marry a wealthy **widow**. Meanwhile, Lucentio's servant **Biondello** comes to Lucentio and Tranio and informs them that he has found someone to play Lucentio's father. He introduces Tranio to the man, an old **merchant**. Tranio lies and tells the merchant that his life is in danger in Padua, so he should pretend to be Lucentio's father in order to protect himself. The merchant agrees to dress up as Lucentio's father, and thanks Tranio for his apparent help.

Back at Petruchio's home, Katherine complains of Petruchio's behavior. She has not been able to sleep or eat at all, and begs Grumio for some food. Grumio tempts her by suggesting various dishes, but decides that none of them are suitable for Katherine. Like Petruchio, he thus starves her under the pretense of caring for her. Petruchio enters with a large portion of meat. He does not let Katherine eat until she thanks him for it, and when she does, he allows her to eat. Petruchio brings in a tailor and a haberdasher with clothes for Katherine to wear to Bianca's wedding banquet. The clothes are made exactly to Petruchio's specifications, but he rejects them as a way of exerting control over Katherine. His goal is to make her agree to any whim or opinion of his.

Tranio brings the merchant (disguised as Lucentio's father) to Baptista. The merchant guarantees Lucentio's inheritance, and Baptista is ready for the marriage with Bianca to happen. Baptista, Tranio (still in the guise of Lucentio), and the merchant go to Lucentio's house in Padua to discuss the financial particulars of the marriage arrangement. Meanwhile, the real Lucentio and Bianca plan to elope to a church to be married.

Petruchio, Katherine, Hortensio, and some of Petruchio's servants make the journey to Padua for Bianca's wedding banquet. On the way, Petruchio calls the sun the moon, and an old man they encounter a young woman. He forces Katherine to agree with his mad statements, showcasing his dominance over her. The old man, a bit confused by being called a young woman, introduces himself as **Vincentio**, Lucentio's real father. He is on his way to see his son in Padua, and he joins Petruchio's company on the journey there.

When Petruchio and his group arrive in Padua, Vincentio encounters the merchant and Tranio in their disguises. He gets into a furious argument with both of them, who insist that they are Lucentio and his father. Baptista believes Tranio and the merchant, and Vincentio is about to be carried off to jail by a police officer, when Lucentio arrives with Bianca. Lucentio confesses to his deceit, and reveals the true identities of the merchant and Tranio. Baptista

and Vincentio are upset by all this, but ultimately approve of the marriage between Bianca and the real Lucentio.

At the banquet celebrating Lucentio and Bianca's wedding, the various male characters tease Petruchio for being married to a shrew. Petruchio responds by proposing a bet. He, Hortensio, and Lucentio will all call their wives, and the husband whose wife comes first will win a sum of money. Hortensio's widow and Bianca do not come when called, but Katherine comes immediately when Petruchio sends for her. The other husbands are amazed at Katherine's newfound obedience. Petruchio sends Katherine to fetch the other wives. When they are all present, Katherine delivers a long speech detailing a wife's duties owed to her husband. Petruchio is pleased with her speech and the two go off to bed, leaving the other characters to marvel at how Katherine has been tamed.

II. A MIDSUMMER NIGHT'S DREAM

A Midsummer Night's Dream opens with Theseus and Hippolyta planning their wedding, which takes place in four days. Theseus is upset because time is moving so slowly, but Hippolyta assures him the four days will quickly pass. Their relationship has not always been so loving. Theseus won Hippolyta during a battle.

While they discuss their relationship, Egeus enters with his daughter, Hermia, and her two suitors, Lysander and Demetrius. Hermia is in love with Lysander, but her father wants her to marry Demetrius. Lysander argues that he is as good of a match as Demetrius, but Egeus won't listen. Instead, he declares that if Hermia won't marry Demetrius, she will die: This is the law of Athens and his right as her father. Theseus agrees that Hermia should obey her father but offers her a third option: spending her life in a nunnery. Hermia has until the day of Theseus and Hippolyta's wedding to decide upon her fate.

Upset by Theseus' decree, Lysander comes up with a plan. He and Hermia can escape from Athens and its unjust laws by running away to his widowed aunt's house. Here he and Hermia can marry and live in peace. As they discuss their plans, Helena enters. She is in love with Demetrius and wonders how Hermia managed to capture his heart. Hermia insists she hates Demetrius. She and Lysander then tell Helena about their plan to leave Athens. In a last effort to gain Demetrius' love, Helena decides to tell him of this plot, but she doesn't receive even a "thank you" from her cold-hearted lover.

From the Duke's palace, the scene switches to the cottage of Peter Quince, a carpenter who directs a group of amateur actors in his free time. He has chosen the play "Pyramus and Thisbe" to perform for Theseus' wedding and is in the process of casting roles. Nick Bottom, the weaver, is given the leading role of Pyramus, while Francis Flute, the bellows-mender, wins the female lead, Thisbe. The remainder of the roles are assigned, and the group plans to meet the following night at the Duke's oak for a rehearsal — the same woods where Hermia and Lysander plan to meet on their flight from Athens.

The action of the play now shifts to this fairy-enchanted woods, where Puck, Oberon's joker, speaks with one of Titania's fairies. The fairy recognizes Puck as the troublemaker, Robin Goodfellow. They also discuss the argument between Titania and Oberon; Oberon is angry with Titania because she refuses to give him the Indian boy she is raising. While Puck and the fairy talk, Titania and Oberon enter from opposite ends of the stage. After criticizing each other's infidelities — Titania was supposedly in love with Theseus and Oberon with Hippolyta, among others — Titania reminds Oberon that their argument has led to chaos in the natural world. Oberon says this disaster will end if she relinquishes the Indian boy, but Titania refuses. Oberon hatches a sneaky plan to get the boy back. He sends Puck out to find a plant called love-in-idleness, the juice of which makes any person dote on the next creature he or she sees.

While Puck is out looking for this magical flower, Demetrius and Helena wander past Oberon. As usual, Demetrius insists Helena stop following him; he even vows to harm her if she doesn't leave him alone. Taking pity on Helena, Oberon instructs Puck to put some love juice in Demetrius' eyes at a moment when Helena will be the first person he sees upon waking.

Titania and her fairies are the next to enter the stage, with Oberon secretly following. When Titania falls asleep, Oberon squeezes the love juice in her eyes, hoping a wild beast will be the first creature she sees upon waking. In the meantime, Hermia and Lysander wander near Titania's bower. Lost in the woods, they decide to stop and rest until morning. Puck sees Lysander asleep and assumes he is the nasty Athenian Oberon told him about. He puts the love juice in Lysander's eyes. Still in pursuit of Demetrius, Helena wanders past and notices the sleeping Lysander. She awakens him, and he immediately falls in love with her. Cautious and heartbroken, Helena assumes Lysander is teasing her, so she runs away. Lysander follows. Hermia awakens, calling out for Lysander's help, because she has just had a nightmare in which a snake ate her heart. She dashes into the woods in search of Lysander.

Quince, Bottom, and the other actors are the next characters to meander near Titania's bower. As they rehearse "Pyramus and Thisbe," Puck secretly listens, appalled by their awful acting. Deciding Bottom is the worst in the bunch, Puck gives him an ass-head. When Bottom saunters out of the woods to deliver his lines, the other actors fly from him in fear. Bottom is unaware of the transformation and walks unworriedly through the woods. Singing as he passes her bower, Bottom awakens Titania who immediately falls in love with him.

Puck explains all of these events to Oberon, who is pleased with the way his plan has turned out. Indeed, everything seems perfect, until Demetrius and Hermia walk past, Hermia believing Demetrius has harmed Lysander, who has mysteriously disappeared. Oberon realizes that Puck has anointed the wrong Athenian with the love juice. Angry with this mistake, Oberon sends Puck in search of Helena, vowing to charm Demetrius' eyes when she appears. Now both Lysander and Demetrius are in love with Helena, adding much to Puck's amusement at the foolishness of mortals. Helena still believes they are teasing her. When Hermia honestly, and confusedly, says she knows nothing about the sudden switch in Lysander's feelings, Helena believes she is simply playing dumb: In her opinion, her three friends are laughing at her.

