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Unit-1
British Renaissance : Intellectual Background
Francis Bacon – Selected Essays

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1.0 Objectives:

After studying this unit, you will be able to understand:

- The meaning, features and background of the Renaissance.
- Francis Bacon and his bio-literary profile.
- Bacon as an essayist with morality, philosophy and practical wisdom.
- Bacon as glorious product of the Renaissance.
- Bacon's views regarding truth, death, revenge, adversity and prosperity, married life and single life, parents and children, love, envy, nobility, unity in religion, goodness, traveling, atheism, superstition, simulation and dissimulation etc.
- Features of Bacon's Essays.

1.1 British Renaissance: Background:

The Renaissance was the whole process whereby Europe passed from a medieval to a modern civilization. The Renaissance represented the fructifying of the human mind through contact with the classical world of Greece and Rome. It was the 'revival of learning', and especially of the study of Greek, which first weakened the rigid convention of the Middle Ages. The fall of Constantinople in 1453 and the invention of printing have each been chosen as the decisive event marking the transition.

The Renaissance is a French word which means *re-birth, revival, flourished* or *re-awakening*. The Renaissance was both a revival of ancient classical mythology, literature and culture as well as re-awakening of the human mind, after the long sleep of the Middle Ages. In the words of M.H. Abrams, 'the birth of modern world out the ashes of the dark ages'. With the capture of Constantinople by Turks, the Greek scholars fled for safety. Most of them came to Italy and started their studies afresh. This is known as 'New Learning or Renaissance'. The movement spread over European countries. England also came under the impact of Renaissance. Renaissance movement broadened the outlook of the people. It influenced works of 'University Wits', Shakespeare, Ben Johnson, and reached its climax in the works of Spenser and Sidney. Francis Bacon incorporated the Renaissance culture in his works. Thomas More's *Utopia* shows us a clear picture of the renaissance.

The Renaissance was an era of striking accomplishments in painting, sculpture, architecture, music, literature, philosophy, science and technology. It was an age of change in the economics as in the basic structure of European society. Renaissance also affected the Christian Church. Renaissance stressed humanist ideas. It made classic literature and art the main pillars of the new literature and art. It began a new worship of beauty, a worship of knowledge and a new statesmanship. The salient features of Renaissance are: the curiosity about more knowledge, desire for unlimited wealth and power, love of adventure, love for classical learning, love for beauty and the sensuousness, love for travel, exploration and regional conquests, use of figures of speech, the spirit of inquiry and individualism, the spirit of adventure and discovery, and humanism.

The influence of the Renaissance reached England much late - as late as the end of the 15th century. Henry VII was, an able king, a strong monarch, who restored

political and social order, limited the powers of barons. Caxton's press, which was established in 1476 in London, was the earliest forerunner of Renaissance in England. King Henry VIII, who took the charge of the throne of England in 1509, began an era of significant and purposeful changes. He encouraged trade and manufacturers, and increased the wealth of the country. He hastened the decline of feudalism by allowing men of low birth to high positions. Men of talent and learning found honorable place in his court. Edward VI ruled from 1547 to 1553. The reign of Queen Mary from 1553 to 1558 was spoiled by religious conflicts. Both the Elizabethan and Jacobean periods in the history of English literature are known as the Age of Shakespeare. This span of time is the golden age of literature.

The Renaissance in England showed almost all the features which it had in Italy, France and Germany. Thought was liberated and broadened. A rebellion against the spiritual authority was first aroused by the Reformation. Men looked with wonder at the heavens and the earth as a result of the discoveries of the navigators and astronomers. Scholars found superior beauty in the literature of ancient Greece and Rome. At the same time, the Renaissance in England had certain additional characteristics, and it was a consequence of these characteristics that a truly national literature was developed. The Renaissance affected literature in England later and more slowly than in other European countries as the national language was still immature, and the best humanists still made use of Latin. Consequently, English literature had its flowering season later than the literatures of Italy and France. Secondly, English literature continued to be more nearly medieval than that of either Italy or France. There was tendency in England to adapt the learning that came from Italy to native tradition and to preserve far more than the Italians of the medieval outlook. Though the Renaissance and the Reformation invited men to new paths, England was faithful to the cult of the past longer than the continent.

Actually, in England, the 16th century marked the beginning of the English Renaissance with the works of the writers like William Shakespeare, Christopher Marlowe, Edmund Spenser, Sir Thomas More, Sir Philip Sidney, John Milton and Francis Bacon.

1.2. Subject Matter:

1.2.1 Francis Bacon:

Francis Bacon, an English Renaissance statesman and philosopher, was born in

London on January 22, 1561. His father, Sir Nicholas Bacon, was Lord Keeper of the Great Seal to Queen Elizabeth. His mother, Lady Anne Cooke Bacon, was his father's second wife and a daughter to Sir Antony Cooke, a humanist. His mother was also a sister-in-law of Lord Burghley. The younger of Sir Nicholas and Lady Anne's two sons, Francis Bacon began attending Trinity College, Cambridge, in April 1573, when he was 12 years old. He completed his course of study at Trinity in December 1575. The following year, Bacon enrolled in a law programme at Honourable Society of Gray's Inn, the school, his brother Anthony attended. Finding the curriculum at Gray's Inn stale and old fashioned, Bacon later called his tutors "men of sharp wits, shut up in their cells if a few authors, chiefly Aristotle, their dictator." Bacon favoured the new Renaissance humanism over Aristotelianism and scholasticism, the more traditional schools of thought in England at the time. After the death of his father, he resumed the study of law and became a barrister in 1582. Two year later, he entered the House of Commons, and began to take an active part in politics. Bacon held his place in Parliament for nearly four decades, from 1584 to 1617, during which time he was extremely active in politics, law and the royal court.

From an early age, Bacon had been interested in science, and it was in the pursuit of scientific truth that his heart laid. He conceived, however, that for the achievement of the great results at which he aimed, money and prestige were necessary; and he worked hard for both. He was a candidate for several offices of state during Elizabeth's reign, but gained no substantial promotion, and was often in hard straits for money. He received aid from influential patrons, notably the Earl of Essex; and his desertion of this nobleman, with the part he took in his prosecution for treason, is regarded as one of the chief blots on his personal record.

Shortly after the accession of James I, Bacon was knighted; in 1606, he married the daughter of an alderman; and in the following year he received the appointment of Solicitor-General, the first important step in the career which culminated in the Lord Chancellorship in 1618. In the latter year he was raised to the peerage as Baron Verulam, and in 1621 he became Viscount St. Alban. In the same year, he was accused of accepting bribes and impeached by Parliament for corruption. Some sources claim that Bacon was set up by his enemies in Parliament and the court faction, and was used as a scapegoat to protect the Duke of Buckingham from public hostility. Bacon tried and found guilty after he confessed. He was fined a hefty 40000 pounds and sentenced to the Tower of London, but, fortunately, his sentence

was reduced and his fine was lifted. After four days of imprisonment, Bacon was released, at the cost of his reputation and his longstanding place in Parliament; the scandal put a serious strain on 60-year-old Bacon's health.

Bacon was called a philosopher of science. After the collapse of his political career, he focused on his other passions in life; the Philosophy of science. From the time, he had reached adulthood, Bacon was determined to alter the face of natural philosophy. He stroves to create a new outline for the sciences. Bacon's new scientific methods involved in gathering data, prudently analyzing it and performing experiments to observe nature's truths in an organized way. He believed that science could become a tool for the betterment of humankind. Bacon himself claimed that his empirical scientific method would spark a light in nature that would "eventually disclose and bring into sight all that is most hidden and secret in the universe". According to Bacon, in *Novum Organum*, the scientific method should begin with the 'Tables of Investigation'. It should then proceed to the 'Table of Presence', which is a list of circumstances under which the event being studied occurred. 'The Table of Absence in Proximity' is then used to identify negative occurrences. Next, the 'Table of Comparison' allows the observer to compare and contrast the severity or degree of the event. After completing these steps, the scientific observer is required to perform a short survey that will help identify the possible cause of the occurrence. However, unlike a typical hypothesis, Bacon did not emphasize the importance of testing one's theory. Instead, he believed that observation and analysis were sufficient in producing a greater comprehension that creative minds could use to reach still further understanding.

An experiment which was an anticipation of the modern process of refrigeration caused Bacon's death. In March 1626, he was performing a series of experiments with ice. Driving one day near Highgate and deciding on impulse to discover whether snow would delay the process of putrefaction, he stopped his carriage, purchased a hen and with his own hands stuffed it with snow. As a result, he caught a chill and was taken to the house of the Earl of Arundel, where on 9th April, 1626, he died of bronchitis. In the year, after Bacon's death, his theories began to have a major influence on the evolving field of 17th century European science. British scientists belonging to Robert Boyle's circle, known as the 'Invisible College,' followed through on Bacon's concept of a cooperative research institution, applying it toward their establishment of the Royal Society of London for Improving Natural

Knowledge in 1662. The Royal Society utilized Bacon's applied science approach and followed the steps of his reformed scientific method.

Bacon's most important writings in science and philosophy are parts of a vast work which he left unfinished, his *Magna Instauration*. The first part of this, the *De Augments*, is an enlargement in Latin of his book on *The Advancement of Learning*, in which he takes account of the progress in human knowledge to his own day. The second part is the famous *Novum Organum, or New Instrument*; a description of the method of induction based on observation and experiment, by which he believed future progress, was to be made. The later parts consist chiefly of fragmentary collections of natural phenomena, and tentative suggestions of the philosophy which was to result from the application of his method to the facts of the physical method. Bacon's own experimentations are not of slight scientific value, nor were he very familiar with some of the important discoveries of his own day; but the fundamental principles laid down by him form the foundation of modern scientific method. Besides, Bacon's writing is by no means confined to the field of natural philosophy. He wrote a notable *History of Henry VII*; many pamphlets on current political topics; *The New Atlantis*, an unfinished account of an ideal state; *The Wisdom of the Ancients*, a series of interpretations of classical myths in an allegorical sense.

Bacon's the most popular work is his *Essays*, published in three editions in his lifetime, the first containing ten essays, in 1597; the second, with thirty-eight, in 1612, and the third, fifty-eight, in 1625. His essays have been rightly described as counsels, civil and moral. They frequently reveal acuteness of observation, acumen of intellect, and breadth of worldly sense. They represent Bacon's ideal of conduct. They are rather a collection of shrewd observation as to how, in fact, men do get on in life; human nature, not as it ought to be, but as it is. In his essays, Bacon examines and seeks to guide man (i) in his relation to a supreme being, (ii) in his relation to himself, and (iii) in his relation to society and the world. They reveal common sense, crisp suggestiveness, planned elaboration of contents, luminous wisdom, intellectual elevation, knowledge of human nature. They are noteworthy for frequent Biblical and classical quotations, apt illustration, brilliant aphorisms, extreme conciseness, and balanced structures. When he wrote them, he described them in his own words as *they come home men's business and bosoms*. The *Essays* have won him a place apart, and are the source of his fame with the world at large. They introduce a new form of composition into English literature. They are also a record of Bacon's outlook on the

world throughout the years of his active life.

The times in which Bacon lived and worked were conducive to the formation of his principles. Being alive during the Renaissance period, exposed Bacon to the idea that one could question established norms of thought and learning. Bacon, as a result, participated in the intellectual awakening. He was popularly known as the "*father of Empiricism*". Empiricism was a movement in philosophy, which believed that experience was the source of all human knowledge, and not innate ideas (creationism) or a result of the mind's capacity to reason (rationalism, which was largely championed by Rene Descartes). Bacon, who believed in intensive scientific enquiry, championed the cause of the Empiricists.

Today, Bacon is still widely regarded as a major figure in scientific methodology and natural philosophy during the English Renaissance. Having advocated an organized system of obtaining knowledge with a humanitarian goal in mind, he is largely credited with ushering in the new early modern era of human understanding.

Francis Bacon's *Selected Essays*:

I. Of Truth:

The essay shows Bacon's keen observation of human beings with special regard of truth. In this essay, Bacon says that truth is the supreme good for human beings. He describes the inquiry of truth as the wooing of it, the knowledge of truth as the presence of it, and the belief of truth as the enjoying of it. Here, he has presented objective truth in various manifestations. 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 care little for truth, 'What is truth? Said jesting Pilate, and would not stay for an answer'. Bacon refers to Pontius Pilate, who occupied a position of influence in Emperor Tiberius's court. For his involvement in the persecution of Jesus Christ, Pilate was not looked upon favorably by Christians. He enjoyed a somewhat sullied reputation. Here, Bacon takes Pilate's name to express how humans, in general, avoid truth. They find truth inconvenient and difficult to imbibe.

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 freedom. Besides, the real reason of man's disliking truth is that man is attached to lies which Bacon says, 'a natural though corrupt love of the lie itself'. He

says that man loves falsehood because 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 pleasures'. Bacon talks about truth and falsehood in this essay. For him, truth is the supreme good for human beings. Truth is like the clear day-light in which the shows and spectacles on the stage of a theatre are seen for what they are, while lies are like candle-lights in which the same shows and spectacles appear to be far more attractive. Truth gives greater pleasure when a lie has been added to it. If man were to be deprived of his false opinions, false hopes and false judgments, he would feel miserable, because these false opinions, hopes and judgments keep him happy. Falsehood gives people a strange kind of pleasure. For him, it is the fact that man prefers to cherish illusions which make his life more interesting. Having the deep 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, the poetic untruth is not gone unnoticed by Bacon. He says that as early writers of the church described poetry as the wine of the devils. But the poetry tells lies which are received by the mind and then forgotten. Such lies do not settle down in the mind. The much harm is done by the lies sink into the mind and settles down there. However, truth is the supreme good for human beings. The poet Lucretius rightly said that the greatest pleasure for man was realization of truth. All reasoning of human beings should be based upon truth. Truth is important not only in theological and philosophical fields, but also in the sphere of ordinary life. Falsehood brings nothing but disgrace. It degrades and lowers human beings. Montaigne rightly said that in telling a lie, a man was brave towards God but a coward towards his fellow-men. Falsehood is wicked and such wickedness will duly receive its punishment on the doomsday when a trumpet will blow to announce the judgments of god upon all human beings.

The essay is written in a didactic tone. The object of the writer is to instill into mind and his readers a love of truth. Being moralist with moral idealism, Bacon 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, and have faith in God. His strong belief in truth and divinity is stated as: 'Certainly, it is heaven upon earth, to have a man's mind more in charity, rest in Providence, and turn upon the poles of truth'. The essay ends with didacticism with a

tinge of Christian morality. Bacon refers Bible to express his thoughts. He concludes the essay with a quotation from the Bible and with a reference to the dooms day when God shall judge the actions of all human beings.

The essay is full with vivid similes and metaphors which are used to illustrate the ideas. Bacon, in this essay, compares truth to the naked and open day-light which does not show the masques and mummeries and triumphs of the world as half so grand and attractive as candle-lights show them. He says again that truth may claim the price of a pearl which is seen to the best advantage in day-light; but truth cannot rise to the price of a diamond or carbuncle that shows best in varied lights. He compares falsehood to an alloy in a coin of gold or silver. The alloy makes the metal work the better, but it lowers the value of the metal. In the same way, falsehood may be useful from the practical and business point of view, but it lowers the dignity of the individual who tells falsehood. Again, Bacon compares dishonest and crooked ways of life to the movements of the serpent 'which goeth basely upon the belly, and not upon the feet'. Bacon is simple, natural and straightforward in this essay. The synthetic brevity, conversational style and Aphorism are the special feature of the essay.

II. Of Death:

The essay *Of Death* is a didactic one. It is intended to drive out the fear of death from men's mind or to diminish this fear. It is the fruit of Bacon's ripe wisdom and vast experiences of the world. Bacon illustrates and reinforces his ideas and arguments with appropriate similes, metaphors and quotations. As an undeceivable analyst of human nature, Bacon startles his readers with the very beginning of the essay as: 'Men fear death as children fear to go in the dark'. Means he seems to suggest that it is childish to fear death. He tries to give us the courage to face death by pointing out the terrors of death.

Bacon says that there is a religious side to our fear of death; such a fear is not to be deplored because it is holy and religious fear and it is connected with the feelings that death as a punishment for the sins one has committed. The Bible tells us that death was imposed as a penalty upon mankind for the sins of Adam and Eve in having disobeyed God. But the fear of death is to be deplored when it is not connected with religious feelings. Such fear is totally undesirable and unjustified. Bacon tells us that the pains of death have been unduly exaggerated by monks who

used to mortify their flesh as a form of penance. The monks describe in their books as the tortures are means of our self-chastisement and self-purification. As the highly religious people inflict physical sufferings upon themselves as a form of penance, the circumstances surrounding death make it more terrible than it really is.