Before a serious fight breaks out between Demetrius and Lysander, Oberon has Puck create a fog that will keep the lovers from finding one another. While they're sleeping, Puck reverses the spell on Lysander. He also casts a spell so none of the lovers will remember what has happened in the woods. In the meantime, Oberon returns to Titania's bower in search of the Indian boy. Titania willingly releases him because she only has eyes for Bottom. Oberon's plan is now complete, and he is disgusted to see his queen in love with an ass, so he releases her from the spell.

Titania awakens and tells Oberon about her strange dream of being in love with an ass. Oberon has Puck remove the ass-head from Bottom. Now that Oberon has won the Indian boy from Titania, he is willing to forget their argument, and the two, reunited, dance off together so they can bless Theseus' marriage.

Morning has arrived and Theseus, Hippolyta, and Egeus are walking through the woods. Theseus suddenly spies the sleeping lovers and imagines they woke early to observe the rite of May. When the lovers are awakened, Demetrius confesses that he now loves Helena. Theseus decides the other lovers should be married along with him and Hippolyta. As they return to the palace, the scene shifts to Bottom. Just awakening from his dream, Bottom declares he'll have Quince write a ballad about it, called "Bottom's Dream," because it has no bottom.

Quince and the other actors haven't forgotten their missing friend, Bottom. They worry "Pyramus and Thisbe" won't be able to go on without him, which saddens them because Theseus is known for his generosity, and they might have been rewarded with a lifelong pension for their performance. As they lament this lost opportunity, Bottom suddenly returns. His friends want to hear his story, but Bottom tells them there isn't time for that: They must prepare for the play.

In the final scene, the play has come full circle, and all of the cast returns to the palace where Theseus and Hippolyta discuss the strange tale the lovers have told them about the events of the previous evening. The joyous lovers enter, and Theseus decides it is time to plan the festivities for the evening. Of all the possible performances, the play "Pyramus and Thisbe" turns out to be the most promising. Theseus is intrigued by the paradoxical summary of the play, which suggests it is both merry and tragical, tedious and brief. The players finally present their play. Hippolyta is disgusted by their pathetic acting, but Theseus argues that even the best actors create only a brief illusion; the worst must be assisted by an imaginative audience. The play ends with Puck's final speech, in which he apologizes for the weakness of the performance and promises that the next production will be better.

ROMEO AND JULIET BY WILLIAM SHAKESPEARE

In Renaissance-era Verona, Italy, two noble families, the Montagues and Capulets, are locked in a bitter and ancient feud whose origin no one alive can recall. After a series of public brawls between both the nobles and the servants of the two families, which shed blood and disturb the peace in Verona's city streets, **Prince Escalus**, the ruler of Verona, declares that anyone in either family involved in any future fighting will be put to death.

Every year, the Capulets throw a masquerade ball. The Montagues are, of course, not invited. As **Capulet** and **Lady Capulet** fuss over the arrangements for the party, ensuring that everything is perfect for their friends and guests, they hope that their daughter **Juliet** will fall in love with the handsome count **Paris** at the ball. At 13, Juliet is nearly of marriageable age, and the Capulets believe that marrying Paris would allow their daughter to ascend the social ladder in Verona. During the party, two Montagues, 16-year-old **Romeo** and his cousin **Benvolio**, along with their bawdy, quick-tongued friend **Mercutio**, a kinsmen of Prince Escalus, crash the affair. Romeo attends the party reluctantly, and only because he is hoping to see **Rosaline**, a young woman he has been hopelessly in love with—and unsuccessfully pursuing—for quite some time. His lack of romantic success has made him noticeably forlorn as of late, much to the chagrin of his friends, who nonetheless poke fun at their lovesick friend's melodramatic state. **Tybalt**, a hot-blooded member of House Capulet, notices the intrusion of the Montagues and recognizes them in spite of their masks—but when he draws his rapier and begins approaching them to provoke a fight, Capulet urges Tybalt not to embarrass their family.

When the masked Romeo spots Juliet from across the room, he instantly falls in love with her. Juliet is equally smitten. The two of them speak, exchanging suggestive jokes, and then kiss. As the party ends, Romeo and Juliet, pulled away from one another to attend to their friends and family, separately discover who the other truly is. Both are distraught—Juliet laments that her “only love [has] sprung from [her] only hate.” As the party winds down and Romeo’s friends prepare to leave, Romeo breaks off from them, jumps an orchard wall, and hides in the dark beneath Juliet’s bedroom window. She emerges onto her balcony and bemoans her forbidden love for Romeo, wishing aloud that he could “be some other name.” Romeo jumps out from his hiding place and tells Juliet that he’d do anything for her—he is determined to be with her in spite of the obstacles they face. Romeo and Juliet exchange vows of love, and Romeo promises to call upon Juliet tomorrow so they can hastily be married.

The next day, Romeo visits a kindly but philosophical friar, **Friar Laurence**, in his chambers. He begs Friar Laurence to marry him to his new love, Juliet. Friar Laurence urges Romeo to slow down and take his time when it comes to love: “these violent delights,” he predicts, “have violent ends.” But Romeo insists he and Juliet know what they’re doing. Friar Laurence comes around, realizing that a marriage between Romeo and Juliet could end their parents’ age-old feud. Later that day, Benvolio and Mercutio encounter Tybalt, who is furious that the Montagues crashed the Capulet party. Tybalt has, in a letter, challenged Romeo to a duel, and Mercutio and Benvolio are worried about the impulsive Romeo rising to the skilled Tybalt’s challenge. When Romeo shows up to find Tybalt, Benvolio, and Mercutio exchanging verbal barbs and teetering on the edge of a fight, Romeo does all he can to resist dueling with Tybalt. He and Juliet have just hastily visited Friar Laurence’s chambers together and are now married. Romeo doesn’t want to fight Tybalt, who is now technically his kinsman—but he knows he can’t reveal the truth to Tybalt, either. Before Romeo can explain his reasons for hesitating, Mercutio disgustedly steps in and challenges Tybalt to a duel himself. Romeo tries to separate them, but Tybalt stabs and kills Mercutio under Romeo’s arm. Mercutio dies from his wounds, cursing both the Montagues and the Capulets and invoking “a plague [on] both houses.” In a miserable, mournful rage, Romeo kills Tybalt, then declares himself “fortune’s fool.” Benvolio urges him to hurry from the square. The prince and the citizens’ watch arrive, along with the elders of House Capulet and House Montague. Benvolio tells Prince Escalus what has unfolded, and the prince decides to banish Romeo to Mantua rather than sentence him to death.

Back at the Capulet manse, Juliet dreamily awaits the arrival of Romeo, whom she believes is hurrying from church so that they can spend their wedding night together. Juliet's reveries are shattered with her **nurse** enters and informs her that Romeo has slain Tybalt and been banished from Verona. Juliet is furious with Romeo for killing Tybalt, but at the same time, her love for him is so profound that she admits she'd rather he lived than Tybalt. Juliet bids her nurse to go find Romeo and bring him to her, letting him know that she still wants to see him in spite of his actions. The nurse heads to Friar Laurence's chambers, where the miserable, embarrassed, and angry Romeo is hiding. Though Romeo laments his fate to Friar Laurence, the friar urges Romeo to see that he is lucky to be alive, and promises to find a way to bring him back to Verona from exile in Mantua soon enough. The nurse arrives and summons Romeo to Juliet's chambers—he happily follows her, and Friar Laurence urges Romeo to head straight to Mantua in the morning and await word from a messenger.

The death of Tybalt affects Capulet deeply. He decides to marry Juliet to Paris immediately, to cheer both Juliet and himself up. Juliet and Romeo bid each another farewell as the dawn breaks the next morning, and though Juliet says she has a terrible feeling she'll never see Romeo again, she urges him to hurry on to Mantua. Lady Capulet enters Juliet's chambers just after Romeo leaves to find her daughter weeping. Believing Juliet is still sad over Tybalt's death, Lady Capulet delivers the news that Juliet will soon be married to Paris. Juliet refuses, and Lady Capulet urges Juliet to tell her father of her decision. Capulet enters, and, when Juliet stubbornly and angrily refutes the arrangement he's made for her, Capulet threatens to disown her. Lady Capulet sides with her husband, and even the nurse advises Juliet to marry Paris and forget Romeo.

Juliet rushes to Friar Laurence in a rage, threatening to kill herself if he cannot devise a plan to get her out of the marriage to Paris. Friar Laurence, sensing Juliet's deep pain, quickly comes up with a scheme: he gives her a vial of **potion** that, once drunk, will make it seem like she's dead—but will really only put her to sleep for about 40 hours. Juliet will be laid to rest in the Capulet tomb, and once she wakes up there, Friar Laurence will collect her and hide her until Romeo returns from Mantua. The friar promises to get news of the plan to Romeo so that he can hurry back home. Juliet takes the vial and returns home with it. Though she is afraid the potion might either kill her or not work at all, Juliet drinks it and immediately falls unconscious. The next morning the Capulet household wakes to discover that Juliet has seemingly died. As Capulet and Lady Capulet dramatically mourn their daughter's loss, Friar Laurence chides them for their tears—in life, he says, they sought Juliet's social “promotion.” Now that she is in heaven, she has received the highest promotion of all.

In Mantua, Romeo's servant **Balthasar** approaches and tells him that Juliet has died. Romeo is devastated—he plans to “deny [the] stars” and return to Verona. Before leaving Mantua, however, he visits the shop of a local apothecary who sells forbidden **poisons**. If Juliet really is dead, Romeo plans to drink the vial of poison and kill himself inside her tomb. Back in Verona, Friar Laurence learns that his brother in the cloth, **Friar John**, has failed to deliver the letter about Juliet's feigned “death” to Romeo—Romeo has no idea that Juliet is really alive. Friar Laurence hurries to the Capulet crypt to try to head off any calamity. At the gravesite, however, trouble is brewing: Paris has arrived with his page, intending to scatter flowers around Juliet's tomb. Romeo and Balthasar approach and Paris hides to see who has come to the crypt. Romeo takes up some tools and begins to break open the Capulet tomb. The astonished, offended Paris steps forward to stop him. The two duel, and Romeo kills Paris. Romeo succeeds in opening Juliet's tomb, and brings Paris's corpse down into it with him.

As Romeo looks upon Juliet, he notes that her cheeks and lips still seem flushed with blood—but, believing she is dead, resolves to drink the poison after a final kiss. Romeo drinks the vial and dies. Friar Laurence arrives to find a terrible scene before him. Juliet wakes, and Friar Laurence urges her to follow him without looking at the bodies. As sounds of the citizens' watch approach, however, Friar Laurence flees, begging Juliet to follow him so he can install her in a nunnery. Instead, Juliet stays behind with Romeo's corpse. Seeing the poison in his hand, she tries to drink a drop from his lips, but Romeo has left none for her. Instead, she pulls Romeo's dagger from his hip and uses it to kill herself. Several watchmen arrive and bring Friar Laurence, Balthasar, Prince Escalus, and Paris's page to the crypt to investigate what has happened. As the truth unravels, the elders of House Montague and Capulet arrive. Prince Escalus tells them that their hatred has killed their children. “All,” the prince says, “are punished.” The Capulets and Montagues agree to end their feud and erect statues of each other's children in the town square

Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;
Being vexed, a sea nourished with loving tears.
(I. i. 195-197)

The aforementioned lines pertaining to the grief of unrequited love have been delivered by Romeo in the midst of his conversation with Benvolio. Using the imagery of fire and smoke, Romeo regards his one-sided love for Rosaline a fiery madness fuelled by a lover's sighs. The depth of despair experienced by a lover who feels forsaken is conveyed through aquatic imagery. For Romeo, love is an unfathomable sea sustained by the tears of an abandoned lover.

MACBETH

Background

Shakespeare's *Macbeth* remains one of his most popular plays, both for classroom study and performance, and with good reason. Here we have the playwright's shortest play, but arguably his most intense, in terms both of its action and its portrayal of human relationships. The "butcher and his fiend-like queen" are among the most attractive villains in stage history, and the profound psychology with which Shakespeare imbues them is deliciously pleasurable for theater audience and student alike.

Macbeth was a real king of eleventh-century Scotland, whose history Shakespeare had read in several sources, principally the *Chronicles* of Holinshed, to which he referred for many of his other historical dramas. In Holinshed's account, Banquo and Macbeth combine to kill King Duncan after winning his favor in a battle against the Danes. The original story is full of wonderful details that show the cunning of the Scots and Macbeth, who slaughtered an entire Danish army not by brute force, but by cunning: first mixing a sleeping potion and sending it, like the Trojan horse, as a gift to the enemy army. Once they were asleep, Macbeth was able to kill them easily. Presumably from this incident, Shakespeare derived his idea of having Lady Macbeth administer a sleeping potion to the guards of King Duncan's chamber.

In Holinshed's account, however, although we learn that Macbeth's wife is ambitious to become queen, Lady Macbeth does not feature as an accomplice. Instead, Banquo joins forces with Macbeth in killing Duncan. As we shall see later, this particular confederacy of murderers presented Shakespeare with a problem.

Holinshed did not simply provide Shakespeare with a good story; *Macbeth* contains many examples of imagery and language that Shakespeare borrowed directly from his source, a practice common to all writers. For example, compare these words of Holinshed with Shakespeare's words.

Holinshed:

"What manner of women (saith he) are you, that seeme so little favourable unto me, whereas to my fellow heere, besides high offices, ye assign also the kingdom?" Banquo "My noble partner

You greet with present grace, and great prediction / Of noble having, and of royal hope . . . to me you speak not." Banquo

Shakespeare:

Macbeth is afraid "lest he should be served of the same cup, as he had ministered to his predecessor." Macbeth knows that, all too often, ". . . even-handed Justice / Commends th'ingredience of our poison'd chalice /To our own lips"

There are many more such examples. What does Shakespeare *add*, then? Primarily, the dialogue form of a play allows Shakespeare to examine the emotional relationships *between* characters with much greater realism. An audience going to Shakespeare's play would see ambition, accusation, fear, grief, courage, anger, and madness at first hand instead of via a narrator.

Secondly, as in his other plays, Shakespeare's genius lies in the human treatment that each character receives. The audience is made to feel that this awful tragedy could actually happen precisely because the characters are so three-dimensional. Lady Macbeth cannot sustain her mask of cruelty; Macbeth is racked with a tormented conscience. Banquo, in Shakespeare's version a good man, is nevertheless ambitious, too.

Thirdly, drama allows events to be linked and patterned in ironic ways. The idea of sleeplessness, for example, the punishment of a guilty mind, is shown literally in Act V, when Lady Macbeth sleepwalks and confesses her involvement with the murder of Duncan.

Finally, Shakespeare's mastery of the *soliloquy*, or solo speech, gives the audience the opportunity to see inside a character's mind, to witness, with some psychological accuracy, the intentions, hopes, and fears of these historical characters, something that a chronicler of history cannot do.

Stage History

One of Shakespeare's main interests in writing *Macbeth* was to examine the nature of kingship, as he had already done in *Hamlet* and *King Lear*, written only a few years previously. In order to understand why he was so interested in this topic, we must examine briefly the fascinating early stage history of this play.

Probably written in 1605-1606, *Macbeth* was first performed for King James I of England less than a year after the infamous Gunpowder plot in which a group of Catholics attempted to blow up the king and the English parliament. A play that concerned treachery and regicide — the killing of a king — was bound to be topical and politically significant. There can be no real question of Shakespeare's wish to flatter a king whose interest in both the supernatural and the nature of kingship are all referred to so strongly in this play. Moreover, James I was descended from Scottish ancestors, the Stuarts, so a play concerning the early kings of Scotland was bound to appeal to him. Shakespeare's only problem was that the Stuarts were descended from Banquo who, as Holinshed's *Chronicle* makes clear, helped Macbeth murder the king. This explains why, in Shakespeare's play, Banquo cannot be the accomplice, a role that instead passes to Macbeth's wife.

So fascinated was James I in the notion of what makes a good king that he himself had written (in 1599) a handbook on good government, the *Basilikon Doron*. Some of these ideas of good kingship are listed by Malcolm as "the king-becoming graces" in Act IV, Scene 3 of *Macbeth*: "Justice, Verity, Temp'rance, Stableness, Bounty, Perseverance, Mercy, Lowliness, Devotion, Patience, Courage, Fortitude." Macbeth lacks all these kingly virtues, but his greatest vice is his impulse to lie — even to his own conscience — in his pursuit of power.