According to Bacon, there are some people who deliberately seek death under the stress of some strong feelings such as revenge, love, the sense of honour and grief.

Revenge triumphs over death; love slights it; honour aspireth to it; grief flieth to it; fear preoccupatheth it; nay, we read, after Otho the emperor had slain himself, pity (which is the tenderest of affections) provoked many to die, out of mere compassion to their sovereign, and as the truest sort of followers.

It means that when the popular emperor Otho killed himself, his subjects were devastated with grief. The way of sympathy for the departed emperor drove some of his subjects to suicide as their burden of sorrow became unbearable. When someone takes revenge and succeeds to kill his victim, he feels he has won. Death is considered to be spiteful to love as it severs the link between the victim and the person whose heart is filled with love. Death is considered as a vindication of Honour. On the other hand, a dying man's mind is preoccupied with thoughts of death. There are certain brave people who remain totally unaffected by the approach of death. There are the names of ancient emperors who died willingly and cheerfully. They are Augustus Caesar, Tiberius, Vespasian, Galba and Septimius Severus.

At the end of the essay, Bacon tries to convince us that there is no need to feel terrified of death: it should be accepted as the natural end of life and as a kind of blessing. It is inevitable and it is as natural as the birth is. Death has a bright side to it. Death paves the way for a man to become famous. In other words, is only when a man dies that people begin to admire the virtues which he possessed and the good deeds which he had done? People who used to feel jealous of him when he was alive feel no longer jealous of him when he is dead. Thus, death puts an end to jealousy and becomes blessing.

The essay has a tonic effect on our mind. It reduces our fear of death. The proper attitude towards death is to regard it as the natural end of life in this world as the beginning of a life in another world. The essay is written in a highly condensed style of which Bacon is a master. He refers to several ancient Roman emperors who

met their deaths without in the least feeling afraid. He also dwells upon the redeeming features of death. Bacon's fondness for illusions, quotations, and the use of Latin phrases is amply illustrated in this essay. He quotes from such ancient authors as Seneca, Tacitus, and Juvenal. He also cites the case of the ancient Stoics. Indeed, the essay is loaded with ideas and illustrations. The essay is the model of succinct and lucid prose like his other essays.

III. Of Unity in Religion:

Francis Bacon wrote the essay *Of Unity in Religion* at a time when England was undergoing a religious change under the reign of Queen Elizabeth I. It was the time when Protestantism was being established as the main religion in England under the Church of England. But there was much controversy surrounded the reformation and within the Church of England itself. Bacon as an astute politician realized the necessity of a unified church for the stability and the progress of the English empire; and from this necessity he wrote the essay to convey the message of unification of the protestant religion.

Of Unity in Religion was first published in 1612, but stretched out to its present form in 1625. The essay gains importance mainly from the situation existed at the time of its composition. However, it has some relevance even today. In this essay, Bacon formulates the idea of religion as the chief bond which keeps human society united because at the time when this essay was written, there were plenty of religious controversies, plots, intrigues, persecutions and attempts on the lives of ruler. He demands the pagan religion as free from conflict and division because it consisted of rituals and ceremonies rather than fixed beliefs.

The central point of this essay is that the religious dissensions are harmful to faith, charity, and peace, and therefore it should be avoided. Religion is expected to keep human society united. So, it should be itself a united force. Bacon says that Christians should remain united where fundamental principles of their religion are concerned. He sees no harm in differences over matters of details or over inessential points. Means, the variety of opinion upon inessential points can be tolerated. For example, different forms of church government and different forms of ritual and worship are permissible, since no definite rule with regard to these has been laid down in the Bible. But when Bible explicitly lays down a rule or a doctrine, it must be accepted without division. In other words, unity as to essential points is consistent

with differences as to unessential point. *The coat of Christ was seamless, being made of one piece; but the garment of the Queen, who represents the church, was of various colours.* Bacon's advice is certainly of great value and can benefit people of other religions as well. Not only Christianity, but followers of any religion would do well to maintain a sense of unity as regards the essentials of their religion while tolerating differences over minor matters.

According to Bacon, in order to preserve unity in religion, men must not defy the laws of human society and human charity. Christians have two swords to protect their Church—the spiritual sword represented by the authority of priests, and the temporal sword represented by the secular authority of the government when summoned by the Church to defend it. But Christians should not use the third sword – Prophet Mohammed's sword which meant recourse to violence and war in order to convert people to a particular religion. Besides, persecution and rebellion are not justified in the interest of the unity of the Church. Persecution violates the rights of others, while rebellion is directed against the institution of the government which has been ordained and decreed by God. Man's duty to God should not nullify man's duty to man.

In this essay, Bacon asserts the importance the unity of the Church as the best way of securing religion. He mentions three advantages of religious unity those include to please God and fulfill the required objects of religions. Secondly, to suppress the ridicule about the Church; and at last by religious unity, members of the Church can bring peace, strengthens faith, and promote charity. He has also given suggestions: The church should not to accept the unity which is based on the ignorance of the inconsistencies, and patchwork of unity which is artificial or false unity. He makes a proposition to both church and state not to be rebellious to one another because it violates the principles of man's duty towards God and duty towards mankind. One should not be as a devil that has an ambition of attaining the height of God. He says that with great firmness that those who convert people through force are serving private ends and not the religion.

Through this essay, Bacon is seen as an astute observer and practical thinker who was aware of the danger of religious controversies. In this essay, he seems to condemn prejudices and makes a forceful appeal for tolerance and liberal outlook on religion—attitudes which are necessary even now in the 20th century.

IV. Of Revenge:

The essay is a handbook of practical wisdom. The main focus of Bacon in the essay seems to be the downside of revenge. Bacon believes that revenge is against God's moral and man's justice. Bacon is convincing that revenge hurts more than it helps. The essay starts from the very first sentence criticizing revenge as: '*Revenge is a kind of wild justice; which the more man's nature runs to; the more ought to law to weed out*'. It means that revenge is uncivilized and leads to anarchy. Revenge is out of place where the rules of law most prevail. For Bacon, revenge is ignoble and forgiveness is noble, but in certain circumstances, revenge is tolerable.

Arguing in the favour of forgiveness, Bacon says that to forgive an enemy shows moral superiority. By taking revenge, a man can settle a score with his enemy. But if he refrains from taking revenge, he shows a moral superiority over his enemy. To forgive an enemy is a sign of an exalted heart. A man does a wrong in order to make a financial gain or for the pleasure of it or in order to win a higher position or some other similar reason. Therefore, there is no point in feeling annoyed with a man just because he is selfish. And if a man does a wrong merely because of his malicious nature, it is best to ignore him because he is like the thorn or briar which can only prick and scratch but serve no useful purpose.

It is very interesting to note that in one breath, Bacon forbids avenging and in the other, he starts advising how is to take revenge. This type of morality is typical. Bacon says that '*the most tolerable sort of revenge is for those wrongs which there are no law to remedy*'. However, he advises that this revenge should be taken with great care i.e. that avenger should not be caught by law, otherwise, his enemy would have double advantage over him. He suggests that in taking revenge it is generous on the part of avenger to reveal his identity to the victim because the pleasure of revenge lays not so much in causing pain than in making the enemy realize to repent of his mistake. Bacon does not approve of the people who are crafty cowards; they do not reveal their identity to their victim and the purpose of the revenge is not served. He says '*but base and crafty cowards are like the arrow that flieth in the dark*'. To reveal another aspect of taking revenge, Bacon compares the views of Cosmus and Job. According to Cosmus, a wrong done by a friend is more unpardonable than that the wrong done by an enemy while Job is of the view that if we expect benefits from friends, we should also be ready to forgive any injuries we receive from them. So, it is generous to forgive our friends that are implied by Bacon

and this behaviour will strengthen the bonds of society.

At the end of the essay, Bacon differentiates between public and private revenges. Revenges taken for the murder of certain public figures have resulted in prosperity. Bacon asserts rightly that Augustus who avenged the assassination of Julius Caesar, Septimius Severus who avenged the murder of Pertinax, and Henry IV, who avenged the death of Henry III, all prospered and flourished. Besides, their nations have won honour in this respect. However, Bacon is not in the favour of private revenge. For him, a revengeful person who spends his lifetime contemplating and doing harm, is like a witch. A witch comes to an unfortunate end and a revengeful person certainly meets sad fate.

The essay is the indicative of Bacon's wide learning. He uses a number of historical and Biblical allusions to illustrate his ideas. It is full with illustration, similes and metaphors. Men of ill-nature are here compared to the thorn and briar which prick and scratch. Cowardly persons who take revenge in a secret manner are compared to the arrow that flieth in the dark. Revengeful persons are compared to witches who, being mischievous, meet a sad fate. There is no any obscurity of thought. Sentences are short but loaded with meaning. The style is compact having sentences with notable quality.

V. Of Adversity:

The essay deals with the pros and cons of adversity and prosperity. Bacon draws our attention and keeps our interest alive through the technique of references and quotations. He gives reference of a Roman philosopher named Seneca: *The good things that belong to prosperity are to be wished; but the good things that belong to adversity are to be admired.* In this essay, Bacon deals with the familiar idea of adversity which is the blessing in many ways. For him, the prosperity is easy to handle, but adversity is too hard. Prosperity is certainly desirable, but adversity is not to be condemned, deplored or despised. Prosperity enables man to enjoy material benefits and worldly pleasures, but adversity nourishes a man's moral and spiritual personality, and strengthens his inner resources. Bacon refers another statement of Seneca: true greatness in a human being is to have all the weaknesses of the human, but the fortitude (strength, sureness) of God. The chief blessing of the adversity is that adversity brings out all the potential and talent, courage and fortitude of a man. When a person is blessed with prosperity, he will spend his resources mindfully

because he knows that he is going through a good time, on the other hand, fortitude means patience, and adversity teaches us fortitude.

Throughout the essay, Bacon contrasts prosperity, which leads to easy decisions about how to live one's life, and adversity, which requires strength of moral character that prosperity does not. For example, Bacon compares Hercules, who sailed in a strong vessel to free Prometheus from his chains, to the Christian '*that sailed in the frail bark of the flesh, through the waves of the world*'. In other words, Hercules was sailing in relative prosperity, which made his voyage easy; the Christian, on the other hand, faces the world in a frail body; in Bacon's view, the Christian has more fortitude—strength and bravery—because he must take on the world with the adversity created by his frail body. According to Bacon, in Christian context, prosperity leads to comfort and therefore to vices, but adversity, because it requires moral strength, leads to the creation of virtue. Bacon says that '*virtue is precious odours, most fragrant when they are—crushed*', by which he means that virtues become stronger when they are 'crushed' by adversity. Here, Bacon compares a man's virtue to spices, and then to flower. The scent of spices becomes stronger as we grind or crush them. Similarly, the fragrance of the incense becomes stronger when it is burnt. In the same way, the virtue or inner strength of a man shows itself more effectively when it is crushed by adversity or when he burns in the fire of misfortune. The example of flower tells us that if we really want to make our life worthy then we have to face hardships because a flower's fragrance can be felt only if it is crushed. In short, Bacon takes the side of adversity and proves it to be a positive virtue. For him, adversity is a greater blessing than prosperity; it can teach us something in our life. In adverse circumstances, a man learns the lessons of hard work and honesty, and shows his inner power of endurance. He wants people to think about adversity in a positive way.

Of Envy:

The essay is of the great psychological value. It is practical essay which provides much information about the motives behind the feeling of jealousy and the ways in which one may save oneself from other people's envy. Bacon has analyzed in detail the most common feelings of mankind. Bacon throws light on the human feelings like envy and jealousy. He expresses the view that a man in love or who is jealous of another can deeply influence. In this essay, the word 'envy' is used in the sense of 'jealous'. If 'envy' is used to mean 'the spirit of emulation' it is not a bad

feeling; but jealousy is certainly a bad feeling which has destructive effects upon both those who feel it and those who are its objects. The envious man may wish to equal the achievement of the man whom he envies, but the jealous man wants to do damage to the man of whom he is jealous.

At the beginning of the essay, Bacon states one of his beliefs, namely that the feeling of love and envy show themselves in the eyes of the person who experiences these feelings, and that when these feelings do appear in the eyes of the person who experiences them, they will deeply affect of these feeling, especially if the objects of these feelings are present before the person in whose eyes the feelings of love and envy have appeared. But this belief is somewhat abstruse and may not be understood by most persons. Bacon also proceeds to tell us what kind of persons feel jealous of others, what kind of persons become the objects of jealousy, and what is the difference between public jealousy and private jealousy. Envy is depicted as an unworthy passion. No envy is felt by people when a man possessing high merit or virtue gains promotion and advancement in life.

Envy or jealousy is one of the common weaknesses of human life and everyone experiences it. Some people begin to feel obsessed by this feeling. Perhaps the most significant aspect of this feeling is stated at the end of the essay by Bacon. He tells us that, of all the feelings, envy is the most pressing and continual which makes a man pine or languish. For him, envy is a morbid feeling.

Of Love:

Francis Bacon's essay *Of Love* details questions and answers regarding the very complicated concept of love. The essay begins by comparing love to the stage. According to Bacon, love mirrors the stage because it is filled with comedy, tragedy, mischief, and fury. Like the plays produced on the stage, love is multidimensional.

In this essay, Bacon speaks of the negative side of love. He dwells mainly on the disadvantages of love. He says that love does much mischief in life. It sometimes plays the role of a Siren and sometimes that of a Fury. Love plays a great role in the theatre than in the actual life of man. Love has always provided material for comic plays and sometimes, for tragic plays. But, in actual life of man, love causes much mischief. It may wreck the career of a man as it did that of Antony, or it may drive a man mad with jealousy as it did Othello. Speaking like a moralist and a puritan, he observes that no great and worthy person of ancient or modern time has ever been

transported to the mad degree of love. He says that man is created to contemplate noble and grand objects. It does not behove a man to fall on his knees before a woman. He accuses the lover of employing exaggeration while speaking of his love; and he warns a lover that even the woman may be scoffing at his exaggerated and extravagant manner of speaking. He also says that the lover may sacrifice both riches and wisdom.

It is difficult to agree with Bacon views and remarks regarding love as the child of folly. Here, one sided treatment to love is seen. The passion of love is at its height when a man is either in a state of great prosperity or in a state of great adversity. If a man cannot resist love, he should, at least, keep it within limits. He should not allow his love to interfere with the business of his life because it can play havoc with his fortune. It may be a wise policy to keep love within limits and not to allow it to interfere with business. A lover certainly has to made sacrifices for the sake of his love. But the fact remains that love is something grand and sublime. Love is a many-splendoured thing. It is one of the most inspiring and ennobling passions of mankind. Bacon does not speak of the raptures of love.

Loving others is a natural tendency in a man. It is natural desire to love others. If man does not concentrate his love on one individual, his love will naturally spread itself over a large number of people. If that happens, a man will become more kind-hearted and charitable, as is the case sometimes with monks. Monks are kind-hearted and charitable because they spread their love over many people. Married love is noble and has beneficial results for society in general. Love of friends is also noble and it serves to raise mankind to a high position. Love of friends is sublime and has an elevating effect. But immoral love, the kind of passion that a man feels for prostitutes, has a corrupting and degrading effect upon human beings.

In nutshell, the essay discloses the philosophical thoughts of Bacon on love. For him, love plays rather a great role in the stage than in real life. But love causes more trouble in real life. It may drive a man away from his career; it can also drive a man with jealousy. Bacon says that it is foolish to kneel before a lady for the sake of love. Love distorts men's judgment of things. In spite of all the sacrifice, love may defeat its own object. Paris lost everything for Helen. Love is directly proportional to both prosperity and adversity. Love is the child of folly. If it cannot be resisted that should be kept within limits. It may ruin one's life. The purpose of the essay is to explain love and its effects on all kinds of people. The essay informs the people that no

matter what type of person you are, love will have an effect on you. There is no escaping.

Of Atheism:

As a background of the essay, Bacon was critical in the development of the scientific method, and, thus, being a philosophical giant in his time, atheists have attempted to recruit him as a supporter of unbelief. He made his religious views quite clear in some of his works, and they are clearly reflective of Christian beliefs. Ironically, he also expressed his disdain for atheism; Bacon neither believed in the view of atheism nor the existence of atheists.

Bacon says, “It is true, that a little philosophy inclineth man’s mind to atheism; but depth in philosophy bringeth men’s minds about to religion.” He claims, in the philosophical aspect of his essay, that atheists clearly have a narrow mind in logical interpretations due to that they do not consider the existence of an unexplainable. Then he says that without a doubt that the only reason why any philosophy would incline men to religion is because such philosophy confirms religion.