The Audience

Like all tragic heroes before him, Macbeth's greatest lie is to himself. He becomes blinded to his own ambition. His overbearing pride (or *hubris*) is so great that he fails to see as he stumbles toward his destiny. Perhaps only when Lady Macbeth commits her off-stage suicide does he begin to acknowledge the truth. "She should have died hereafter," he comments, and then adds "Tomorrow and tomorrow and tomorrow / Creeps in this petty pace from day to day / To the last syllable of recorded time"

These lines apply to us, not just as readers and playgoers, but as humans. We may not have committed murder, we may not have ambitions for power, but we all know how it feels to watch time passing. At this point in the play, we see a man emotionally raw, stripped momentarily of all his power, admitting — with self-awareness and, perhaps, with bitter self-irony — his share in the common human experience. This moment is only one of the few moments in the play when Macbeth does so. Immediately afterwards, he strides into battle with all his former arrogance, to his tragic end. Without these lines, we could not, perhaps, feel the tragedy in the same way.

We may not *be* Macbeth, but as playgoers and readers, we encounter what he does: We, too, experience visions of the supernatural. We, too, ask "Is it a dagger?" "Is it a ghost?" "Are they real?" The answer to all these questions is equivocal; they are real, in a way, and in another way, they are false, only tricks "paltering with us in a double sense." Even Macbeth is and is not real. He's an actor playing an actor, deeply aware of his twofold existence.

The play is peppered with references to the world of the theater, from the very beginning when we are seduced into a magic ritual by three characters who chant and dance around *their* stage. The banquet in Act III is a magnificent piece of staging, in which the director (Macbeth) is not allowed to direct as he wishes. Even the murder is an act, as distinct from the thought or intention of an act, as Lady Macbeth reminds her husband "Art thou afeard / To be the same in thine own act and valour / As thou art in desire?"

And so when we look at this man, we see an actor, directed by Fate, his wife, and himself, capable yet incapable, suffering from stage fright, yet knowing that he must go on if the play is to succeed. Looked at in this way, we begin to sympathize with Macbeth, and we suddenly recognize what is the truly great achievement of this play.

As in all good theatre, we're put on the spot just as Macbeth is: "*If* it were done . . .," but *will* it be done? If it *is* done, what will be its effect? And what would *we* do? At the same time, while we recognize that Macbeth *should* not act in the way he does, we must, nevertheless, ask ourselves why his acts in that way. The answers are far from simple.

Language, Imagery and Technique

English of this period can be quite difficult to understand at first, but remember that one reason for Shakespeare's popularity is that much of his language is actually very bold and clear. For instance, Macbeth famously says that there is sufficient blood on his hands to make the "green" of the ocean "red." Later, he uses the same metaphor, remarking that he must "wade" through an ocean of blood.

The trouble with *Macbeth* is that, as a psychological drama, the characters in the play (accidentally or on purpose) do *not* see things so clearly: This play is full of shadows, foreshadowings, and shadowy meanings. So Shakespeare has to inform his audience, while allowing the characters to remain mystified, or "in the dark." This is one reason why the play is full of questions, most famously "Is this a dagger?" The answer, for both Macbeth and the audience, is unclear.

Most scholars agree that one of the most effective ways in which Shakespeare's writing communicates is through the combination (or clusters) of images: In this play, images of strength and weakness, as well as ability and inability, are played off one another constantly. A good example is the image of the "milk of human kindness" which resurfaces later in Lady Macbeth's assertion that she would have murdered her own child while breast-feeding it — a contrast to Macbeth's weakness. The color of milk, white, is also used by both Macbeth and his wife, as an image of cowardice, while red — the color of blood — represents not only courage and the energy of life but also terror and the curtailment of life.

Another image contrast that is used repeatedly throughout the play is that of sleep and sleeplessness. Not only is Duncan murdered while he sleeps, but also Macbeth, Banquo, and Lady Macbeth have their rest disturbed by dreams. When Macbeth remarks "Duncan is in his grave; after life's fitful fever he sleeps well" (Act III, Scene 2), he is recalling the words with which his conscience (or Fate) spoke to him immediately after the murder: "Glamis hath murder'd sleep, and therefore Cawdor / Shall sleep no more, Macbeth shall sleep no more!" (II:2,41-42)

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OF THE AFFECTION OF FATHERS TO THEIR CHILDREN – AN ANALYSIS OF MONTAIGNE

Montaigne addresses his essay to a certain ‘Madame D’Estissac, informing her that the subject he is about to undertake is both strange and new, but, he has sufficient confidence in the content, that it would pass to deliver him with honour. He goes on to praise the Madame for her perseverance in the manifestation of tender love to her children, even after she was widowed by her husband, Monsieur D’Estissac. He shows promise in her son (Monsieur D’Estissac), whom he assures will grow to be a great man exuding obedience and gratitude. Montaigne reflects that, if as a young child this young Monsieur D’Estissac is unable to understand the sacrifices that his mother has done for him because of his young age, Montaigne would give a true account of these things through his writings. Her love and her sacrifices would be forever immortalized in Montaigne’s writings.

Montaigne goes on to talk about the natural universal law that comes as an instinct to both man and beast – apart from self-care and self-preservation against danger, the love of parents to their children ranks second. Aristotelian principles stated that anyone who gives a benefit to another, shows more love than the love received. The love expressed by the one who gives will always exceed the love of the one who received. They can never be equal. The artist is more fond of his work, than (if capable of senses), it would be of him. The giver’s love is honest, stable and permanent in supplying gratification but the receiver’s love is useful – temporary, not fresh, only meeting what is required, and will pass away very soon. Therefore, we should use reason in our inclinations and imparting our love.

Montaigne tells us of his personal “disgust” for “dandling and caressing” a child that is barely born. He believes that a true affection can only spring from understanding the true nature of the child, and this can happen only when the child is fully formed and capable of telling us about themselves. Montaigne believes this to be a truly “paternal love”. However, the truth is very different. Many fathers would rather cherish the childish days of fun and games and such simplicity. However, as the child comes of age, the fathers tend to grow indifferent and apart, and Montaigne reprimands such men, saying that if they fear their children coming of age and growing independent, then they should never meddle in fatherhood at all.

Montaigne personally welcomes children to become a part of adulthood, when they come of age. He would rather prefer them as mature, intelligent adults than childish infants. Montaigne believes it to be unfair for a man to gather up his treasures and enjoy it after his retirement when he is “old..., broken and half-dead”. The same money could be used to help many youths to find direction and settle in life. Instead, the youth spends the best years of his life struggling to get through because they cannot push themselves forward without financial support. Because of this, several young men resort to petty thievery and stealing irrespective of their backgrounds. Montaigne gives examples among his own acquaintances, of young men from extremely good backgrounds, and social standings, with a disreputable addiction to stealing. Such youth become kleptomaniacs, that, even when they reach an esteemed position in life, they tend to steal just because they are habituated to it.

Montaigne deals with people who give the argument that their wealth is the only means by which they can receive honour and recognition from their relations. Montaigne believes a man to be miserable if the only manner in which he can maintain his authority and his children’s affection, is through their financial dependence on him. According to Montaigne, this is not affection, but mere fatherly assistance or obligation. A father should exude a character full of virtue and wisdom so that his children look up to him in respect for his character. He should raise up his children, training them to show love with reason, not because of their dependence on him, nor by compulsion.

This leads Montaigne to take his stance on physical disciplining of children, and Montaigne’s stance is a very strong opposition of such acts. The child should act out of reason and prudence not from the fear of physical force. Montaigne himself felt “the rod” only twice, as a child and followed the same principle for his own children. From his observation, the results of whipping only make boys more cowardly and more obstinate.

The appropriate age to marry is also discussed, as it greatly affects the raising of children. Montaigne married at thirty-three, concurring with Aristotle’s opinion of thirty-five years. Plato keeps that men shouldn’t marry before the age of thirty. This gives them sufficient time to settle down and well-prepare them in caring for a child. Montaigne informs us that the ancient Gauls, keeping with their culture, strictly recommended men to maintain their

virginity especially in war times because they believed that intercourse lowered one's courage.

Montaigne expounds further on this discourse giving the example of Muley Hassam, king of Tunis, who reproached the memory of his father who married young and had thirty four children, but had a character that was of loose morals, effeminate and chasing after women. On the other hand, Greek history gives us a list of heroic athletes, like Iccus the Tarentine, Chryso, Astyllus, who stayed as far away from women as possible, in their preparations for the Olympic games.

If a father, who is young has a son still younger, the father will be unable to hand over his legacy to his younger son. However, a father, well accomplished in years and experience, can pass on the baton to his son and spend the twilight years of his life in rest and peace. A man should be sensible to know when he is too old to continue in his occupation and make the wise decision to retire from the burden that has overgrown their shoulders. Montaigne gives us the example of an old acquaintance of his who was a widower with several daughters and one son. He could not tolerate the many visitors the youth entertained, nor the great expenses his family levied. This was not because he was a miser but because of the difference in age (the generational gap). Montaigne suggested the old man to retire peacefully into an estate close by. The old man, having taken the advice lived happily with no regrets on the decision.

Personally, Montaigne informs us that he would throw open his home and goods for his children to enjoy, because it would no longer be convenient for him. He would not avoid their company, but instead enjoy in their mirth along with them. This did not mean living a life of isolation and loneliness. He would have a warm regard and friendship with their children.

Montaigne despises the tradition of forbidding children from calling their father by the name of 'Father', and the deprivation of familiarity with their father. Fathers think that by maintaining an austere, reverent image, they can win over the respect and obedience of their children and others. However, Montaigne disagrees saying that instead of making a name that was feared, it would be better to make a name that was beloved.

Montaigne gives an example of the late Mareschal de Montluc who lost his son before he could express the intensity of his affection for him. He died only knowing the stern face of his father. Montaigne takes a very sharp note of disdain toward women saying that they always try to usurp positions of power through cunning and insolence. Montaigne believes that this sets up a very poor example for the children, who may grow up to poor positions in life and become corrupt.

Montaigne addresses another observation that the fathers deprive their children of. During their lifetime, they refuse to share of their treasures to their children. When they die, they leave their wives the same authority, to do whatever they wish. Montaigne believes that it is sensible to leave the mother in charge till the children are old enough, in order to manage them. However, Montaigne blames the father's upbringing if he cannot trust his estate to his children after his death.

In conclusion, Montaigne talks about the writer and children, giving the example of Epicurus. He asks if Epicurus would have been happier given the choice between his doctrine and a child who was not well conditioned. The other option he asks of Epicurus is the choice between a deformed, untoward child and his own foolish book. Montaigne strongly believes that Epicurus would strongly lean toward children, when it came to the need of consolation. Or in the case of St. Augustin, if given the choice between burying his writings that have greatly contributed to religion and burying his children, he would most definitely have chosen to bury his children. In terms of inspiration for his children, Montaigne says that he what he gives to the child, he gives "absolutely and irrevocably". According to Aristotle, a poet is very fond of his work above all, and even such poets would be more proud in being the father of a handsome youth than to be the father of the *Aenid*. Montaigne goes on to speak of great examples in different fields of art where people would gladly exchange their works and victories for their children because of the precious position that children hold.

IV. PILGRIM'S PROGRESS

Plot Overview

The narrator defends the story he is about to tell, which is framed as a dream. He explains that he fell asleep in the wilderness and dreamed of a man named Christian, who was tormented by spiritual anguish. A spiritual guide named Evangelist visits Christian and urges him to leave the City of Destruction. Evangelist claims that salvation can only be found in the Celestial City, known as Mount Zion.

Christian begs his family to accompany him, unsuccessfully. On his way, Christian falls into a bog called the Slough of Despond, but he is saved. He meets Worldly Wiseman, who urges him to lead a practical, happy existence without religion. Refusing, Christian is sheltered in Goodwill's house. Goodwill tells Christian to stop by the Interpreter's home, where Christian learns many lessons about faith.

Walking along the wall of Salvation, Christian sees Christ's tomb and cross. At this vision, his burden falls to the ground. One of the three Shining Ones, celestial creatures, hands him a rolled certificate for entry to the Celestial City. Christian falls asleep and loses his certificate. Since the certificate is his ticket into the Celestial City, Christian reproaches himself for losing it. After retracing his tracks, he eventually finds the certificate. Walking on, Christian meets the four mistresses of the Palace Beautiful, who provide him shelter. They also feed him and arm him. After descending the Valley of Humiliation, Christian meets the monster Apollyon, who tries to kill him. Christian is armed, and he strikes Apollyon with a sword and then proceeds through the desert-like Valley of the Shadow of Death toward the Celestial City.

Christian meets Faithful, a traveler from his hometown. Faithful and Christian are joined by a third pilgrim, Talkative, whom Christian spurns. Evangelist arrives and warns Faithful and Christian about the wicked town of Vanity, which they will soon enter. Evangelist foretells that either Christian or Faithful will die in Vanity.

The two enter Vanity and visit its famous fair. They resist temptation and are mocked by the townspeople. Eventually the citizens of Vanity imprison Christian and Faithful for mocking their local religion. Faithful defends himself at his trial and is executed, rising to heaven after death. Christian is remanded to prison but later escapes and continues his journey.

Another fellow pilgrim named Hopeful befriends Christian on his way. On their journey, a pilgrim who uses religion as a means to get ahead in the world, named By-ends, crosses their path. Christian rejects his company. The two enter the plain of Ease, where a smooth talker named Demas tempts them with silver. Christian and Hopeful pass him by.

Taking shelter for the night on the grounds of Doubting Castle, they awake to the threats of the castle's owner, the Giant Despair, who, with the encouragement of his wife, imprisons and tortures them. Christian and Hopeful escape when they remember they possess the key of Promise, which unlocks any door in Despair's domain.

Proceeding onward, Christian and Hopeful approach the Delectable Mountains near the Celestial City. They encounter wise shepherds who warn them of the treacherous mountains Error and Caution, where previous pilgrims have died. The shepherds point out travelers who wander among tombs nearby, having been blinded by the Giant Despair. They warn the travelers to beware of shortcuts, which may be paths to hell.

The two pilgrims meet Ignorance, a sprightly teenager who believes that living a good life is sufficient to prove one's religious faith. Christian refutes him, and Ignorance decides to avoid their company. The travelers also meet Flatterer, who snares them in a net, and Atheist, who denies that the Celestial City exists. Crossing the sleep-inducing Enchanted Ground, they try to stay awake by discussing Hopeful's sinful past and religious doctrine.

Christian and Hopeful gleefully approach the land of Beulah, where the Celestial City is located. The landscape teems with flowers and fruit, and the travelers are refreshed. To reach the gate into the city, they must first cross a river without a bridge. Christian nearly drowns, but Hopeful reminds him of Christ's love, and Christian emerges safely from the water. The residents of the Celestial City joyously welcome the two pilgrims. In his conclusion to Part I, the narrator expresses hope that his dream be interpreted properly.

In the Introduction to Part II, Bunyan addresses the book as "Christiana," which is the name of Christian's wife. This part of *The Pilgrim's Progress* tells the story of Christiana and her children's journey to the Celestial City. The narrator recounts having met an old man, Sagacity, who tells the beginning of Christiana's story. She decides to pack up and follow Christian to the Celestial City, taking her four sons and a fellow townswoman named Mercy along as a servant. On the way, they cross the Slough of Despond but are blocked at the gate by an angry dog. The gatekeeper lets them through. Continuing on, the sons steal fruit from the devil's garden, and two ruffians threaten to rape the women, but they escape.

The pilgrims are lodged in the Interpreter's house. The Interpreter orders his manservant Great-heart to accompany them to the House Beautiful. Mr. Brisk pays court to Mercy but soon stops courting her because of her involvement in charity work. As a result of eating the devil's fruit, Matthew falls ill but is cured by Dr. Skill. The pilgrims descend into the Valley of Humiliation and cross the Valley of the Shadow of Death. They encounter the giant Maul and slay him. After meeting the old pilgrim Honest, they take shelter with Gaius. The

pilgrims continue on their journey and kill the Giant Good-slay then rescue the pilgrims Feeble-mind and Ready-to-Halt. They lodge with Mnason. Crossing the river of life, they kill the Giant Despair and greet the kind shepherds who welcome them into the Delectable Mountains.

Christiana meets the great fighter Valiant-for-truth, who accompanies them. They cross the Enchanted Ground and meet the pilgrim Standfast, who has just spurned Madam Bubble, a beautiful temptress. The pilgrims are welcomed in the Celestial City. Christiana goes to meet her maker, the Master. The other pilgrims soon follow.