On the facet of politics, Bacon shared his view as “Nay more, you shall have atheists strive to get disciples, as it fareth with other sects. And, which is most of all, you shall have of them that will suffer for atheism, and not recant; whereas if they did truly think, that there was no such thing as God, why should they trouble themselves?” He points out the need of atheists to “spread their word”, why they need to counteract the establishment of the Church in their era.

Bacon, on religion, says “The causes of atheism are: divisions in religion, if they be many; for any one main division, addeth zeal to both sides; but many divisions introduce atheism. Another is, scandal of priests; when it comes to that which St. Bernard saith, ‘One cannot now say the priest is as the people, for the truth is that the people are not so bad as the priest.’ A third is custom of profane scoffing in holy matters; which doth, by little and little, deface the reverence of religion. And lastly, learned times especially with peace and prosperity; for troubles and adversities do more bow men’s minds to religion.” Divisions in religion, scandals of the clergy, and ill-manners against rituals are listed down by Bacon as the reasons for the existence of atheism. In fact, Bacon acts as a psychologist. Instead of arguing against Atheism, he creates an explanation as to why people believe it, and yet he leaves out many critical reasons. Understanding religion, knowing what it preaches, knowing its

dogmas and superstitions, its bigotry and ignorance, has produced innumerable people who detest religion. Critical thought and skepticism have also produced Atheists. Yet instead of relying on these philosophical reasons, Bacon excuses Atheism as something that is created by current events, rather than admit the fact that Atheism has existed as long as doubt, that it has existed as long as there have been men who are defiant to authority, men who want the truth, men who are rational. Albert Einstein, in addition, articulates: “With or without religion, you would have good people doing good things and evil people doing evil things. But for good people to do evil things, that takes religion.” Hence, furthermore rebutting the insufficiency of Bacon, there is no need for humanity’s reliance for an organized religion. Morality is not entirely limited to the existence of deity, but also on varied ways of life of people; as where culture does not only base itself on an organized religion, but also on beliefs. Belief cannot be confused with organized religion, as the former is about the understanding of the world and the latter is compromising or even repressing one’s belief in favour of a deep-seated need-to-believe institution. Thus, Atheism favours the exercise of free thinking as it does not limit the person to one specific view on morality.

Statements by atheists are enumerated in order to rebut Francis Bacon’s claims on his essay “Of Atheism”. Atheism offers a view that there is neither a need for a belief in God nor religion, as previously discussed, generally because of the fallacies by propagandas against atheism, oppressions caused by religion, and negates freethinking for humanity. Bacon, moreover, did not really attack Atheism in this essay. Instead, his arguments and apologetics were bent on denying its existence. An Atheist certainly would not be convinced that Atheism was wrong from this essay. Only the most credulous of Atheists would believe the thesis of this statement: those Atheists do not existence. The reasoning offered by Bacon was non-exclusive. Even beyond denying the existence of Atheists, he argued that an Atheist would have no reason to defend Atheism.

Like a psychologist, he offered excuses for Atheism, but only from a believer’s perspective. Bacon also offered the argument of Appeal to Belief. He contended that since everyone believed in the gods – and since we should do what everyone else does – that Atheists should believe in god. However, the truth is that Atheists are only more courageous and bolder for denying what is commonly believed on the basis of truth. One of the arguments brought up by Bacon was that Atheism brings

man and non-human animal together, equal. He states this as a reason against Atheism, but this is only a reason against established religion: it's cruel and torturous creed concerning those who can feel as much as man, but does not grant them a soul.

Of Superstition:

Bacon, in this essay, throws light on his views on superstition. According to him, superstition means Catholicism. It is a corrupting influence in society. He says that even atheism is better than superstition because, for him, it is 'better to have no opinion of God at all, than such an opinion as is unworthy of him'. Atheism at least leaves open the possibility that a man might embrace philosophy, law, and other avenues for critical thought, whereas superstition blunts these things. He argues that Superstition is a corrupting influence on the minds of men, leading them to shape their observations and theories about the workings of nature around already held beliefs, rather than the other way round.

Bacon, in other words, sees the superstition as antithetical to the process of inductive reasoning and critical thinking, he so valued. Untimely, superstition actually deformed the very religious belief it was supposed to buttress. In the view of Bacon, superstition actually was destructive to man's intellectual, religious and civil life. His counter argument, such as it is in eliminating superstition from religion, people should be careful not to quash belief itself. There is a superstition in avoiding superstition., when men think to do best if they go furthest from the superstition formerly received; therefore, care would be had that (as if fareth in ill purging) the good be not taken away with the bad; which commonly is done when the people is the reformer.

The superstition Bacon refers to is not the belief in black cats bringing bad luck but really Roman Catholicism, even though he refers to it in an indirect way. He claims that no religion is better than superstition; quoting Plutarch who said he'd rather people believe there was no such man as Plutarch than if they said he ate his children like Saturn. Atheists can be still moral people because of the common sense, philosophy, fearing law or for their reputation but superstition is like an absolute monarchy, annulling all of these. The causes of superstition, enumerated by Bacon, are quite standard in Protestant polemic: too much love of outer show and ceremony, a mistaken fidelity to tradition, the intrigues of priests. Superstition to religion is like an ape towards a man – its similarity to the real thing makes it even uglier.

Of Travel:

The essay deals with Bacon's ideas about travelling. Through this essay, Bacon gives very practical advice and hints on the subject of travel that would be useful to an inexperienced traveller. According to him, the travelling is a part of education for the younger people and an additional experience for the older people. He advises people who want to go to a foreign country as: first to learn language of the country which they to visit. Young people should travel under the supervision of a tutor or of a trustworthy servant who knows the language of the country concerned and who has visited that country before. The tutor or servant should be able to tell the young man what things are worth seeing in that country, what kind of acquaintances he should make, and what other benefits can be derived from travelling in that country.

Bacon also tells that when young people go for sea-voyages, they should keep and write dairies because during these voyages as there is nothing to see except the sky and the sea. But they should not maintain dairies in land-travel, because there are many things to do and see. Bacon tells us what places and scenes one should visit when travelling in a foreign land. The most important things to visit in foreign countries are: the courts of princes, the courts of justice, the churches, the monasteries, the monuments, the walls and the fortifications, harbours and shipping, houses and gardens, arsenals and other store-houses, exchanges and warehouse the libraries, the colleges and treasuries of jewels and rarities. A traveller should carry a guide-book describing the country which he is visiting. He should not stay long in the same city. He should change his lodging from one part of the town to another. When abroad, he should not stay in the company of his own countrymen, but in the good company of the people he is visiting. He should get in touch with the people where he goes, so that they can help him and know the things that he likes. In this way, he does not waste any time. He should avoid the company of choleric and quarrelsome people. When he returns home, he should not forget the places and manners of the people where he stayed, but should maintain a contact with them by writing letters to some of the acquaintances he made there. He tells that travelling would be fruitful if it appears in a man's talk rather than in his clothes or gestures. In talking about his travels, a man should appear thoughtful rather than over prompt to tell his experiences. He may borrow some foreign manners, but he should not completely discard the manners of his own country. It is not right for him to replace his native manners by foreign manners.

There is nothing irrelevant in this essay. No digression is found. Each and every sentence is related to the subject. It is packed with matter. Only advice is seen, no sign of the learning which other essays have. It is completely free from Latin phrases and expressions, classical quotations, biblical and historical allusions and anecdotes. No figures of speech and it is written in very simple language and tone. The style is accessible; almost anyone can read this essay, understand it, and profit from it.

Of Friendship:

The essay *Of Friendship* celebrates the intimacy between friends which is subjected to both prosperity and adversity without succumbing to the clouds of doubt and jealousy. The essay was written on the request of Bacon's friend Toby Matthew. Bacon introduces the text with thoughts of Aristotle on companionship. He says that human nature demands company and social contact. The essay is published in 1625. In this essay, Bacon examines the nature and qualities of true friendship. He reflects on the concept of friendship and its significance in human life.

Bacon begins the essay by asserting that there are different types of friendships: friendships of pleasure, friendships of utility, and true friendships. Friendships of pleasure and utility are based on self-interest and are often transient, as they exist for personal enjoyment or mutual benefits. He also discusses primarily three benefits of friendship in human life. The first friendship offers companionship for the ailing or disturbing heart. The second benefit is a friend guides man in the moral and business aspects of life. The third one is a friend can holistically assist us. There are the three fruits of friendship. They are Alignment, safety and trust.

Bacon places the greatest value on true friendships, which he describes as rare and noble. He asserts that true friends share their thoughts, joys, and sorrows with each other, and they provide comfort and support during times of need. He describes true friendship is rare and noble. Bacon believes that true friendship transcends external factors and is not affected by changes in circumstances or fortune. Bacon also discusses the role of friendship in enhancing personal virtues and qualities. He argues that friendship has the power to refine and improve individuals, making them more compassionate, understanding, and virtuous. He concludes the essay by stating that a life devoid of true friendship is incomplete and lacks the richness that genuine companionship brings.

Bacon feels that a loyal and self-sacrificing friend is a friend not just for life but even in death. A true friend will honour departed friend's wishes and take care of his responsibilities like taking care of his family and to finish all the unfinished things. Bacon lists three virtues of friendship like goodness, utility and delight. Summing up these virtues, he says that true friendship consists in a man's finding another with whom he can delight in doing what is good for its own sake.

Bacon argues that true friendship is characterized by selflessness, loyalty, and mutual respect. He believes that friends should be mirrors to each other, reflecting both strengths and weaknesses, and aiding each other in personal and moral development. He emphasizes that true friends are not simply companions for happy times but also sources of support during adversity. The essay also touches upon the theme of secrecy within friendship. Bacon suggests that sharing secrets with a trusted friend can strengthen the bond between them, as long as the information shared is not harmful or malicious. In short, the essay provides valuable insights into the nature of true friendship and its role in personal and moral development. The essay is rooted in Bacon's philosophy of practicality and utility. He views friendship as a valuable asset that can lead to personal growth and moral improvement. The essay's discussion of different types of friendships reflects the complexities of human relationships.

Of Ambition:

The essay *Of Ambition* is short but very thought provoking with a popular subject. It explores the nature of ambition. The essay begins as 'Ambition is like choler'. It makes a man active, energetic and prompt in the performance of his duties. But if an attempt is made to restrain an ambitious person, he is likely to become spiteful and dangerous. If ambitious men go on getting opportunities for rising higher and higher in their life, they are busy rather than dangers. But if they are prevented from getting stronger and stronger, they become secretly discontented; and they feel happy when things go wrong with the ruler or with the people in general. This kind of discontentment in a public servant can prove very harmful.

Bacon, by giving examples, says that it is necessary to handle ambitious men tactfully. For him, the services of a good commander must be utilized in a war, no matter how ambitious he is. The usefulness of such a commander will make up for other defects in him. Besides, if a soldier has no ambition to rise higher in his

profession, he will have no incentive to take risks. Further, ambitious men can serve as a protection for a king when king faces any danger from the people. Ambitious men can also be used as tools for pulling down those who have grown more powerful than the king. Bacon also adds that ambitious men should be kept in check so that they may not grow dangerous. A king should also have some persons of humble rank as a potential threat to ambitious men. A king or ruler should not suddenly dismiss ambitious men, but he should certainly keep them in state of uncertainty. Persons of mean birth are likely to be less dangerous than those of noble birth. An ambitious man should assert himself only in the more important things instead of showing his authority in every small thing. According to Bacon, there are three means of attaining honour. A person must be in a favourable position to be able to do well; he must have access to rulers and other highly-placed men; and he must keep striving for higher promotions. An ambitious person who has the will to do well is an honest man. A king who can judge the true intentions of an ambitious person is a wise king.

Bacon, through this essay, makes metaphorical comparison of ambition to choler which provides a vivid and relatable way of understanding the nature of ambition. The essay gives a advice how to manage the ambitious individuals by keeping them into progressive aligns with modern leadership strategies. Bacon notes that ambitious individuals are useful in certain situations, such as warfare or serving as shields for rulers against danger and envy. Bacon compares ambitions to the humoral condition of choler. He explains that ambition can make individuals active, motivated, and eager, much like choler's effects on the body. In short, the essay provides thought –provoking insights into the nature of ambition, its potential benefits and its pitfalls.

Of Youth and Age:

The essay *Of Youth and Age* examines and contrasts the characteristics, qualities, advantages and disadvantages of youth and old age. Bacon says that young people are typically full of energy, enthusiasm, sense of adventure, curiosity and ambition. They are capable of doing well even during the period of youth. They are fit to invent than to judge. They are fit to execute a new project than the one which is already established. They are eager to explore new ideas, engage in physical activities, and take risks. He likens youth to the morning of a person's life, full of freshness and potential. However, Bacon points out that people tend to be

imaginative, but they lack the wisdom that comes from experience. He also points out that youth can be impulsive, hasty, and easily influenced by their emotions.

According to Bacon, on the other hand, the old people possess wisdom gained through years of experience. They possess a more tempered and considered approach to life. They have greater capacity for rational thinking, patience, and a deeper understanding of human nature. Old age is associated with caution, prudence and the ability to make informed decisions. However, old people might lack the energy and enthusiasm of youth. Their physical vigor diminishes, and they may become less adaptable to change. Bacon compares old age to the evening of life, where the sun sets but still casts a warm and gentle light.

Bacon concludes the essay by suggesting that each stage of life has its merits and drawbacks. His of blend the best qualities of youth and old age reflects his Bacon's belief in moderation and balance. Bacon's comparison of youth to the morning and old age to the evening provides a vivid metaphor that highlights the distinct qualities of each stage. He acknowledges that both youth and old age have their advantages and drawbacks. He suggests that the ideal state is to combine the best qualities of both stages, incorporating the vigor of curiosity of youth with the wisdom and discernment of old age. His exploration of the positive and negative aspects of youth and old age demonstrates Bacon's nuanced view of human behavior.

Bacon also examines that the impact of age on physical and mental abilities. He suggests that both young and old people can engage in valuable pursuits, but their focus and methods might differ. He recommends that older individuals should adapt to the changing times and use their experience to guide the younger generation. In the modern world, where the generation gap is often pronounced, Bacon's for intergenerational understanding and cooperation holds significance. Bacon implied the names of Julius Caesar, Septimius Severus, Augustus Caesar, Hermogenes Hortensius and others to illustrate the statements that he makes about youth and age.

Of Beauty:

The essay *Of Beauty* is one of those essays where Bacon gives a new insight to look the quality of beauty and its advantages in life. Bacon ponders on the intimate relationship between beauty and virtue, a premise that perhaps pertinent in our age. The essay deals with the concept of beauty, its various manifestations, its subjective nature, its significance in human life, its effects on various aspects of life. Bacon, in

this essay, delves into the subject of beauty and its effects on human perception and behaviour. The essay begins by arguing that extreme physical beauty and virtue are antithetical.

Bacon begins the essay by asserting that beauty can have a powerful impact on individuals, affecting their perceptions and emotions. He says that virtues are like a precious stone which looks best when set in a plain background. It becomes much glorious when it is found in a simple and dignified person. But, Bacon thinks that a very beautiful person is generally not very virtuous. It seems that nature was interested in making their appearance perfect and did not bother about making their inner spirit. However, there are some historical persons who possess both beauty and virtue in equal measure. These persons are like Augustus Caesar, and Edward the Fourth are exceptions because they got an abundance of grace, benevolence, and beauty. Bacon says that beauty of features is more attractive than beauty of colour. He observes that beauty is perceived differently by individuals, and refers to saying that 'there is no excellent beauty that hath not some strangeness in the proportions.

Bacon states that beauty is a form of pleasure, invoking admiration and attraction. He notes says that beauty can bring pleasure not only to the senses but also to the mind and intellect. He suggests that beauty has a harmonizing effect on the soul and can elevate human emotion. Besides, he discusses that how beauty can enhance an appeal of various objects, such as works of art or even people. He argues that beauty often becomes more pronounced when it is combined with qualities such as goodness and virtues. He notes that beauty can be found in different forms, such as in nature, human beings, and artistic creations. He considers beauty to be a valuable asset that can elevate a person's status and enhance their desirability. Despite of positive aspects of beauty, Bacon also reflects the vanity and superficiality of beauty. He says that to dominate one's identity, as inner qualities are equally important. He warns against excessive admiration of beauty, as it can distract from a deeper understanding of a person's character. He says that beauty should be seen as a transient gift, and advises seeking inner virtues that endure.

In nutshell, the essay offers valuable insights into subjective and multifaceted nature of beauty. Bacon's exploration about the connection between beauty, virtue, and perception, his caution against superficial judgments and his emphasis on seeking virtues contribute to the essays' enduring relevance in discussion about aesthetics, human psychology, and pursuit of meaningful qualities. The essay is

remarkable for its brevity sentences are loaded with meaning. The characteristic of balance and antithesis is a striking feature of the essay. Bacon sources a keen knowledge of the subject and deep understanding of human nature. His command over and the abstract subject is noteworthy.