OF TRUTH: A CRITICAL APPRECIATION

“OF TRUTH” is the indicative of the greatness of Bacon's mind and art. Having philosophic and pragmatic bias of mind, Bacon shares with us the astonishing aspects of truth. In this essay, Bacon has presented the objective truth in various manifestations. Similarly, Bacon shares with us the subjective truth, operative in social life. “OF TRUTH”, reveals Bacon in different light because he shows his moralistic leaning than his prudential attitude. However, the tone of this essay is Bacon's usual tone, authoritative.

“OF TRUTH” is Bacon's masterpiece that shows his keen observation of human beings with special regard to truth. In the beginning of the essay, Bacon rightly observes that generally people do not care for truth as Pilate, the governor of the Roman Empire, while conducting the trial of Jesus Christ, cares little for truth:

"What is truth? Said jesting Pilate; and would not stay for an answer."

Advancing his essay, Bacon explores the reasons why the people do not like truth. First, truth is acquired through hard work and man is ever reluctant to work hard. Secondly, truth curtails man's freedom. More than that the real reason of man's disliking to truth is that man is attached to lies which Bacon says "a natural though corrupt love of the lie itself." Man loves falsehood because, Bacon says, truth is as if the bright light of the day and would show what men, in actual, are. They look attractive and colourful in the dim light of lies. In this respect, Bacon rightly observes:

"A mixture of a lie doth ever add pleasure."

It is a fact that man prefers to cherish illusions, which make his life more interesting. With a profound observation of man's psychology, Bacon states that if deprived of false pride and vanities, the human mind would contract like a deflated balloon and these human beings would become poor, sad and ill. However, poetic untruth is not gone unnoticed by Bacon's piercing intellect. He says though poetic untruth is a wine of the Devil in priest's eyes, yet it is not as harmful as the other lies are. Bacon being a literary artist illustrates this concept with an apt imagery that the poetic untruth is but the shadow of a lie.

Proving himself highly moralistic person, Bacon deems the inquiry of truth as the highest good of human nature as he observes:

"... the inquiry of truth, which is the lovemaking or wooing of it, knowledge of truth, which is the presence of it and the belief of truth, which is the enjoying of it, is the sovereign good of human nature."

The enquiry of truth, knowledge of truth and belief of truth are compared with the enjoyment of love. Such a comparison lends the literary charm to this essay.

Bacon further says in "OF TRUTH" that the last act of creation was to create rational faculty, which helps in finding truth, is the finished product of God's blessing as he says:

"... The last was the light of reason...is the illumination of his spirit."

Bacon's moral idealism is obvious when he advancing his argument in favour of truth asserts that the earth can be made paradise only with the help of truth. Man should ever stick to truth in every matter, do the act of charity and have faith in every matter, do the act of charity and have faith in God. Bacon's strong belief in truth and Divinity is stated thus:

"Certainly, it is heaven upon earth, to have a man's mind move in charity, rest in Providence, and turn upon the poles of truth."

From the objective truth, Bacon passes judgment, to the subjective truth, which he calls "the truth of civil business". It is the compelling quality of truth, Bacon observes, that the persons who do not practice truth, acknowledge it. Bacon's idealistic moral attitude is obvious in these lines when he says:

"..... that clear and round dealing is the honour of man's nature; and that mixture of falsehood is like alloy in coin of gold and silver, which may make the metal work better, but it embaseth it."

Bacon further asserts that the liars are like a snake that goes basely upon the belly and not upon the feet. Imagery comprising comparison is apt and convincing. Moreover, Bacon refers to Montaigne who is of the view that "a lie faces God and shrinks from man". Bacon adds that falsehood is the height of wickedness and as such will invite the Judgment of God upon all human beings on Doom's day. Therefore, Bacon concludes his essay with didacticism with a tinge of Christian morality.

In the essay, "OF TRUTH", there is no digression. All the arguments in the essay pertain to the single main idea, truth. Bacon's wide learning is clearly observed when he refers to Pilate

(history), Lucian (Greek literature), Creation, Montaigne (a French essayist). "OF TRUTH" is enriched with striking similes and analogies, such as he equates liars as a snake moving basely on its belly, mixture of falsehood is like an alloy of gold and silver and many more.

The essay "OF TRUTH" is not ornamental as was the practice of the Elizabethan prose writers. Bacon is simple, natural and straightforward in his essay though Elizabethan colour is also found in "OF TRUTH" because there is a moderate use of Latinism in the essay. Economy of words is found in the essay not alone, but syntactic brevity is also obvious in this essay. We find conversational ease in this essay, which is the outstanding feature of Bacon's style. There is a peculiar feature of Bacon i.e. aphorism. We find many short, crispy, memorable and witty sayings in this essay.

Therefore, Bacon's essay "OF TRUTH" is rich in matter and manner. This is really a council 'civil and moral'. This essay has to be read slowly and thoughtfully because it is extremely condensed and it is a model of succinct and lucid prose.

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SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – IV - British Literature – I - SHSA5105

OF THE AFFECTION OF FATHERS TO THEIR CHILDREN – AN ANALYSIS OF MONTAIGNE

Montaigne addresses his essay to a certain ‘Madame D’Estissac, informing her that the subject he is about to undertake is both strange and new, but, he has sufficient confidence in the content, that it would pass to deliver him with honour. He goes on to praise the Madame for her perseverance in the manifestation of tender love to her children, even after she was widowed by her husband, Monsieur D’Estissac. He shows promise in her son (Monsieur D’Estissac), whom he assures will grow to be a great man exuding obedience and gratitude. Montaigne reflects that, if as a young child this young Monsieur D’Estissac is unable to understand the sacrifices that his mother has done for him because of his young age, Montaigne would give a true account of these things through his writings. Her love and her sacrifices would be forever immortalized in Montaigne’s writings.

Montaigne goes on to talk about the natural universal law that comes as an instinct to both man and beast – apart from self-care and self-preservation against danger, the love of parents to their children ranks second. Aristotelian principles stated that anyone who gives a benefit to another, shows more love than the love received. The love expressed by the one who gives will always exceed the love of the one who received. They can never be equal. The artist is more fond of his work, than (if capable of senses), it would be of him. The giver’s love is honest, stable and permanent in supplying gratification but the receiver’s love is useful – temporary, not fresh, only meeting what is required, and will pass away very soon. Therefore, we should use reason in our inclinations and imparting our love.

Montaigne tells us of his personal “disgust” for “dandling and caressing” a child that is barely born. He believes that a true affection can only spring from understanding the true nature of the child, and this can happen only when the child is fully formed and capable of telling us about themselves. Montaigne believes this to be a truly “paternal love”. However, the truth is very different. Many fathers would rather cherish the childish days of fun and games and such simplicity. However, as the child comes of age, the fathers tend to grow indifferent and apart, and Montaigne reprimands such men, saying that if they fear their children coming of age and growing independent, then they should never meddle in fatherhood at all.

Montaigne personally welcomes children to become a part of adulthood, when they come of age. He would rather prefer them as mature, intelligent adults than childish infants. Montaigne believes it to be unfair for a man to gather up his treasures and enjoy it after his retirement when he is “old..., broken and half-dead”. The same money could be used to help many youths to find direction and settle in life. Instead, the youth spends the best years of his life struggling to get through because they cannot push themselves forward without financial support. Because of this, several young men resort to petty thievery and stealing irrespective of their backgrounds. Montaigne gives examples among his own acquaintances, of young men from extremely good backgrounds, and social standings, with a disreputable addiction to stealing. Such youth become kleptomaniacs, that, even when they reach an esteemed position in life, they tend to steal just because they are habituated to it.

Montaigne deals with people who give the argument that their wealth is the only means by which they can receive honour and recognition from their relations. Montaigne believes a man to be miserable if the only manner in which he can maintain his authority and his children’s affection, is through their financial dependence on him. According to Montaigne, this is not affection, but mere fatherly assistance or obligation. A father should exude a character full of virtue and wisdom so that his children look up to him in respect for his character. He should raise up his children, training them to show love with reason, not because of their dependence on him, nor by compulsion.

This leads Montaigne to take his stance on physical disciplining of children, and Montaigne’s stance is a very strong opposition of such acts. The child should act out of reason and prudence not from the fear of physical force. Montaigne himself felt “the rod” only twice, as a child and followed the same principle for his own children. From his observation, the results of whipping only make boys more cowardly and more obstinate.

The appropriate age to marry is also discussed, as it greatly affects the raising of children. Montaigne married at thirty-three, concurring with Aristotle’s opinion of thirty-five years. Plato keeps that men shouldn’t marry before the age of thirty. This gives them sufficient time to settle down and well-prepare them in caring for a child. Montaigne informs us that the ancient Gauls, keeping with their culture, strictly recommended men to maintain their

virginity especially in war times because they believed that intercourse lowered one's courage.

Montaigne expounds further on this discourse giving the example of Muley Hassam, king of Tunis, who reproached the memory of his father who married young and had thirty four children, but had a character that was of loose morals, effeminate and chasing after women. On the other hand, Greek history gives us a list of heroic athletes, like Iccus the Tarentine, Chryso, Astyllus, who stayed as far away from women as possible, in their preparations for the Olympic games.

If a father, who is young has a son still younger, the father will be unable to hand over his legacy to his younger son. However, a father, well accomplished in years and experience, can pass on the baton to his son and spend the twilight years of his life in rest and peace. A man should be sensible to know when he is too old to continue in his occupation and make the wise decision to retire from the burden that has overgrown their shoulders. Montaigne gives us the example of an old acquaintance of his who was a widower with several daughters and one son. He could not tolerate the many visitors the youth entertained, nor the great expenses his family levied. This was not because he was a miser but because of the difference in age (the generational gap). Montaigne suggested the old man to retire peacefully into an estate close by. The old man, having taken the advice lived happily with no regrets on the decision.

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Plot Overview

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Christian meets Faithful, a traveler from his hometown. Faithful and Christian are joined by a third pilgrim, Talkative, whom Christian spurns. Evangelist arrives and warns Faithful and Christian about the wicked town of Vanity, which they will soon enter. Evangelist foretells that either Christian or Faithful will die in Vanity.

The two enter Vanity and visit its famous fair. They resist temptation and are mocked by the townspeople. Eventually the citizens of Vanity imprison Christian and Faithful for mocking

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From the objective truth, Bacon passes judgment, to the subjective truth, which he calls "the truth of civil business". It is the compelling quality of truth, Bacon observes, that the persons who do not practice truth, acknowledge it. Bacon's idealistic moral attitude is obvious in these lines when he says:

"..... that clear and round dealing is the honour of man's nature; and that mixture of falsehood is like alloy in coin of gold and silver, which may make the metal work better, but it embaseth it."

Bacon further asserts that the liars are like a snake that goes basely upon the belly and not upon the feet. Imagery comprising comparison is apt and convincing. Moreover, Bacon refers to Montaigne who is of the view that "a lie faces God and shrinks from man". Bacon adds that falsehood is the height of wickedness and as such will invite the Judgment of God upon all human beings on Doom's day. Therefore, Bacon concludes his essay with didacticism with a tinge of Christian morality.

In the essay, "OF TRUTH", there is no digression. All the arguments in the essay pertain to the single main idea, truth. Bacon's wide learning is clearly observed when he refers to Pilate (history), Lucian (Greek literature), Creation, Montaigne (a French essayist). "OF TRUTH" is enriched with striking similes and analogies, such as he equates liars as a snake moving basely on its belly, mixture of falsehood is like an alloy of gold and silver and many more.

The essay "OF TRUTH" is not ornamental as was the practice of the Elizabethan prose writers. Bacon is simple, natural and straightforward in his essay though Elizabethan colour is also found in "OF TRUTH" because there is a moderate use of Latinism in the essay. Economy of words is found in the essay not alone, but syntactic brevity is also obvious in this essay. We find conversational ease in this essay, which is the outstanding feature of Bacon's style. There is a peculiar feature of Bacon i.e. aphorism. We find many short, crispy, memorable and witty sayings in this essay.

Therefore, Bacon's essay "OF TRUTH" is rich in matter and manner. This is really a council 'civil and moral'. This essay has to be read slowly and thoughtfully because it is extremely condensed and it is a model of succinct and lucid prose.

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SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF ENGLISH

UNIT – V - British Literature – I - SHSA5105

I. EDWARD II

Analysis of Christopher Marlowe's "Edward II" as a Historical Play

Man's eternal quest is to know the unknown, to see the unseen and is to discover the undiscovered things. That's the very spirit of the Elizabethan age. They have the nostalgia to sink into the historical past and fetch the pearl of spirit undaunted. Thus, Christopher Marlowe, the excellent Elizabethan writer squares the juice of historical background and unlocked them in full-throated ease in his play Edward II. He just poured the 'new wine into old bottles' and stimulates the dozing spectators into frenzied drunkards. So if anyone raises the question 'Edward II – as a historical play', we must not hesitate to apt for other answers.

Marlowe is not the first Elizabethan to write the historical play, there are so many university wits to flourish their blossoms. After writing a number of tragedies with gigantic figures, Marlowe was deeply inspired by Shakespeare's Henry VI. So his Edward II is the direct outcome of the historical agenda presented in episodes. But it mainly surpassed Shakespeare in dealing with King Edward II, a king deposed and assassinated one with his weaknesses. It is a marvel still in historical plays; it is modern in its outlook and anti-heroic in its approach. Edward, the king is not important, Edward the man claims our sympathy. It gives Shakespeare the model for his Richard II (1595).

Marlowe's Edward II is the finest flowering of a historical play. The historical fervour and the spirited zeal are well conceived here. Marlowe invites the Elizabethans who bubbled with national pride and looked is the dramatists for information about national heroes and their deeds. Marlowe depicts the narrow bar from the very historical threshold but by the rosy wings of poesy flights to the castle of Keatsian world of imagination. Here we see 'the life of sensations rather than of thought! The historical background Edward I reigning England successively from 1272-1307 and banishment of his son's most dissolute friend Gascon – cannot be said tracked. Yet, Marlowe does not slavishly follow the chronological order of even. He adopts, abridges, transposes and juxtaposes them to create new situations. Gascon becomes Piers Gaveston. He has abridged the time span and omitted certain events to compress the plot. The time span of 27 years following the arrest and execution of Gaveston has been compressed into consecutive scenes. The gap of about three years between the king's murder and execution of Mortimer has been completely eliminated.

Clumsy plot construction characterizes all historical plays. The playwright is interested mainly in episodes. But Edward II has a plot, well unit and it is the direct outcome of Marlowe's realism that a plot has to be coherent. Such scenes grow out of and are a continuation of the previous scene and it has beginning middle and an end.

Marlowe, the poet-playwright creates a tragedy but the tragedy is not his, it is the part of history. The characters are not puppets tied to strings; they are not wooden and flat-line Shavian character. His characters are vividly decorated rather than the historical figures. Like Pygmalion Marlowe injects the new blood to the petrified characters. In actual life Edward was not so great a voluptuary figure as he is presented in the play. Nor did he so ill treat the queen as he is present in the play. To quote Prof. Tout –

“He has no other wish than to amuse himself... If he did not like work he was out very vicious, he stuck loyalty to his friends and was fairly harmless, being nobody’s enemy so much as his own”.

Perhaps Gaveston was not so such deliberate Miss Leader of the king as Marlowe has presented him to be. He has attached to the king as his friend from childhood and sincerely loved and admired him.

Edward II of Marlowe shows several other historical digressions and inaccuracies. Marlowe has exercised great freedom in the treatment of Spencers. They were neither needy adventure, nor were they low-born. They were introduced to the king six years after the execution of Gaveston.

To add some digressions, Mortimer’s downfall in the play is too abrupt and sudden. He was accused of treason and was executed in 1330. the charges against him included that of having procured the late king’s murder that of having been –

“more privy with Queen Isabella, the king’s mother, than stood either with God’s law, or the king’s pleasure”.

But in spite of an these drawbacks Edward II stands supreme as the historical play. History has been well presented and dramatized. The characters are essentially historical. They speak for themselves. They audience may also mark Edward’s weaknesses, his lowness to his wife, his dotage to Gaveston, his haughtiness to his barons and carelessness about the interests of England and English people. They may also mark the insolence and haughtiness of barons, the selfish and unpatriotic spirit of Mortimer and faithlessness and hypocrisy of the queen.

The play may lack the vigorousness and vitality of Shakespeare’s Richard. But to quote Charles Lamb we can say –

“The death scene of Marlowe’s king moves pity and terror beyond any scene, ancient or modern with which I am acquainted”.