Of Followers and Friends:

The essay outlines hazardous and useful followers but concludes that sincere friends are best counsellors and followers. It deals with the dynamics of followership and friendship. In this essay, Bacon is more concerned with practical behaviour that leads to success in business and government than with moral virtues in life. He discusses the nature of followers and the relationships between leaders and their supporters.

Bacon begins the essay by referring the certain people as ‘costly followers’. According to him, there are the people who are ‘not to be liked’ as they are ‘wearisome’. Bacon argues that ordinary followers should not be like the described one. However, they should only expect approval, support, recommendation and protection from the wrongs. Factious followers are another one. They don’t follow you because they like you but they hate others more than you. Such people prove to be a great waste of time, money and energy. They are serious threat to the reputation. They are not the secret keepers but work as spies for their own benefit and report every minute to the enemies. Such followers are called ‘espials and the most dangerous ones. However, such followers are active and efficient in spreading rumours and are popular among the people.

Bacon also mentions that the best kind of follower is the men who are ‘officious’. They include soldiers who fought for their leader and are loyal and virtuous to them. They are most trusted people. Compare to the factious followers, such people are less popular among people. Besides, Bacon argues that in order to form the government, one needs a highly professional man than that of virtuous. It is often preferred to appoint a person for support and guidance, who is professional and is equal ranked; however, by attributing them such honor makes them arrogant and the rest dissatisfied. Bacon advises that one should not trust anybody at first to hand over all the confidential right after appointing him because they cannot digest too much respect and honour at one time.

In this essay, Bacon suggested that one should not surround too many people around them as it will make him distracted. He says that it is rather better for a man to have friends and to consult them, but here Bacon warns again that there is little friendship in the world. A friend is not always a friend; there is less friendship among the people of equal rank. Among the equal ranks friendship is seldom because of the jealousy. Bacon ends the essay by telling the fortunes of the superior and inferior workers in the government office are inter-weaved to each other.

In nutshell, Bacon discusses about the drawbacks of costly followers who drain resources and time. He warns against followers who are demanding or seek personal gain. He criticizes the followers who boast about their association, as they lack discretion and can incite envy. He also mentions that there are followers who act as spies, gathering information and sharing tales with others. Bacon examines different kinds of followers those who follow leaders because of shared values and virtues, those who are useful during challenging times, those who are preferred due to favouritism. The essay is an argumentative in which Bacon argues about the various types of followers. He also suggests that one should keep distance from such followers that are harmful and espials and must not trust them easily. Through this essay, Bacon depicts the today's reality of friendship. He warns the readers to be very careful about the choosing the people that are going to be around us. We always expect evil from the enemy but are stabbed at back by our dear ones.

Of Studies:

The essay *Of Studies* reflects Francis Bacon's belief in the power of knowledge and learning. It also reflects Bacon's practical and utilitarian approach to knowledge. The essay explores the value of studying, reading, and acquiring knowledge.

Bacon says that studies serve for delight, for ornament and for ability. The study is a source of pleasure. The pleasures of study can be enjoyed by a man who leads a life in isolation and retirement. They have ornamental values which enables a man to become a good speaker. Studies develop a man's natural ability to perfection. But practical experience is essential to lend value to studies. Experience is necessary to make the knowledge derived from books useful in practical life. For him, the cunning people do not approve of studies, while simple-minded people feel an admiration for studies, but wise men are those who make a practical use of their studies. A person should not read books only to contradict others. He should not read books to believe

whatever he finds there. He should read books in order to think over what he reads and to judge the values of what those books contain. There should be close reading of books. No man will be satisfied with a mere summary or synopsis of a good book. Reading develops a person's personality. Conversation makes man quick-witted. Different kinds of books have different effects of the reader. E.g. history makes a man wise; poetry makes him imaginative; mathematics develops his subtlety; natural philosophy makes him go deep into things etc.

Through this essay, Bacon highlights the importance of education and intellectual pursuits. He begins the essay by stating that studies serve various purposes, such as delight, ornament, and ability. He argues that reading adds depth and dimension to a person's character. He emphasizes the importance of diverse reading, including history, poetry, philosophy, and more, as it enables individuals to engage in different conversations and helps them think critically. Bacon also provides practical advice for effective studying. He recommends reading for different purposes and in different ways, including reading for entertainment, reading for insight, and reading to expand one's knowledge. He advises against reading excessively or aimlessly, which can lead to confusion and a lack of focus. He encourages individuals to use their intellects to weigh and evaluate information critically.

Francis Bacon provides insights into the significance of studying, reading, and acquiring knowledge. He advises readers to approach studies with discipline and balance. Bacon's practical approach to education and his emphasis on disciplined reading for various purposes continue to hold relevance in today's world. In nutshell, in this essay, Bacon deals with the advantages of reading books and offers some sound advice to those engaged in studies. Bacon is not certainly satisfied with mere bookish knowledge. For him, the wisdom gained through the experience which is as important as the wisdom gained through books. The essay is a masterpiece of brevity and terseness. It is an excellent illustration of Bacon's condensed and axiomatic style. The statements made are brief and some of them have passed into everyday use, like: 'Studies are for delight, for ornament, for ability', 'Crafty men condemn studies; simple men admire them; and wise men use them'. 'Some books are to be tested, others to be swallowed, and some few to be chewed and digested', etc.

Of Praise:

The essay *Of Praise* explores the nature of praise, its sources and its effects. It also focuses on the follies of excessive praise. Bacon examines the nature and effects of praise in it. He begins the essay by likening praise to a reflection of virtue; but he compares that it is like a mirror which reflects an image. It can often be distorted or insecure, especially when it comes from common people. If it comes from the common people, it is commonly false and naught; rather follows vain persons than virtuous. The common people do not understand many excellent virtues. The lowest virtues draw praise from them; the middle virtues work in them astonishment or admiration; but of the highest virtues they have no sense of perceiving at all. It means, praise, when given by the common people, is often false and tends to follow vain individuals rather than virtuous one. The general populace doesn't fully comprehend exceptional virtues; they praise lesser virtues, feel awe for moderate one, and fail to perceive the highest virtues. Displays and superficial virtues work better with them. Bacon points out that praise is like a river, elevating superficial and inflated things while drowning those that are substantial and solid. However, when individuals of quality and discernment offer praise, it becomes enduring and valuable akin to the fragrance of precious ointments. Bacon emphasizes that genuine praise can have a positive impact when delivered appropriately and not overly common.

Bacon also discusses the various kinds of false praise and highlights its dangers in this essay. His distinctions between different types of praise show his keen understanding of the various motivations and forms that praise can take. His observation on the impact of praise on both praise and praiser offer valuable insights into human psychology and behavior. Bacon argues that flattery can emerge from ordinary and cunning flatterers who cater to a person's ego, especially in the areas where the person values himself most. Praise can also be driven by good intentions and respects, and others maliciously stir envy and jealousy. Bacon advocates for moderate and opportune praise, emphasizing its effectiveness. He also cautions against excessive praise, which can lead to contradiction, envy and scorn. Self praise is generally inappropriate, but praising one's office or profession is more acceptable.

In brief, through this essay, Bacon offers astute observation and provides a shrewd examination of praise, its motivation and its consequences. He portrays praise as a complex social phenomenon, deeply influenced by motives and perceptions. The differentiation between lower, middle and higher virtues in terms of

public perception reflects the human tendency. The essay's exploration of different sources and intentions of praise highlights the complexities of human nature and motives.

Of Anger:

The essay deals with the nature of anger, its causes, effects, and ways to manage it. In this essay Bacon delves into the complex emotion of anger and its impact on human behavior. He begins by acknowledging that anger is a natural emotion but one that can have destructive consequences if not controlled. Bacon observes that anger often arises from feelings of hurt, frustration, or humiliation.

Anger is so innate to human nature. Bacon says that we may get angry occasionally, but must rein it in, so that it does not drive us to dome some heinous, immoral or sinful act. Anger must be limited and confined both in race and in time. Bacon proceeds to examine the different dimensions of anger through the essay. There are a few ways to keep anger to under control. According to him, meditation offers one of the most effective ways to stop anger from overpowering our minds. The self-scrutiny helps us to realize the harm caused to us when we are under the spell of anger. Bacon tries to analyze why people fall victim to anger. People who are unduly sensitive cannot tolerate minor irritants, criticism, jokes etc. They express their displeasure by behaving angrily. On the contrary, men who are robust and self-confident take criticism and irritants on their stride and seldom lose their cool. These people act angrily only after grave provocation. Besides, when people get angry, they begin to hate the person who hurts them, either intentionally or inadvertently. They think that the insult heaped on them was a calculated move. This is why contempt for the offender always follows their anger. Such a combination of hurt feelings makes the man resentful. When a man is maligned by criticism he feels very aggrieved, because his standing in society is called a question. At times, he seethes in anger to avenge the underserved humiliation caused to him by vilification by some wicked elements. Bacon has a word of advice here. He wants his readers, aggrieved by mud-slinging, not to act impulsively against the offender. Instead, he should wait out the period of torment, and wait for the opportunity time to strike back at the foe. He must learn to contain the rage and maintain equanimity in his conduct. This will help him to decide upon the best way to deal with the offender.

Bacon argues that anger is a temporary madness that clouds a person's judgment and reasoning. He believes that anger impairs a person's ability to make wise decisions and can lead to impulsive actions that are later regretted. Bacon also discusses the physical effects of anger, such as increased heart rate and heightened blood pressure. Bacon suggests that individuals should avoid situations that trigger anger, practice patience and self-reflection, and divert their attention to more positive thoughts. He emphasizes the importance of cultivating a calm and rational demeanour. In nutshell, the essay reflects Bacon's rational and practical approach to human emotions. Bacon argues that anger clouds judgment and impairs rational thinking. He compares anger to a temporary madness that distorts a person's perception and leads to hasty actions and decisions. Bacon discusses the destructive consequences of uncontrolled anger, including impairing judgment, damaging relationships, and clouding rational thinking. He compares anger to a kind of temporary madness that disrupts one's ability to make sound decisions. Bacon also notes that anger can be particularly harmful to leadership and authority figures, as their actions affect many others.

1.3. Characteristics of Bacon's Essays:

Appealing:

Bacon's essays especially appeal to high as well as common people. The essays like *Of Sedition and Trouble*, *Of Empire* written on popular interests related to the benefits of Kings and rules; but the essays *Of Truth*, *Of Death*, *Of Revenge*, *Of Adversity*, *Of Parents and Children*, *Of Marriage and Single Life*, *Of Travel* deal with familiar subjects which make an immediate appeal to us. Bacon illustrates and reinforces his ideas and arguments with appropriate similes, metaphors and quotations which naturally add the popular appeal. Bacon frequently speaks as a moralist through his essays. Although people do not like too much of preaching, yet they are positively welcomed by the readers. Moral percepts and maxims embodying wisdom give the readers a feeling that they are becoming wise and morally nobler.

Aphoristic Style:

Bacon's style of writing is most remarkable and convincing. It displays a great talent for condensation. Every sentence in his essays look loaded with various meanings. Means, it is pregnant with meaning. Many sentences appear to be proverbial saying by virtue of their gems of thoughts expressed in a pithy manner.

His essays combine wisdom in thought with great brevity. Terseness of expression and epigrammatic brevity are the most striking qualities of Bacon's style. Bacon possessed a marvelous power of compressing into a few words an idea which ordinary writers would express in several sentences. Many of his sentences have an aphoristic quality. They are like proverbs which can readily be quoted when the occasion demands.

An aphoristic style means a compact, condensed and epigrammatic style of writing. An aphorism is a short sentence expressing a truth in a few possible words. An aphorism is a live proverb which has a quotable quality. His aphoristic style makes Bacon an essayist of his distinction. He achieves the terseness of style often by avoiding superfluous words and by omitting the ordinary joints and sinews of speech. His essays are replete with aphorisms. There are so many examples which found in his essays illustrate aphoristic style of writing. Aphoristic sentences in his essays are:

- He that hath wife and children hath given hostages to fortune.
- Unmarried men are best friends, best masters, best servants, but not always best subjects.
- Revenge is a kind of wild justice.
- Men fear death as children fear to go in the dark.
- A mixture of lie doth ever add pleasure.
- Studies serve for delight, for ornament, and for ability.
- Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
- Virtue is like precious odours, most fragrant when they are incensed or crushed; for prosperity doth best discover vice, but adversity doth best discover virtue.

Blend of Philosophy and Morality:

Bacon is seen clearly in his essays both as a philosopher and a moralist. So, he is called a philosopher-cum-moralist. A philosopher is broadly speaking, a person who is deeply interested in the pursuit of truth, while a moralist is a person who teaches human beings the distinction between what is right and what is wrong and urges

them to tread the right path only. Bacon appears in this dual role in many of the essays like *Of Truth*, *Of Great Place*, *Of Marriage and Single Life*. Bacon is certainly a moralist and he appears in that role. His essays abound in moral precepts. He lays down valuable guidelines for human conduct. He urges human beings to follow the right path in every field of life—political, social, and domestic. His essays are didactic in tone. However, it has been pointed out that Bacon is not a moral idealist. He does not preach morality, but deals with morality. The morality which he preaches is tinged with what is known as worldliness. It is said that his guiding principle is expediency, while morality is a secondary consideration. So, it cannot be claimed that he was certain of the existence of moral principles of absolute validity. His essays seem to be in the work of an opportunist. In *Of Truth*, he certainly admires truth but then he also points out that falsehood is like alloy in gold and silver which makes the metal work better even though it lowers the value of the metal. By pointing out this, he dilutes all that he has said in this essay in the praise of truth. It happens in his other essays like *Of Great Place*, and *Of Simulation and Dissimulation*.

Pertinence:

Bacon selects a subject and then writes an essay on it without in the least losing sight of that subject. In other words, whatever he writes in a particular essay is strictly relevant to the subjects he has chosen. He never deviates from subjects. There are no digressions in any of his essays. His manner of writing is not loose, discursive or rambling. In *Of truth*, all his ideas are relevant and he dwells upon the value of truth with its opposite, falsehood. The same is true of the essay, *Of Marriage and Single Life*. It is concerned with the married state and the state of celibacy. Bacon deals with the advantage and disadvantages of marriage, as well as the advantages and disadvantages of the single life, adding a few remarks about chaste wives, about bad husbands having good wives, and serious-minded men who generally prove to be steady and loving husbands. Similarly, the essay *Of Great Place*, deals with people occupying high positions, the good which they can do the evils which they should avoid, and so on.

Practical Wisdom/ Suggestiveness:

Bacon's essays are nothing but a handbook of practical wisdom. His essays contain valuable guidelines for human conduct. His essays also called a compendium

of knowledge. They reveal Bacon's wide experience of the world. e.g. in, *Of Truth*, Bacon urges us to develop a love of truth because falsehood will only bring disgrace, frustration and degradation to us. He admits that lies are often attractive; but he warns people against the punishment which is likely to descend on us for the falsehood which we practice.

No doubt, the essays of Bacon are a treasure-house of what is called worldly wisdom. Worldly wisdom means the kind of wisdom that is necessary for achieving worldly success. Worldly wisdom does not imply any deep philosophy. It simply means the technique that a man showed employ to achieve success in his life. It, therefore, implies shrewdness, sagacity, tact, foresight, judgment of character, and so on. Through his essays, Bacon teaches us the art of how to get on in this world, how to become rich and prosperous, how to rise to high positions, how to exercise one's authority and power so as to attain good results, how to gain influence, etc. It is true that Bacon is a philosopher and a moralist, but it has rightly been pointed out by critics that, in his essays as in his own career, he treated philosophy and morality as being subordinate to worldly success.

1.4 Summary:

Renaissance means the revival of learning and an absolute change in every occupation. In its broadest sense, it denotes the gradual enlightenment of human mind after darkness of Middle Ages. The influence of Renaissance spirit is obvious on Bacon in his essays. He lays emphasis on self-advancement. He has a love for classical learning and natural beauty, which are the qualities of Renaissance. Bacon's essays bear the pragmatic spirit. He deals with the practical advantages of the things in the new intellectual atmosphere created by the Renaissance. His essays are replete with what is known as worldly wisdom. The Machiavellian approach to life, an emphasis on self-advancement, a love of classical learning, advocacy of empire-building and of war, are the characteristics of the Renaissance found in the essays of Bacon.

1.5 Check Your Progress.

A. Fill in the blanks.

1. Francis Bacon was born in London in
2. Bacon was fined pounds.

3. Bacon died in
4. Bacon's first edition of essays published in with ten essays,
5. Bacon's third edition of essays published in 1625 with essays,
6. Renaissance especially began in
7. Thomas More's shows a clear picture of the renaissance.
8. Caxton's press was established in in London.
9. The tone of essay "Of Death" is
10. For Bacon, to forgive an enemy shows moral
11. Bacon says that adversity is a great blessing than
12. Envy is depicted as
13. Young people should travel under the supervision of
14. According to Bacon, Superstition means
15. Married love is
16. Bacon describes true friendship is
17. Reading develops a person's
18. Bacon compares anger to
19. For Bacon, Praise is like
20. The services of the commander must be used in
21. The young people lack
22. Beauty can bring pleasure
23. A revengeful person is like
24. The essay *Of Unity of Religion* was first published in
25. Bacon remarks that love is
26. Bacon says that the travelling is a part of for the young people.

B. Answer in one word/phrase/sentence.

1. When did Bacon become a barrister?

2. What is the period of Bacon in Parliament?
3. Why was Bacon accused?
4. What are the reasons of Bacon's releasing from imprisonment?
5. What is the belief of Bacon about Science?
6. How did Bacon describe his essays?
7. What does Renaissance mean?
8. According to Bacon, what is the real reason of man's dislikes for the truth?
9. How do early writers of the church describe poetry?
10. What is the view of Bacon about truth as a moralist? 9
11. To which thing, Bacon does compare falsehood?
12. What are the guidelines of Bacon to people in high authority?
13. What are the chief vices of authority, according to Bacon?
14. What are the feelings under which people deliberately seek death? 10
15. What is the belief of Bacon about revenge? 11
16. What is the chief blessing of adversity? 12
17. Why does Bacon say that 'adversity is a greater blessing than prosperity? 13
18. What are the faults of parents?
19. When did Bacon write the essay *Of Unity in Religion*? 14
20. What are the advantages of the unity of the Church? 15
21. Why does Bacon say love mirrors the stage? 16
22. Why are the Monks called kind-hearted and charitable? 17
23. Why should people keep and write dairies during sea-voyages?
24. What are the important things to visit in foreign countries?
25. What are the causes of superstition? 18
26. What are the causes of atheism? 19
27. What are the four pillars of a government?

28. Which are the things that lead to sedition?
29. Sedition is mainly caused by?
30. What are the general remedies against Sedition?
31. What, according to Bacon, kings must learn for ruling?

Questions:

20. What is the name of Bacon's friend who requested to write the essay regarding friendship?
-Toby Matthew
21. What are the three fruits of friendship?
- Alignment, safety and trust.
22. What are the three virtues of friendship?
- Goodness, utility and delight
23. What is important to derive knowledge from books useful for practical life?
-Experience
24. For which purposes, Bacon does recommend reading?
- Entertainment, insight and to expand one's knowledge.
25. According to Bacon, where does the anger arise from?
- It arises from the feeling of hurt, frustration and humiliation.
26. What are the ways to control anger?
-Meditation and self-scrutiny
27. What are the physical effects of anger?
- Increasing heart-rate and heightening blood pressure.
28. Why does Bacon caution against excessive praise?
- Because it can lead to contradiction, envy and scorn.
29. What is the opinion of Bacon about self-praise?
-It is generally inappropriate.

30. What is the effect of the ambition on human being?
-It makes man active, energetic and prompt in his work.
31. When does a king use an ambitious man?
- When king faces actually danger from people.
32. To which Bacon does compare ambition?
-Choler
33. What does old man lack?
-energy and enthusiasm of youth
34. To whom Bacon compare Youth and Old age?
-Youth to the morning and old age to the evening.
35. When does virtue become glorious?
-When it is found in a simple and dignified person.
36. When does the beauty become more pronounced?
- When it is combined with qualities such as goodness and virtues.

1.6 Terms to Remember:

- **Giddiness:** unsteadiness
- **Pilate:** Roman Governor of Judaea, who presided over trial of Christ and sentence of death against Christ.
- **Vinum daemonum:** Latin expression meaning the wine of devil.
- **Aphorism:** a short phrase that expresses in a clever way that is true.
- **Penance:** a punishment that you give yourself to show you are sorry for doing the wrong.
- **scapegoat:** a person who is punished for things that are not his/her fault.
- **Lucretius:** The poet, born about 95 BC., wrote poems on the nature of things, explaining and defending the atomistic philosophy.
- **Simulation:** pretending to have or to feel.

- **Dissimulation:** pretending not to have or to feel.
- **Dioclesian:** an emperor from 284-305 A.D.
- **Charles V:** King of Spain and Emperor of Germany.
- **Seneca:** The Roman Philosopher and dramatist of the first century, A.D.
- **Augustus Caesar, Tiberius, Vespasian, Galba, Septimius Severus:** These are the names of ancient Roman emperors who died willingly and cheerfully.
- **Livia:** the name of the wife of Roman emperor, Augustus Caesar.
- **Prometheus:** He was a Titan or a giant who stole fire from heaven and gave it to mankind for their use, because he was a great well-wisher and benefactor of mankind. But the supreme god, Zeus, felt annoyed with Prometheus for having acted in a manner contrary to his wishes, Zeus, in order to punish Prometheus, chained him to rock and set two vultures to eat into the heart of Prometheus.
- **Defamatory:** intended to harm by saying or writing bad.
- **detriments:** harming/damaging
- **Stoics:** The Stoics were the followers of a Greek Philosopher by the name of Zeno who lived during the 4th century B.C. According to the Stoical philosophy, happiness consists in liberation from the bondage of the passion and appetites. The Stoical philosophy teaches people to become indifferent aspect to both joy and sorrow. Here, however, Bacon refers to a different aspect of the philosophy. According to Bacon, the Stoics gave too much importance to death by making great preparations for it.
- **seditions:** the use of words or actions that are intended to encourage people to be or act against a government.
- **profane:** showing lack of respect for holy things.
- **scoff:** ridiculous
- **insolence:** lacking respect
- **defiance:** open refusal to obey
- **exalt:** to praise a lot

- **arsenals:** a collection of weapons
- **atheism:** the belief that there is no god.

1.7 Answer to Check Your Progress:

A. Answers:

- | | | | |
|---|---------------------------|----------------------------|---------|
| 1. 1561 | 2. 40000 | 3. 1626 | 4. 1597 |
| 5. 58 | 6. Italy | 7. Utopia | 8. 1476 |
| 9. a didactic. | 10. superiority. | 11. prosperity. | |
| 12. unwanted passion and morbid feelings. | | | |
| 13. a tutor or a trustworthy servant. | | | |
| 14. Catholicism. | 15. noble and beneficial. | | |
| 16. rare and noble. | 17. personality. | 18. a temporary madness. | |
| 19. a river or mirror. | 20. war. | 21. wisdom and experience. | |
| 22. to mind and intellect. | | 23. a witch | |
| 24. 1612 | 25. the child of folly | 26. education | |

B. Answers:

1. 1582
2. From 1584 to 1617
3. For accepting bribes
4. His reputation and longstanding place in Parliament
5. Science could become a tool for the betterment of humankind.
6. They come home men's business and bosoms.
7. Re-birth, revival, re-awakening
8. Man is attached to lies; man loves falsehood.
9. As the wine of devils
10. Truth is the supreme good for human beings; and the earth can be made paradise with the help of truth. 9

11. To an alloy in a coin of gold or silver
12. They should work hard and take a heavy responsibility
13. Delays, corruption, roughness and facility
14. Revenge, love, the sense of honour and grief. 10
15. Revenge is against God's moral and man's justice. 11
16. Adversity brings out the potentiality, talent, courage and fortitude of a man.
12
17. In adverse circumstances, a man learns the lessons of hard work and honesty, and shows his inner power of endurance. 13
18. Unequal favouritism, illiberality, encouragement for rivalry among the children.
19. When England was undergoing a religious change under the reign of Queen Elizabeth. 14
20. To praise God and fulfill the required objects of religions; to suppress the ridicule about the church; bring perch, strengthen faith and promotes charity. 15
21. Because it is filled with comedy, tragedy, mischief and fury. 16
22. They spread their love over many people. 17
23. Because there is nothing to see except the sky and the sea.
24. The court of princes and justice, the churches, the monasteries, the monuments, the harbours and shipping, treasures of jewels and rarities.
25. Too much love of outer show and ceremony, a mistaken fidelity to tradition and the intrigues of priests. 18
26. Divisions in religion, scandals of priests, custom of profane scoffing in holy matters, ill-manners against rituals. 19
27. Religion, justice, counsel and treasure.
28. Poverty and discontentment.

29. Changes in laws and customs, breaking of privileges, greater oppression, advancement of unworthy individual, shortage of commodities, demolished soldiers and political groups.
30. To remove poverty from countries, promote industry and trade, to prevent wasteful expenditure, proper cultivation of the land etc.
31. Kings must learn to blend the qualities and methods for ruling.

1.8 Exercises:

1. Explain the salient feature of Bacon's essays with reference to essays that you have studied.
2. Comment on the aphoristic style of Bacon, illustrating your answer from the essays you have studied.
3. "The essays of Bacon are a blend of philosophy, morality and practical wisdom", Discuss.
4. The essays of Bacon constitute a handbook of practical wisdom. Discuss
5. Write note on Bacon, the moralist with special reference to the essays that you have studied.
6. Illustrate the chief qualities of Bacon's essays.
7. What contribution did Bacon make to the development of English prose?
8. Bacon's essays are the expression of a life-time of experience in the world of men and affairs. Elucidate.
9. Illustrate from Bacon's essays how they reveal his wide experience and his knowledge of the world.
10. Francis Bacon is a glorious product of Renaissance. Elucidate.
11. Bring out the influence of the Renaissance on Bacon with special reference to essays.
12. Bacon's essays are the expression of a life-time of experience in the world of and experience. Illustrate with reference to essays prescribed.

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Unit-2
Jacobean Drama (Comedy)
Ben Jonson – *The Alchemist* (1610)

Contents

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Jacobean Drama (Comedy)
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- 2.5 Major and Minor Characters in *The Alchemist*
- 2.6 Themes and Other Aspects in *The Alchemist*
- 2.7 Glossary and Notes
- 2.8 Check Your Progress
- 2.9 Answers to Check Your Progress
- 2.10 Exercises
- 2.11 Further Readings

2.0 Objectives:

After completing the study of this unit, you will be able to:

- know about the life and works of Ben Jonson
- know about the plot of *The Alchemist*
- learn the major and minor characters in *The Alchemist*
- learn the themes and other aspects in *The Alchemist*
- answer the questions on the drama, *The Alchemist*.

2.1 Introduction:

The present unit discusses the comedy, *The Alchemist*, written by Ben Jonson. The play was first staged in 1610 in king's men theater. The play is considered as one of the best comedy and satire on the vices prevalent in the contemporary society. Technically, the play fulfills all Aristotelian classical unities of time, place and action. Another thing, this play is considered as one of the Renaissance plays because of its rebellion against false religious practices.

2.2 Jacobean Drama (Comedy):

The term 'Jacobean' is derived from 'Jacobus', the Latin form of James. The term, Jacobean drama, is used to refer the plays written and performed during the reign of James I of England (1603-1625). These plays are known for their exploration of tragedy in a manner which differs from the Elizabethan era and also reflection of the societal and political changes of that time. It was a period of uncertainty and social unrest. Britain was divided in both religion and politics. This political uncertainty felt in society was reflected in the theatre. As a result, the drama of this period was far darker in its tone. It explored the negative sides of human nature through themes of corruption, sex and violence.

The dramas, during this period were not always so dark in tone. There was also the development of the masques featured with dance sequences and performers wearing masks. Due to high visual spectacle, these masques were famous for being expensive to produce.

Comedy plays, during this era, were also famous by the name of City Comedy. They had elements of satire and humor. These were the satirical plays on the busy life of London. This genre attracted London audiences with its images of folly and vice in Court and City. Ben Jonson was well-known for his comedy plays like *Every Man Out of his Humour*. Tragicomedies were also written during this period. One of the best examples of tragicomedy was '*The Winter's Tale*,' by William Shakespeare. Apart from Shakespeare and Ben Jonson, the well-known Jacobean playwrights are Webster, Tourneur, Beaumont, Fletcher, Middleton, Rowley, Marston, Heyward, Ford and Dekker etc.

2.2.1 Characteristics of Jacobean drama:

The Jacobean dramas exhibited following characteristics that set it apart from the preceding Elizabethan era:

1. Unlike the Elizabethan era, Jacobean Drama has typically more cynical and dark themes such as death, revenge, and betrayal etc. These themes are commonly depicted in the plays of this period.
2. The characters in Jacobean plays are often complex and also deeply flawed.
3. The plots were intricate involving political intrigue, deceit, and manipulation etc. These plays deal with human motivations, desires, and fears.
4. There was moral ambiguity in these plays. There was a noticeable move from clear moral positions in Jacobean Drama. Characters were often from morally ambiguous background. In these plays, the right and wrong cannot be easily distinguished or separated.
5. Jacobean playwrights used rich and elaborate language, characterized by intricate metaphors and rhetorical flourishes.
6. The supernatural elements and the macabre were often included in the plays of this era. Ghosts, witches, and other supernatural entities were frequently featured in them.
7. This era also witnessed the rise of the tragi-comedy genre.

2.2.3 Themes in Jacobean drama

The prominent themes in Jacobean dramas were revenge motifs, madness, satire and the examination of power dynamics and corruption.

Revenge:

The revenge play was at the prominent place during the Jacobean age. In this theatrical genre, the protagonist seeks revenge for a perceived injustice. This form was inspired by the works of Spanish tragedy, which explored themes of retribution. William Shakespeare was one of the most successful writers of the revenge play. The famous examples of the revenge play of this era include John Webster's *White Devil* (1612) and William Shakespeare's *Othello* (1603).

Satire:

Jacobean drama was basically known for the popularity of satirical plays. Satire is the use of irony or humor to take on human failings, political situations or topical issues of the time. The nation was divided between the puritanical and the cavalier, as a result, Jacobean drama often questioned the social order at the time and its idea of morality. These plays tackled issues such as moral corruption and human greed. Ben Jonson, a renowned poet and playwright was one of the most prominent writers of satire of this period. His play, *The Alchemist* (1610) can be sited as the best example of a satirical play.

Human evil:

Most of the Jacobean plays questioned humanity's capacity for evil and explored themes of morality. These dramas would often have protagonists who either commit crime or violence. There was no poetic justice in Jacobean drama, as it was not guaranteed that a good character would prosper. John Webster (1578-1634) has often questioned morality in his play, most prominently in his play *The Duchess of Malfi* (1614).

2.2.4 English literature during Jacobean age:

The Jacobean age was an important phase for English literature with developments in prose, poetry and drama. It witnessed a shift from the optimism and grandeur of Elizabethan drama to more complex, darker themes.

There was rise of the revenge tragedy genre. The social unrest of the time influenced the tone of the Jacobean drama. The playwrights relied on audiences' fears in their work. It allowed playwrights to scrutinize the political and social realities of the time. They shed light on corruption, decay, and the abuse of power during this period. Shakespeare wrote some of his most famous tragedies during the period and many other writers such as John Webster, William Rowley (1585-1626) and Thomas Middleton (1580-1627) also explored this genre. Ben Jonson (1572-1637) also wrote satirical plays during this period. Some of the well-known tragedies such as *The Duchess of Malfi* (1614) by John Webster and *The Changeling* (1622) by Thomas Middleton and William Rowley reflects the spirit of Jacobean drama.

Another thing, these plays demonstrated the ability of playwrights to produce more technical plays. At the beginning of the Elizabethan era, the theatre was

banned from being performed in London. As a result, the most famous Jacobean theatres, like the Rose and the Globe, were still in their initial stage. When new theatres specifically built for drama, there were significant developments in special effects. The introduction of stage doors and pulley systems enabled Jacobean playwrights to produce more technical plays. Jacobean dramas for example, Shakespeare's *The Tempest* (1611) was laden with these special effects.

There were notable translation works during this period. The King James Bible (1611) was one of the most influential works of literature. It was the most successful English translation of the Bible which has changed English literature. George Chapman's *The Illiad* (1617) and *The Odyssey* (1617), originally written by Homer (8th-9th Century BCE) were the other notable translation in prose. Francis Bacon was influential in the fields of science and religion through his prose.

The Jacobean age saw the emergence of the metaphysical poets in poetry and most notable works were by John Donne (1572-1631). The metaphysical poets explored philosophical and religious ideas using irony and colloquial language. Shakespeare's sonnets were published in 1609. Ben Jonson's poetry was hugely influential to the later literary movement of the cavalier poets.