History is a platform to Marlowe, to test the limit of human indulgence. Says Wilson, Marlowe manages his stuff from Holinshed’s Oromiete but shapes out of the Chronicle History of “disagreeable reign into historical tragedy”. Una Ellis Fermor remarks – the excellence of the play lies in Marlowe’s delineation of Edward’s character, ‘he is not a king but a man as a whole, a truly pathetic figure, the victim of maladjustment of circumstances.’

To conclude, Marlowe’s Edward II owes to history and is historical. But the the play should not be interrelated as the two words – ‘history’ and ‘historical’. History is only a record of events in the order they took place. But a play is a piece of art, meant to transport the readers to the world of ‘beauty and truth’. It is an amalgamation of these two genres.

THOMAS MIDDLETON –A GAME AT CHESS

The ghost of Ignatius Loyola, the founder of the Jesuit Order, realizes that there England has not yet been converted to Catholicism. He is surprised by this. Error, his servant, has been having a dream about a game of chess that represents the Catholic and Anglican churches. The Catholics in his dream were represented by the black pieces whilst the Anglicans were represented by the white pieces. Ignatius asks to see the dream for himself.

The Black Queen's Pawn is trying to corrupt the White Queen's Pawn, who is also known as the White Virgin. She pretends to be worried for her future, claiming to fear that because of her resolve to stay "pure" she is going to end up alone. The Black Bishop's Pawn offers to act as the White Virgin's confessor, and she does so, admitting that she was once engaged to be married, but the relationship ended because her beloved, the White Bishop's Pawn, was castrated by the Black Knight's Pawn. The Black Bishop's Pawn listens to her confession and gives her a morality instruction book.

The Black Knight and the White King's Pawn talk together about the progress of entrapping people into Catholicism. It is going well. We learn that the White King's Pawn is actually a "plant" and is spying in the House of White Pieces on behalf of the Black King. Meanwhile, the White Virgin has been studying the book the Black Bishop's Pawn gave to her and has discovered that she is obliged to obey her confessor, whatever he asks. The Black Bishop's Pawn has just received a letter from the Black King, thanking him for his endeavors in corrupting the White Virgin, but saying that he wants to seduce her himself. The Black Bishop pledges to help the King in this quest, but wants to seduce the White Virgin himself first. The White Virgin is eager to prove her obedience to her confessor and asks him to give her an order. He orders her to kiss him, and when she refuses, he tells her that her punishment is offering him her virginity. There is a noise offstage that distracts him momentarily and the White Virgin takes this opportunity to escape.

The Black Bishop scolds his Pawn, because he knows that word of the botched seduction will spread like wildfire. It will make the entire House of Black Pieces look bad and cause a terrible scandal. The Black Knight has come up with a plan to cover up the attempted seduction; he is going to falsify documents to "prove" that the Black Bishop's Pawn was not in town when the seduction occurred, and the Pawn should flee in the meantime. The Black Knight also takes this opportunity to get a little more covering up accomplished and orders the Black Bishop to burn his files in case his house is searched. The files contain information other seductions that were covered up and the Black Knight does now want this to get out.

Word of the failed seduction has already spread. The White Virgin tells the White King that the Black Bishop's Pawn tried to rape her. The Black Knight is told about the allegation and produces

the faked documents that prove the Black Bishop's Pawn was out of town at the time and could not have tried to rape her as she claims. He calls the White Virgin a liar, and confronted with this seemingly airtight alibi for the Black Bishop's Pawn, the White King has no choice but to find the White Virgin guilty of slander. He hands her over to the black pieces so that they can punish her in any way they choose. She is forced to fast for four days and kneel for twelve hours a day in front of erotic pictures.

The Fat Bishop, previously a black piece, defected to the white pieces a few years previously. However, he is starting to feel that he is not getting the adulation and the "royal" treatment that he deserves. He wants to be indulged even more, not just with food, and women, and wine, but with more honors and titles. The Black Knight sees a way in which he can capitalize on the Fat Bishop's dissatisfaction; he gives him a letter that he has faked, supposedly from Rome, that implies that if the Fat Bishop denounces the House of White Pieces and returns to the House of Black Pieces, he will be rewarded and could likely become the next Pope. This is the kind of adulation the Fat Bishop has been looking for. He agrees immediately.

The plot to clear the Black Bishop's Pawn of attempted rape has hit a roadblock; the White King instructed his pawns to do some further investigation into the matter, and the White Bishop's Pawn has discovered that the Black Bishop's Pawn was absolutely in town when the attempted rape occurred. The White Virgin is acquitted of slander and released from her punishment.

The White King's Pawn, who was spying on behalf of the black pieces, was "re-called" to the House of Black Pieces under the guise of being punished for his spying. He asks the Black Knight how his spying will be rewarded and he is sent to "the bag" where captured chess pieces are sent when they are no longer in the game.

The black pieces are still trying to corrupt and fool the White Virgin. Their next ploy involves the Black Queen's Pawn, who claims that she has a magic Egyptian mirror that will show you the reflection of your future spouse. The Black Bishop's Pawn disguises himself as a rich future husband and when the White Virgin looks into the mirror all she is able to see is his reflection. She is suitably fooled. When they run into the Black Bishop's Pawn, still in his future rich husband disguise, he is taken offstage to see the mysterious Egyptian mirror. When he returns he tells the White Virgin that he saw her image in the mirror which is an indication that they will one day be married. He wants to have sex with her that night - why wait? he implores her - but she refuses because she is resolved to wait until she is married.

The Black Knight's Pawn is beginning to feel his conscience pricking him. For some time he has been troubled by the fact that he castrated the White Bishop's Pawn, and has asked for absolution from the Black Knight, who is scathing and unsympathetic. He is angry with his Pawn for allowing his conscience to trouble him in this way. He asks the Fat Bishop what the financial penalty is for

castrating someone, and the Fat Bishop replies that there is none, which means that there is no absolution either. The Fat Bishop tells him that the only thing he can do in the circumstances is to kill the White Bishop's Pawn. He would then be guilty of murder, which is a crime that is listed in the Book, and is therefore absolvable with a financial fine. The Black Knight vows to kill the White Bishop's Pawn as soon as possible.

The White Knight goes to the House of Black Pieces to try to start negotiations. It is a strategic move, rather than a genuine attempt to negotiate. The Black Knight tells the White Knight that he is amenable to anything that will make negotiations run smoothly and please the White Knight.

The Fat Bishop is busy making a play for power and attempts to capture the White Queen who is unprotected; he bungles the attempt, and his attempt is prevented by the White Bishop and the White King. He is captured and relegated to "the bag".

The Black Bishop's Pawn has dispensed with his rich future husband garb. He tells the White Virgin that he is the man with whom she spent the night. She does not know what he is talking about, and tells him so. She is being honest; the Black Queen's Pawn has played a "bed trick" on him, leading him to believe that he was having sex with the White Virgin when he was really sleeping with her. He is angry because he thinks she is trying to pretend that she is still a virgin when she is not, but the Black Queen's Pawn enters then and reveals what happened. The White Virgin's virginity is still intact.

The White Queen and the White Bishop's Pawn capture the Black Bishop's Pawn and the Black Queen's Pawn, both being sent to "the bag".

The Black Knight's Pawn attempts to murder the White Bishop's Pawn. The White Virgin captures him and sends him to the bag.

The White Knight and the White Duke eat at the House of Black Pieces. The meal has been extravagant and incredible, but the White Knight tells the Black Knight that he is not quite full. He still has a little room left for two particular things, which the Black Knight promises to get for him - as long as he converts to the black side. The White Knight says that it is not more food that he hungers for; it is sex and higher office. The Black Knight boasts that he will be very happy in the House of Black Pieces, because the black pieces are renowned for their overly sexual lifestyle. He also says that there was once proof of this licentiousness; six thousand skulls of babies were discovered, the babies having been aborted by nuns. This surely showed how sexually irresponsible the black pieces are! As soon as the crimes are admitted, the White Knight admits that he has never intended to go over to the House of Black Pieces, and was just trying to get a confession from the Black Knight. He has drawn him out and now, he has check mate.

The black pieces are all sent to the bag. The white pieces are all left standing. The game has been won.

THE SPANISH TRAGEDY

Plot Overview

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 rendezvous 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

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