2.3 Ben Jonson: Life and Works

Ben Jonson, poet and playwright, was born in London on 11th June 1572. His father was a clergyman who died a month before he was born. He attended Westminster School from around the late 1570s. He was unable to attend university. His years at Westminster provided the most important educational experience. It also developed his love for classical authors such as the Roman poet Horace.

After schooling, he served as a soldier in the Netherlands, and worked for his stepfather as a bricklayer. In 1594, he married Anne Lewis. The deaths of their children Mary and Benjamin are movingly recorded in Jonson's poems 'On my first daughter' and 'On my first sonne'.

Ben Jonson started his career as an actor but soon shifted to writing plays. His earliest play, *The Case is Altered*, was performed in 1597, and his first smash hit, the sophisticated city comedy, *Every Man in his Humour*, in 1598. Jonson is mostly known for his famous comedies namely: *Volpone* (1606), *The Alchemist* (1610) and *Bartholomew Fair* (1614). Jonson was quarrelsome and sensitive to criticism. In

1598, he killed his opponent in a duel. In his play, *Poetaster* (c. 1601), he targeted his fellow playwrights, who mocked his bricklaying background and sense of superiority. After Shakespeare's death, he was widely regarded as England's greatest living author. In 1628, he suffered a paralytic stroke. He died on 6th August 1637 and buried in Westminster Abbey.

2.4 Plot Summary of the drama, *The Alchemist*

Lovewit, the owner of the house, hands over his house to his butler, Jeremy. He has fled the city for his country home due to an outbreak of the plague. Jeremy is known as Face in this play. He invites his criminal associates Subtle, a supposed alchemist and a prostitute named Dol Common in Lovewit's house in his absence. They run a major fraud business there. When the play opens, Face and subtle are arguing about who is of the chief importance for the business they are running and who should have large share of profit. This argument continues throughout the play. Dol realizes that such loud quarreling could expose them. So, interferes and resolves the conflict and compels both to shake their hands.

The trio is waiting for their first victim of the day: a law clerk named Dapper. Dapper is in search a spirit that can help him win at cards and gambling. Face has convinced him that Subtle is a respected mystic and doctor of alchemy who can help him for it. When Dapper arrives there, he is greeted by Face in a captain's disguise. Subtle tells Dapper that he is connected to the queen of fairies but he is hesitant to help because alchemical magic cannot be used to such immoral ends. Dapper implores and promises them that he will give half his winnings to them. Subtle agrees and tells Dapper that he must meet the "Fairy Queen" but she doesn't rise until the afternoon. So, he must come back. He asks him to complete the first ritual that he must fast and place three drops of vinegar in his nose, two in his mouth, and one in each eye. He, then, asks Dapper to come back after washing himself and bring a clean shirt with him. Dapper agrees and goes back immediately.

The next client is Abel Drugger. He is a tobacconist who comes to Subtle to get advice on his new business. He asks Subtle where he should place his door and shelves and how he should display his merchandise to guarantee his success. Subtle tells Drugger that his new business should face south and that he should place a magnet under the threshold of his door to attract customers. He convinces Drugger that he was born under a "rare star" and he will be very lucky in business and in life.

Subtle even says, Drugger is so lucky that he might even get possession of the philosopher's stone, a rare alchemical substance that can turn base metals to gold. It also can produce the elixir of life, which promises eternal youth and life. Drugger offers Subtle a handful of coins and excitedly rushes out. Face looks at Subtle. Since it is his job to find "gulls" like Abel Drugger, Face believes that he clearly deserves a larger cut of the profits. The argument between Face and Subtle resumes regarding the share of profit, however, Dol again interferes and warns them about the visit of next client.

Sir Epicure Mammon along with his friend Surly arrives there. Subtle has earlier promised him that he will make a Philosopher's stone for him. So, he assumes that Subtle is busy creating the philosopher's stone for him. Mammon has been boasting around town, as if he already has it and believes that he will transform himself into a rich man who can cure the sick and stop the plague on its tracks. Surly skeptical about the magic of the philosopher's stone and also thinks that Face and Subtle are conmen. But Mammon is convinced that they are all legitimate. Face who is playing the role of "Lungs", a doctor's laboratory assistance greets them and says that Subtle is at the final stages of the alchemical process of stone creation. Mammon tells Face all about his future plans which will give himself unparalleled sexual prowess for having sex with fifty women a night and setting his bedchamber with mirrors, so his reflection is multiplied as he walks naked through his "succubae." Subtle enters and tells Mammon to go home and bring all his metal and iron for "projection." Surly again tries to convince Mammon that Face and Subtle are conmen but he is distracted by Dol, who just walks by. He is told that she is a lord's sister suffering from madness. Mammon feels attraction for her and he wants to meet her when he comes back. Surly tells Mammon that Dol is clearly a prostitute and they are in a brothel but Mammon neglects it.

There is a knock at the door and next client Ananias, an Anabaptist. He wants the Philosopher's stone so that he can earn much money to convert people into his religion. He meets with Subtle with anger. He isn't impressed by Subtle and Face's strange alchemical language and calls it "heathens." Subtle enquires whether Ananias has brought money, but Ananias says he and his fellow Christians will not give money until they "see projection." So, the angry Subtle kicks Ananias out of the house.

Face then enters with Drugger, who tells him about a rich widow named Dame Pliant. She has come to town with her brother, Kastril who is looking for someone who can teach him how to quarrel and live by his wits. He is also looking for an aristocrat husband for his sister. Face convinces Drugger that Subtle is the wittiest man in London and he can read Dame Pliant's horoscope as well. Drugger agrees to bring Dame Pliant and Kastril to see them. Face and Subtle talk about the widow and briefly argue over who will marry Dame Pliant. They finally decide to draw straws and to not tell about it to Dol.

Ananias returns with his pastor, Tribulation Wholesome. They do not like or trust Subtle and Face but they are willing to do anything to get the philosopher's stone for their religious cause. Tribulation apologizes to Subtle for Ananias's earlier visit. Subtle tells him that he still needs some weeks for creating the stone. For time being, he proposes to teach them to melt pewter to cast Dutch money in the meantime. Tribulation is concerned with the morality of counterfeiting. He decides to return with Ananias to his brethren to discuss legality of the counterfeiting.

Face enters and tells about a Spaniard who is very interested to meet Dol, and will be there later. There is a knock at the door and Dol says Dapper is there who has returned for his "familiar." Face asks Dol to get ready and put on Fairy Queen's disguise. Subtle enters dressed as a Priest of Fairy and asks Dapper for money and valuables to meet the Queen. Subtle and Face dress Dapper in a petticoat and blindfold him. Suddenly, there is knocking at the door by Mammon. Since Face and Subtle don't want Dapper and Mammon to meet, they stuff a piece of gingerbread in his mouth and lock him in the privy.

Mammon comes in with his metal, and enquires about Subtle. Face tells him he is in his lab, and Mammon then asks about Dol. Face tells him that Dol is a rare scholar and a sister of a nobleman. He tells Mammon that she has lost her mind after reading the works of a Puritan scholar. Face says Mammon that he will introduce him to Dol, but he must talk a single word about religion. He also warns him that if Subtle has any suspicion about his evil intentions; he will not give the stone to him. Dol comes in and Mammon talks her sweetly. They later go out into the garden for some privacy. Then Subtle comes in with Kastril and Dame Pliant. Subtle tells Kastril that he will teach him how to be witty. Then he kisses Dame Pliant and pretends reading of her palm and tells her that she is going to marry an aristocrat

soon. Then he takes them to his office where he can start Kastril's lesson and read Dame Pliant's fortune. Meanwhile a Spaniard enters there.

The Spaniard is Surly in disguise. He pretends that he is unable to speak English. Subtle and Face fail to recognize him. They insult the Spaniard believing he can't understand them. They openly admit they are out to "cozen" him. Face and Subtle realize that Spaniard has come to see Dol, who is busy in the garden with Mammon. So, Face suggests they should introduce him to Dame Pliant. Subtle is reluctant as he wanted Dame Pliant for himself but finally agrees. Face goes to fetch Dame Pliant and Kastril. He convinces them that the Dame is destined to marry a Spanish count, the best sort of the aristocrat. Kastril agrees and asks his sister to go with Surly disguised as Spanish count to get to know each other. Face, Kastril, and Subtle exit the scene.

Dol and Mammon enter. Dol is in a fit of madness and Mammon fails to calm her down. Face comes in and leads Dol out the door, followed by Subtle. He is angry because Mammon has obviously behaved lustfully with Dol. He says that Mammon's behavior will delay 'projection' for at least another month. Then, there is a loud bang from the other room. Face rushes in and says that the stone has exploded and nothing has been remained there. Mammon leaves place, believing that his sins have cost him the stone.

At this point, Surly informs Dame Pliant and Kastril that both Subtle and Face are conmen. Kastril to decide to test his new quarrelling skills, chase Surly out of the house. Then Dol announces that Face's master Lovewit has returned and is waiting for him outside. Face orders Dol and Subtle to gather up their treasures made by duping and get ready to depart. He tries to detain Lovewit until Subtle and Dol escape from there. He then goes to shave himself. Meanwhile, Lovewit is speaking with his neighbours. They say that they have been watching flow of people visiting his house for the past month. Lovewit wonders where his butler Jeremy is, but none have seen him. Face goes in and is greeted by Lovewit, who now looks like Jeremy after shaving. He tries to convince his master that the neighbors are wrong about the activities that have occurred in the house. He tells him that the house has been closed for the last three weeks due to the cat coming down with the plague, and that the house must have been occupied by criminals in his absence. Suddenly, Face's victims - Mammon, Surly and Kastril - appear in the house, searching for the "rouges" who have tricked them. Dapper also joins them. When they expose Subtle

and Dol, Face realizes that he is caught, so he proposes to introduce Lovewit to Dame Pliant, if he promises not to punish him. Lovewit agrees and refuses to let in the angry victims. The all victims go to call the police.

Dapper still wants to meet the Fairy Queen. So, Face, Subtle, and Dol quickly plans one last scam. Dol pretending a fairy Queen gives Dapper a “bird for good luck” and promises to leave him “trunks full of treasure” and “some 12,000 acres of Fairyland.” Dapper exits just before the police arrive. Face asks Subtle and Dol to leave before getting arrested. Lovewit pardons his butler Jeremy i.e. Face, but not to others. As there is no time for them to take their profits, Dol and Subtle leave angrily. They realize that they have been tricked and robbed by Face. Lovewit convinces the police that in his absence, criminal conmen broke into his house. He also chases off Face’s angry victims.

At the end of the play, Lovewit turns to the audience and says he is very happy with his new wife, Dame Pliant. Face also says he is happy being cleaned off from his past crimes and invites new guests.

2.5 Major and Minor Characters in *The Alchemist*

Subtle:

He is an “Alchemist” in the play and one of the trios who run fraud business. He is very clever and crafty man. Once, he was a homeless beggar but transforms himself into a brilliant alchemist. Throughout the play, he is in conflict with Face, regarding the supremacy in on business and larger share of the profit. He is elder than Face and has important role in their fraud business. At end of the story, he is duped by Face by making a compromise with Lovewit.

Face:

The real name of the Face is Jeremy. He works as a butler in the house of Lovewit. Contrary to his name, Face is a faceless character. Throughout the play, he changes his roles constantly. So, his personality and character is an enigma to all spectators of the drama. Some critics think that his real name is not Jeremy and claims that it is his one of the faces. He plays various roles such as “Lungs” for Sir Mammon and the role of the wise boy “Captain Face” for the rest. He finds clients for his con business and brings Subtle and Dol to Lovewit's house. At end of the

drama, he dupes Dol and Subtle. He asks for forgiveness to Lovewit by offering money made from con business and Dame Pliant as a bride to him.

Dol:

Dol Common is also known as Dorothy in the play. Her surname "Common" has pun meaning of being "available to everyone". It also indicates that she is a prostitute. She has sexual relationships with both Face and Subtle. She has less important role in the con business. Throughout the play, she settles the hot argument between Face and Subtle over supremacy and large share of the profit. She is well aware that their quarrel might expose them. She plays the role of the "royal lady" to divert Mammon's attention. At the end of the play, she like Subtle is duped by Face. To avoid arrest, she runs away with Subtle without any share from con business.

Dapper:

He is a legal clerk. He wants a "gambling fly", a spirit that can help him to win in gambling. Face meets him at the pub. He convinces that Subtle has fairy queens as his relative and brings him to Lovewit's house. At end of the play, he has robbed of all his money and locked naked in the outhouse.

Abel (Nab) Drugger:

He is a tobacconist. He has started his new shop. He visits Face regarding his new business. He wants his guidance for setting his shop. He likes Dame Pliant, and wants to marry her. Face and Subtle fools him. He is looted by them and left with nothing at end of the story.

Lovewit:

Lovewit has a small part in the play. He is the master of the house and leaves the city due to fear of plague. He hands over his house to his butler, Jeremy. He appears at the end of the play. When he comes back he punishes Face for running con business in his house. As per suggestion of Face, he marries Dame Pliant and shares the money Face has earned from con business.

Sir Epicure Mammon:

The name, "Epicure Mammon," means the one who devotes himself to the material wealth and sensual enjoyments. He wants philosopher's stone to enhance his sexual power and also turn other materials into gold. When he sees Dol for the first

time he wants to have her by any means. Face and Subtle introduce Dol as rare scholar and a sister of an aristocrat. When he behaves lustfully with her, Face and Subtle take this opportunity and tells him that the stones has busted because his immoral behavior. Mammon also believes that his sins have cost him the stone.

Sir Pertinax Surly:

Surly is the personal assistant of Sir Epicure Mammon. He is well aware that Face and Subtle are fraudsters. He constantly criticizes Mammon tries to warn him about Face and Subtle. He then disguised as Spaniard tries to expose Face, Subtle and Dol. He also falls in love with Dame Pliant losses her to Lovewit.

Tribulation Wholesome:

He is a pastor of Amsterdam and a member of a radical Puritan sect. He, like other characters, is greedy for money, power, and leadership. He and his fellow Anabaptists want the philosopher's stone from Subtle. He looks more logical and measured than Ananias.

Ananias:

He is a Deacon of Amsterdam and Anabaptist. He is also one the victims of Face and Subtle. Like, Tribulation he is also hungry for power, membership, and money. He is symbolizes the character from New Testament who died due to his greedy nature.

Kastril:

Kastril is a Furious boy who wants to learn how to argue formally with others. He is quite young gullible personal and the conmen easily fools him. He is searching for a better suitor for his for sister, Dame Pliant.

Dame Pliant:

She is a window and sister of Kastril. Her name means flexible and bendy. She is considered as one of the senseless characters in the literature. She has speech problem. Face and Subtle fight over her and for her fortune she inherits from her husband. At end of the play, Lovewit marries her.

Neighbors:

Neighbors have a very little role in the play. They appear at the end of the play. They inform Lovewit about the conmen business at his house.

2.6 Themes and Other Aspects in *The Alchemist*

2.6.1 Alchemy and Role Transformation

Alchemy was considered as a legitimate form of science in Jonson's day. His play, *The Alchemist* revolves around the practice of alchemy, an ancient form of natural philosophy or early type of chemistry that sought to create the philosopher's stone. This legendary alchemical substance could transform base metals into gold and silver. It could also produce the elixir of life, which promised to give whoever consumed it immortal life. It had power to transform a poor transformed into the wealthy, and a sick and old into the vibrant and youthful.

In the play, Jonson portrays the transformative powers of alchemy against the transformation of his characters. His characters are constantly changing, and as the main characters - Face, Subtle, and Doll cheat their victims into believing that they have created the philosopher's stone, they likewise transform into different characters entirely. Through the depiction of transformation, Jonson argues that all things are always in flux. The play gives repeated references to the transformative powers of the philosopher's stone, which promises limitless riches and health. Their one of the victim Sir Epicure Mammon believes Subtle is a doctor of alchemy and in possession of the philosopher's stone. He wants the stone and the elixir of life. When Mammon arrives at the house, he tells Face that after he purchases the philosopher's stone, he will immediately begin transforming base metals into gold. He wants to transform himself into a rich man.

Jonson's characters from the play are constantly evolving. The main character, Face, who is a butler and conman, in the presence of his victims is a respected "Captain" and expert of alchemy. He transforms into another character as per need of the situation. Another conman, Subtle, also transforms for the benefit of their victims. He changes from a criminal to a respected doctor of alchemy. Dol, a prostitute also transforms throughout the play. She transforms into the "Fairy Queen," and the sister of an aristocrat who happens to be a religious scholar. When

Lovewit, the master of the house, returns, Face again transforms at the end of the play. He becomes Jeremy, Lovewit's unassuming butler.

The power of alchemy and the transformative powers Jonson's characters run in parallel. It indicates that all things, including people, are constantly changing and evolving.

2.6.2 Reality versus Desire:

It is human nature that aspires for a higher position in society, but without the hard work some tries take shortcuts to achieve their goals. This is exemplified in the play, *The Alchemist*. The characters change their roles from time to time to pursue their aspirations through deception. Jonson's play highlights the human frailties and attempts to demonstrate that one cannot achieve anything by pretending to be someone they're not. No matter who the characters are, they are all striving to gain a great deal of wealth through deceptive methods. The schemers may appear to be more intelligent than their victims, as they plan and manipulate, but ultimately, they are themselves caught in a conflict between reality and desire. The conman and other characters create an illusion to lead a luxurious life, however, at the end of the play, all these delusions are revealed and the audience is left in a state of comical exasperation. Subtle who presented himself as an doctor and Dol who was a rare scholar of the religion have to accept their reality at the end of the play. When police come to arrest them, they run from there without any share of the profit. Subtle might go back to street where Face has found him and Dol probably to a bawdy house.

Thus, Jonson asserts that if one wishes for the truth and works hard for the future, it will be better than wishing for false desires and achieving it through false means. The false desire will be reduced to dreams by the force of reality.

2.6.3 Human Vices, Vanities, and Follies:

Ben Jonson's play, "The Alchemist," explores the themes of human vices, vanities, and follies. Set in the backdrop of 17th century London, the play satirically portrays the greed, ambition, and foolishness of its characters. Through witty dialogue and clever plot twists, Jonson exposes the flaws and weaknesses of human nature.

The play focuses on Face and Subtle, two conmen who present themselves as alchemists with knowledge of the philosopher's stone. They extract money from

unsuspecting Londoners, known as “gulls” in the play. They work with Doll, a prostitute who helps to lure and scam their victims. Jonson deliberately highlights vice and sin, primarily sex and greed in the prologue of the play. He claims that the play is set in London, as “No clime breeds better matter for your whore, / Bawd, squire, impostor, many persons more.” But Jonson doesn’t blame these sinners or pass any judgment on them. He believes it is human nature and expects their transformation.

There are multiple references to sex within the play, which suggests that almost everyone is involved in sex. In the beginning of the play opens, Face and Subtle are the middle of hot argument, and Dol fears their loud voices will alert the neighbors to their illegal activities, so she silences them with sex. Then Subtle and Face draws the longest straw gets to spend the night with Doll.

Mammon, one of Face and Subtle’s victims, wants philosopher’s stone to give him enough sexual strength and stamina to have sex with fifty women, a night. He also says that he will fill his room with mirrors to multiply the figures of him as he walks naked through it. In the play, he sneaks off to have sex with Dol, a decision which causes the philosopher’s stone to supposedly burst into flames. His behavior with Doll proves he isn’t pure. Subtle is well aware that he isn’t an alchemist, and doesn’t have possession of the philosopher’s stone. He also knows well that Mammon would seduce Dol if given the chance. He uses this perfect excuse to explain his inability to produce the philosopher’s stone.

In addition to sex, the play reflects greed in the society. There is argument between Face and Subtle, at the beginning of the play for supremacy and larger cut of the profits. Subtle is greedy. He wants more money than Face. Their first victim, a local clerk named Dapper, is in search of “a familiar,” a bit of alchemical magic that will help him in cards and gambling. He is as greedy as other characters in the play. Mammon wants to change all the base metals in his house into gold. He isn’t satisfied with just a little bit of gold; he wants as much as he can possibly get his hands on.

When Lovewit, Face’s master and the owner of the house returns home from the country, finds his butler is running an illegal operation in his house. Face implores him not to punish him. He offers Dame Pliant as his wife. Lovewit agrees not to

punish Face in exchange for Dame Pliant, a young, rich widow. Here, Lovewit proves himself as greedy and interested in sex as the rest of the characters.

Jonson, in the prologue, states that theatre-goers will find “things they’d think, or wish, were done” in this play. In short, Jonson implies that most people are guilty in some way of greed and sex, even if they don’t accept it.

2.6.4 Deception and Gullibility

Deception and gullibility are the basic themes Ben Jonson’s *The Alchemist*. The practice of alchemy, as implied in the title, itself connotes deception and gullibility. It was viewed as a legitimate branch of science in Jonson’s day. However, the field of alchemy was saturated with frauds looking to cheat unsuspecting people. Since, Jonson’s play takes place during a major plague outbreak, the characters like people of that time, believed in the power of alchemy and there were cheats who pretended to be the alchemists. Jonson draws attention to the unfortunate reality of deception.

The play focuses on two conmen, Face and Subtle who tricked gullible Londoners into believing that they are experts of alchemy in possession of the philosopher’s stone. Along with their victims, these characters, also deceive each other and prove that they are equally gullible as their victims.

The other characters in the drama are primarily victim of their own self-deception. Dapper is a law clerk and Subtle and Face’s first victim. He comes to Face and Subtle in search of a “familiar”, a bit of alchemical magic that will help him in gambling and cards. He easily believes them when they tell him that he must obtain such “familiars” from the “Fairy Queen.” Furthermore, he believes the ritual suggested by Face and Subtle to take three drops of vinegar in at his nose; two in mouth; and one at either ear. He must also “hum” and “buzz” three times, so he will be able to see the Fairy. Dapper immediately rushes home to complete the ritual. In another scene, Dapper dresses in a petticoat to meet the Fairy Queen who is Doll in disguise. Face and Subtle blindfold him and gag him with a rag and “a piece of gingerbread” shoved into his mouth. Dapper goes through all such humiliations just to meet the Fairy Queen and get the spirit.

Tribulation, a pastor, uses the money he received as a donation to buy goods for a so-called orphan for the philosopher’s stone. Mammon wants his all wealth and

property to be converted into gold. Subtle make these greedy puritans to believe in him so that at any point they don't encounter any guilt and change their decision. He convinces them that he will build gold coin by remolding the previous ones. Surly, the friend of Mammon, suspects that Face and Subtle are cons. To expose them as frauds, he disguises as a Spaniard. His deception works and he exposes Face and Subtle as frauds.

When Lovewit, returns from the country at the end of the play, he finds his butler, Jeremy, posing as Face and running con business from his home with Subtle. Face manages to convince Lovewit not to punish him by offering Dame Pliant, a beautiful, young widow as his future wife. Face and his master, Lovewit are the least deceived characters in the play but they cannot be considered as the ideal citizens. They succeed and survive because of their intelligence and more wit than others. They are more observant and recognize their flaws and other characters' weaknesses in the play.

2.6.5 Religion and Fanaticism:

Ben Jonson's *The Alchemist* contains many references to religion. Jonson, a convert to Catholicism in Protestant England, found much to ridicule in the religious world around him. In the play's dedication, Jonson claims that the "truth of religion" is not in the value of offerings, but in the dedication of the sacrificers". He also rejects the Catholic belief that sacraments represent religion. He mocks at the puritans' hysterical antagonism towards the Roman Catholic Church. He also satirizes the extreme form of Christianity practiced by Anabaptists.

The play gives several references to Hugh Broughton. He was a Puritan Old Testament scholar, during Jonson's time. He was under self-imposed exile in Holland for his radical views of Protestantism. In the play, to trick Mammon, Face and Subtle present Doll as sister of a wealthy aristocrat and "a most rare scholar," who has "gone mad with studying Broughton's works." Here, Jonson tries to imply that Broughton's works are rarely studied and his scholarship is nonsense enough to drive others to insanity. When Doll and Mammon are introduced, Doll quotes Broughton's work, in an acute fit of insanity and cites Broughton's *A Concoct of Scripture* (1590).

Jonson further condemns radical Protestantism through the depiction of the Anabaptists, Ananias and Tribulation Wholesome. When Ananias first meets Subtle,

he calls as “heathen language” to his the alchemical jargon. Subtle in his response gives a reference to Bernhard Knipperdollink, a German Anabaptist and leader of the Munster rebellion, a movement of radical Anabaptists. With this reference, Jonson seems to imply that Ananias and the Anabaptists are the real “heathens.” When Ananias tells Subtle his name, he kicks Ananias out of the house. In the Book of Acts in the New Testament, Ananias was a member of the early Christian Church in Jerusalem who was struck dead after lying to God about money. This connection also paints Ananias in negative light.

Ananias and Wholesome Tribulation don't like or trust Subtle and Face. They even refer him as “antichristian” but they want things like Philosopher's stone from such unchristian people for their own benefit. These Anabaptists will also do anything, even counterfeiting of money. It shows that the Anabaptists are hypocrites. Ben Jonson, in this play, condemns the Anabaptists and all forms of religious fanaticism.

2.6.7 The Philosophers Stone:

The philosopher's stone is a legendary substance in Western alchemy that can transform base metals into precious metals, such as gold and silver. Alchemists also believed that it can be used to create an elixir of life, which can give eternal life and youth.

In *The Alchemist*, Ben Jonson gives repeated references to the philosopher's stone. Nearly all characters want it for their personal reason and profit. Subtle who is presented as an alchemist and possessor of the philosopher's stone. His victims, Abel Drugger, Sir Epicure Mammon, and the Anabaptists, Ananias and Tribulation Wholesome, each want to get their hands on the stone to satisfy their selfish and greedy ends.

Abel Drugger wants the stone to be successful in his new business. Sir Epicure Mammon wants the stone to turn all the metals into gold. He also wants it for unlimited sexual prowess and stamina. The Anabaptists, Ananias and Tribulation Wholesome, want the stone for their radical religious beliefs.

It is a belief that the stone can be possessed by pious soul but all Jonson's characters are lustful and greedy. They want the stone for their deceptive ends rather than benefits of the society. Thus, the stone symbolizes deception and greed.

2.7 Glossary and Notes

Alchemy: a form of chemistry in the middle Ages which involved trying to discover how to change ordinary metals into gold.

Almanac: a book or table containing a calendar of the days, weeks, and months of the year; a record of various astronomical phenomena, astronomical data and calculations, ecclesiastical and other anniversaries, and astrological forecasts.

Aristotle's Unities: The classical unities or three unities in drama which are prescribed by Aristotle. These are the unity of action: a play should have one main action with no or few subplots; the unity of place: a play should cover a single physical space or not should the stage represent more than one place; and the unity of time: the action in a play should take place within than 24 hours.

Blackfriars: An area of central London in the southwest corner of the city. The term also used for the theater company.

Bonnibell: "bonne et belle," the French word means "good and pretty."

Broughton: Hugh Broughton was an expert in Judaic history and law. Dol's "scholar" has gone mad with studying his works. In Act IV, Scene V, Dol quotes his works when she is in her fit of talking.

Cithern: an instrument like a guitar.

Damask: firm lustrous fabric (as of linen, cotton, silk, or rayon) made with flat patterns in a satin weave on a plain-woven ground on jacquard looms.

Feng shui: the ancient Chinese art of arranging items and spaces in harmony with the environment.

Fly: "Gambling Fly" or "Gambling Spirit," a spirit like a fairy which would provide useful information. Dapper wants it to win at gambling.

Gull: a person who can be easily deceived or cheated

Hop-yards: A hop yard is an outdoor area where hops are grown..

Meta-theater: a self-reflexive drama or performance that draws attention to its artistic status.

Privy: A lavatory or latrine.

Quodling: a small, unripe apple, or metaphorically a newbie, an unwitting young boy.

The Philosopher's Stone: in Western alchemy, a long-sought but elusive chemical compound that could transform base metals into gold.

The Statute of Sorcery: A legal act passed in 1541 that forbade use of magical formulas and omens or magic powers to find gold or silver or discover lost or stolen goods. It was withdrawn in 1863.

Peevishly: Foolishly

2.8 Check Your Progress

A) Choose the most correct alternative.

- 1) Subtle and Face are, as the play opens.
a) getting dressed b) performing alchemy
c) farting d) arguing
- 2) Ananias and Tribulation are members of which religious order?
a) Anabaptism b) Buddhism
c) Islam d) Christianity
- 3) Alchemy is the practice of turning base metal into.....
a) Silver b) Lead c) Pewter d) Gold
- 4) Drugger is a
a) Tobacconist b) Conman c) Legal Clerk d) Knight
- 5) in his poetic language, measures up the Blackfriars house to "the rich Peru," "the golden mines," and "Great Solomon's Ophir."
a) Drugger b) Dapper c) Mammon d) Surly
- 6) Whose name in the play means flexible, sinuous and one of the stupidest characters in literature?
a) Epicure b) Kastril c) Dame d) Dol
- 7) Who being the one with alchemical proficiency was grumpy and disguises himself as "the Doctor" to carry out his con?

- a) Subtle b) Face c) Sir Petrinax d) Sir Epicure
- 8) When Mammon sees Subtle's entry as an "Alchemist" he addresses him as
- a) Sir b) Father c) Majesty d) Mayor
- 9) When questioned on the Philosopher's Stone, Subtle promises Tribulation that the stone will be ready in
- a) twelve days b) fifteen days c) ten days d) thirteen days
- 10) leaves the stage halfway through the epilogue in order to smoke tobacco.
- a) Dame Pliant b) Lovewit c) Surly d) Kastrill

B) Answer in one word/phrase/sentence

- 1) Where is the play set?
- 2) Where is Lovewit during most of the play?
- 3) Who dresses up as a Spaniard to fool the conmen?
- 4) What is Drugger's nickname?
- 5) Where does Face claim he found Subtle?
- 6) Who is the first gull through the door at the start of the play?
- 7) What does Mammon claim to possess?
- 8) Who in the play likes to educate the art of quarreling from Subtle?
- 9) Who in the play is angry and finds his name as an allusion in New Testament character who is stricken dead because of his greed?
- 10) Who forces the remark "labor, kindly, in the common work" on Face and Subtle?

2.9 Answers to Check Your Progress

2.8. A) Choose the most correct alternative.

- | | | |
|-------------------|------------------|------------|
| 1) d) Arguing | 2) a) Anabaptism | 3) d) Gold |
| 4) a) Tobacconist | 5) c) Mammon | 6) c) Dame |

- 7) a) Subtle 8) b) Father 9) b) fifteen days 10) b) Lovewit

2.8. B) Answer in one word/phrase/sentence

- 1) Blackfriars
- 2) At His Hop-Yards, Tending To His Business
- 3) Surly
- 4) Nab
- 5) Homeless, on the street, dressed in rags
- 6) Dapper
- 7) The Philosopher's Stone
- 8) Kastril
- 9) Ananias
- 10) Dol Common

2.10 Exercises

A) Answer the following in about 600 words each.

- 1) How does Ben Johnson satirize the follies and vanities of the people of his age in *The Alchemist*?
- 2) Discuss satire with reference to *The Alchemist*.
- 3) Write a note on Ben Johnson's art of characterization in *The Alchemist*.
- 4) Discuss the appropriateness of the names given to the characters in the play.

B) Write short notes on the following in about 200 words each.

- 1) The Philosopher's Stone
- 2) The title of the drama
- 3) Subtle
- 4) Face
- 5) Self-deception

2.11 Further Reading:

Barish, J. *Ben Jonson and the Language of Prose Comedy*. Cambridge, MA: Harvard University Press, 1960.

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Unit-3

Epic Tradition

Paradise Lost (Book II) by John Milton (1608-74)

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3.0 Objectives

After studying this unit, you will be –

- introduced to the Epic tradition
- able to understand the life and work of John Milton
- able to analyse *Paradise Lost (Book II)*
- known to the characters and themes in *Paradise Lost (Book II)*

3.1 Introduction

In the previous two units you are introduced to the essays of Francis Bacon which represent the intellectual background of the British Renaissance Literature, and also to the Jacobean Drama through the study of Ben Johnson's *The Alchemist*. In the present unit, now, you are introduced to the epic tradition through John Milton's *Paradise Lost (Book II)*. As there are limitations to study the whole epic poem, only Book II is prescribed for the course.

Let us try to understand the epic as a form of literature in brief.

3.1.1 The Epic Form

The term 'epic' is derived from the Ancient Greek adjective, *epikos*, which means a poetic story. An English word 'Epic' comes from the Latin word, *epicus* which is derived from the Greek adjective *eipikos*. Literary meaning of an epic is a long narrative poem, which is usually related to heroic deeds of a person of an unusual courage and unparalleled bravery.

According to *The Penguin Dictionary of Literary Terms and Literary Theory*, an epic is a long narrative poem, on a grand scale, about the deeds of warriors and heroes. It is a polygonal, 'heroic' story incorporating myth, legend, folk tale and history. Epics are often of national significance in the sense that they embody the history and aspirations of a nation in a lofty or grandiose manner. The term, epic or heroic poem can be applied to a work that meets at least the following criteria: it is a long verse narrative on a serious subject, told in a formal and elevated style and centered on a heroic or quasi-divine figure on whose actions depends the fate of a tribe, a nation, or the human race (*A Glossary of Literary Terms*). According to *Webster's New World*

Dictionary, “epic is a long narrative poem in a dignified style about the deeds of a traditional or historical hero or heroes; typically, a poem like *Iliad* or the *Odyssey* with certain formal characteristics.”

There are two types of the epic. First is a primary or traditional epic which is originally oral; it can be called as primitive or folk epic. Their written versions came later. Second is a secondary or literary epic which has originally a written form. In the first category come the epics like *Iliad*, *Odyssey*. The epics like Virgil’s *Aeneid*, Milton’s *Paradise Lost* and Indian epics like *Ramayana*, and *Mahabharata* belong to the second category. Aristotle gives the highest importance to the epic next only to tragedy and most of the Renaissance critics consider the epic as the highest of all *genres*.

The epic has number of characteristic features which differentiate it from other forms of literature in general and poetry in particular. Following are some of the important characteristics of the epic:

1. The epic has a grand size. It has an extensive and lofty narrative in verse. Sometimes the narrative is divided into number of sections which can be called as books. For example, *Paradise Lost* is divided into twelve books, and Homer’s *Iliad* into twenty-four books.
2. Its setting is large and wide which may cover many nations, continents, and regions.
3. It has a heroic story narrating the events in the lives of heroes or heroines of historical or national importance.
4. Supernaturalism is a key feature of epic narratives. There are characters related to gods, demons, angels, fairies and even supernatural elements and forces like natural calamities.
5. Exaggeration is also an important characteristic of the epic. In order to make narratives interesting and grand, the epic writer uses hyperbole and exaggeration.
6. It also conveys a moral message. Every epic narrative gives some moral lesson to the readers. So, naturally, the epic becomes didactic in its nature.
7. The epic has sublime, elegant and universal themes. So it deals with the entire humanity having universal appeal.

8. The language or diction of the epic is lofty, grand and elegant. No common or colloquial language is used. Thus, the poet uses a specialized style.

3.1.2 Chronology of Milton's Life

Before directly going to the study of the text prescribed, let us study the life of John Milton with the help of the chronology of Milton's life.

- 1608 Born in London on 9th December to John Milton Sr. and Sarah Jeffery. His father was a real estate agent.
- 1615 Went to St. Paul's school.
- 1625 Matriculated at Christ's College, Cambridge.
- 1629 Completed B.A.
- 1632 Completed M.A.
- 1637 His mother died, possibly of the plague. One of his Cambridge friends, Edward King, a minister, was drowned in a boating accident. Started writing *Lycidas*. Begins a tour of the Western Europe.
- 1638 Returned to London.
- 1639 Became a schoolmaster and started earning on his own.
- 1641 Published pamphlets: *Of Reformation*, *Of Prelatical Episcopacy*, and *Animadversions*.
- 1642 Married Mary Powell who left him within a month. Published *The Reason for Church Government*.
- 1643 Published a pamphlet *On the Doctrine and Discipline of Divorce*.
- 1644 Published a pamphlet *On Education* and *Areopagitica*.
- 1645 Mary Powel returned to Milton. Published *Tetrachordon*, *Colasterion*, and *Poems of Mr John Milton*, both in English and Latin.
- 1646 His first daughter, Anne, was born. His first collection of poetry was published entitled, *Poems* which included *Lycidas*, *Camus*, and "On the Morning of Christ's Nativity."
- 1647 His father John Milton Sr. died. His father-in-law Richard Powell also died.

- 1648 His second daughter Mary was born.
- 1649 Published *Tenure of Kings and Magistrates*, after the execution of Charles I. Also published *Observations on the Articles of Peace* and *Eikonoklastes*.
- 1651 Moved to his new home. His son John was born. Published *Defensio pro populo Anglicano*.
- 1652 Became completely blind. His son John died under mysterious circumstances. His wife died giving birth to Milton's third daughter, Deborah.
- 1654 Published *Defensio Secunda*.
- 1656 Married Katherine Woodcock.
- 1657 Daughter Katherine was born.
- 1658 His wife Katherine died.
- 1659 Published *A Treatise of Civil Power, Ready and Easy Way to Establish a Free Commonwealth* and *The Likeliest Means to Remove Hirelings out of the Church*. After the death of Oliver Cromwell in 1658, Milton's political fortune reversed and he was arrested in October 1659 and released in December 1659 shortly.
- 1663 Married Elizabeth Minshull.
- 1667 Published *Paradise Lost* in ten books, though he had started working on the epic in 1660s.
- 1669 Published *Accidence Commenced Grammar*.
- 1670 Published *History of Britain*.
- 1671 Published both *Paradise Regain'd* and *Samson Agonistes*.
- 1672 Published *Art of Logic*.
- 1673 Published *Of True Religion and Poems*. . .
- 1674 Published the second edition of *Paradise Lost* in twelve books.
- He died of a gout attack on 9th November, 1674 at the age of 66.

3.2 Introduction to *Paradise Lost*

John Milton had decided to write an epic when he was in Cambridge studying Latin. He had in mind to write an epic poem on King Arthur as he was then quite familiar with epics like Homer's the *Iliad* and *Odyssey*, and Virgil's *Aeneid*. But during his tour to Europe, he might have finalized his idea to write an epic when he met Giovanni Batista and Torquato Tasso. Actually, he wanted to write his epic poem following the pattern of the great poets like Homer and Virgil. His idea to write an epic on King Arthur changed in a course of time. There are so many reasons for this change in his mind. He witnessed number of experiences in his life with ups and downs in his political career. It is in the sense rise and fall in his life. He was even imprisoned once but, fortunately enough, he was released within a short period. He experienced disgraceful life with full of uncertainties. At this time, his eyesight had gone and he became totally blind. His two wives died and also two children. Now his idea to write an epic with nationalistic theme had changed and started writing it on a Christian theme.

One cannot claim exactly when Milton began to write *Paradise Lost*. According to some critics he might have thought of it since 1642 because the characters like Satan appeared in his poems since then. Some think that he had the idea of such writing in his mind during 1660s. But actually, Milton had started writing parts of *Paradise Lost* after 1660. During this period, he decided not to follow Homer and Virgil but produce his own Christian epic. He even decided to use unrhymed iambic pentameter, or blank verse, instead of hexameter. It was then the mostly used poetic meter in English. He even chose a different kind of plot in which Satan plays an important role.

3.2.1 Summary of *Paradise Lost (Book II)*

In the beginning of *Paradise Lost (Book II)*, all the Peers have gathered in the Pandemonium and they look grave and anxious. They discuss on what action to be taken in the circumstances. Satan who is sitting on the throne as a President addresses the gathering. He has still hope that they will regain Heaven. His short inaugural address shows his pride and hope though they are humiliated by throwing them to Hell. He says that they all should discuss on the effective way to fight against God; whether to fight war or something subtle and much better can be done.

The first spirit or devil who opens the debate is Moloch. He is in favour of opening war with God. He was one of the fiercest fighters in the war in Heaven, and is on the side of fighting another open war with the weapons of Hell. He wants they should just batter God's throne as things cannot be possibly get any worse than Hell and so they have nothing to lose. Belial, the next spirit, speaks against Moloch. He is a clever speaker and is not in favour of open war because, according to him, revenge is impossible and God cannot be defeated. Any undue attempt of revenge will bring them further punishment and sufferings. They are not yet chained to the fiery lake, which was their previous and worse punishment. He hopes that God may one day forgive them, and so it is better that they live with whatever they have now. Thus, Belial uses his intelligence to find excuses to prevent further war. He does not agree with Moloch in thinking that they are already at the worst. So, his voice is on the side of maintaining peace.

The third speaker is Mammon, who refuses to ever bow down to God again. He says it is not possible to defeat God and even if He forgives them, they will have to live as slaves without honour. They should just do what they want in Hell as they are free there and with a little hard work, they can make the best of their situation. So, it is better to reign in Hell than to serve in Heaven. They can build their own free and magnificent empire in Hell itself with the treasure of gold and precious stones with which Hell abounds. Mammon receives applause and his speech is appreciated by the fallen angels as they are afraid of another war. On the other hand, they would rather build an empire in Hell to rival Heaven's. Now Beelzebub, a great statesman and wise man, stands to speak. He also prefers freedom in Hell than servitude under God. He ridicules the idea of direct war against God or the thought of peace, or to build vain empire in Hell. He says that there is a rumour in Heaven that God is going to create a new world for a race called Man, whom God will favour more than the angels. He is of the opinion that they can take an indirect revenge by destroying or corrupting this new race created by God. The fallen angels or devils vote in favour of Beelzebub's plan. They must send a scout to find out about the new world. Nobody comes forward because all the angels are afraid as this is a bold, important and dangerous task. So, Satan volunteers himself to undertake this quest. He tells the angels to make Hell cozier while he is away. The angels respect their leader as he is risking his own life for their sake. The council is dissolved and Satan departs to undertake his task. The fallen angels take to various diversions. Some indulge in

physical feats, some in philosophical and theological discourses, some in music and songs, and some in bold adventures of discovery. One group goes in search for a nicer place to live in Hell. They see the four terrible rivers, Styx, Acheron, Cocytus and Phlegethon. Beyond these is the river of forgetfulness, Lethe, and beyond that is a frozen wasteland. The fallen angels will be forced to spend time in this part of Hell on a regular basis, frozen in ice as the change from fire to ice is brutal.

Satan, meanwhile, flies off to find Hell's nine fold gate which is surrounded by fire. There are three each of brass, iron and adamantite rock. There are two figures on each side of the gate. One is half-woman and half-snake and around her waist are little hell-hounds that constantly bark but sometimes retreat into her womb which is disgusting. The other is dark and black that appears shapeless and is very terrible having a deadly dart in his hand. Satan is not afraid of it and tells them he is going through that gate no matter what happen. The male figure asks him if he is the rebel angel that started a huge war in Heaven. When they are about to fight when the woman-beast cries out and explains to Satan who she and her companion are. She tells Satan that they are Satan's offspring. While Satan was still angel, she sprang for from his head, and was named Sin. Satan then incestuously impregnated her and she gave birth to a ghostly son named Death. Death in turn raped his mother Sin who gave birth to the dogs that now torment her. Sin and Death were then assigned to guard the gate of Hell and hold its keys. Satan had forgotten these events. Now he speaks less violently to them and explains his plot against God. He tells them his mission and promises to take them to the Earth. He tells Sin that he is trying to free his angels and that he is in search of God's newly-created world. He will let Sin and Death roam free there if he finds it. Both the creatures are maddened with joy at the bright prospects and Sin opens the gates. A thunderous sound is heard and flame and smoke burst out. Satan comes out and finds himself on the brink of the deep and dreadful gulf called Chaos which is hot, cold, moist, and dry all at once. It is really loud, louder than the sounds of war or the sound of the earth imploding. Satan takes flight but as he begins to fall, until a cloud of fire catches and carries him. He comes across a number of strange and hybrid substances. He has to walk-fly, crawl, swim. He hears strange sounds and moves towards them and comes to Chaos's throne and ancient Night, the hoary Anarch and his consort. The royal throne is surrounded by a group of metaphysical and mystical monsters. Satan apologises for his encroachment and explains his mission to Chaos. He tells Chaos that he is trying to find the

boarders of Heaven and asks for directions. Chaos says he knows who he is. He has heard the angels fall and seen the heavenly angels pursue them. Then he directs Satan towards the Earth which has recently been created. Satan takes off like a pyramid of fire. Satan now approaches Heaven and sees its light shing into the dark abyss. He notices the universe hanging from heaven by a golden chain. He picks his way slowly to the outer hard crust of the new-created world. Satan moves onward, and Sin and Death follow far behind, building a bridge from Hell to Earth on which evil spirits can travel to tempt mortals.

Check your progress 1

A. Answer the following questions in one word/phrase/sentence:

- i. When had John Milton decided to write an epic first?
- ii. Where did all the Peers gather?
- iii. Who opens the debate in Hell?
- iv. Why is Belial on the side of maintaining peace?
- v. Whose idea is appreciated by the fallen angels?
- vi. Who ridicules the idea of direct war against God?
- vii. What is Beelzebub's plan?
- viii. Who guard the gate of the Hell?

B. Complete the following sentences choosing the correct alternative.

- i. has hope that the fallen angels will regain Heaven.
a. Belial b. Mammon c. Satan d. Beelzebub
- ii. Moloch is on the side of
a. maintaining peace with God
b. fighting an open war against God
c. waiting for someone to help the spirits
d. living without honour
- iii. Mammon refuses to bow down to God because.....
a. he is a leader

- b. God does not give a proper offer
 - c. he is brave
 - d. they will have to live as slaves without honour
- iv. Beelzebub prefers
 - a. freedom in Hell than servitude under God
 - b. a direct war against God
 - c. to follow Satan
 - d. None of the above
- v. The fallen angels respect Satan because
 - a. he is a dictator
 - b. he takes a risk of his life for them
 - c. he is their leader
 - d. Satan is a good speaker

3.3 Characters in *Paradise Lost* (Book I)

After reading a detailed summary of the Book II, we will discuss the characters in it. As this book introduces the epic poem which is divided into twelve books, there is limited number of characters.

3.3.1 Major Character

Satan:

Satan is a major character in *Paradise Lost*. Before his rebellion in the Heaven, he is known as Lucifer. He is then second only to God. Satan is one of God's favourite angels until his pride gets in the way and he turns away from God. He is envious to the Son so creates Sin. His incestuous relationship with his daughter produces a son, Death. Satan rebels against God. The Son defeats Satan and he is cast into the Hell. Now, Satan's goal is to corrupt God's new creations, Man and Earth. He has got success in bringing about the fall of Adam and Eve but has been punished for the act. He shifts his shape and tempts Eve in the form of a serpent.

In *Book I*, Milton introduces Satan lying on the lake of fire. He is gigantic and compared to a Titan or an island. Though he is punished by God for his rebellion, he is still trying to collect his courage to fight against God, by dismantling the plans of God to create a new world. As he is a devil, he can fly like a bird from one place to another. With the help of Beelzebub, he raises the army of the fallen angels. All the fallen angels join Satan and start building their Hellish Empire.

3.3.2 Minor Characters

There are many minor characters introduced in *Book II*. All of them are the fallen angels who have been cast from the Heaven because they have supported Satan's rebellion against God.

Beelzebub:

Beelzebub is second only to Satan as the devil. He is Satan's second-in-command. Beelzebub is the name of one of the Syrian gods mentioned in the Hebrew Bible. In the Bible, the name Beelzebub is associated with the term "Lord of the Flies", the demon, who drives flies away from sacrifices. It is to Beelzebub that Satan addresses his first speech. He, with Satan, thinks of what they can do after being cast into the Hell. He thinks it is better to enjoy freedom in Hell than servitude under God in Heaven. He is against the idea of a direct war against God. It is his idea to take indirect revenge by destroying the new world of Man created by God. Throughout the poem, he acts as a mouthpiece of Satan. He along with Satan decides to corrupt the newly created Earth by God.

Moloch:

Moloch is the first of the Fallen Angels who comes to Satan when he appeals to join him. He is one of the generals of Satan's army. He is an authoritarian military angel, who would rather fight and lose battles than be complacent and passive. He is the god of cruelty to whom infants used to be sacrificed. He is a rash, irrational and murderous devil. He is worshipped by the Ammonites and his influence spreads to neighbouring areas such as the sacred valley of Hinnom, south-east of Jerusalem. Moloch is depicted as having a man's body with a calf's head. The idol is hollow and filled with fire, into which children are fed. Solomon is persuaded by his wives to build temples to Moloch, Chemos and Astarte on the Mount of Olives. He is of the opinion to fight another open war against God with the weapons of Hell. He thinks

that the fallen angels should disturb God's throne as there is nothing any worse than Hell they are in, so they have nothing to lose.

Belial:

The last Fallen Angel come to Satan is Belial. He is one of the principal devils in the Hell. His name in Hebrew means 'wickedness'. He is not an actual deity but personifies evil. He can be found everywhere though no temple was built for him. He argues against any further open war with God proposed by Moloch as revenge is impossible and God cannot be defeated. He does so because of his sloth and inactivity. He is eloquent and learned so he is able to convince many devils with his faulty reasoning. He thinks that God may one day forgive them and so it is better that they live with whatever they have there in Hell. Thus, he is on the side of maintaining peace.

Mammon:

Mammon is the third speaker who refuses to bow down before God. He thinks it is impossible to defeat God and if it happens so, they all have to live as slaves without honour. It is better to do whatever they want in Hell with their hard work by building their magnificent empire. Mammon leads the work of constructing a Hellish capital. He is a money-loving and greedy devil. He thinks that the fallen angels should try to build their own kingdom and make their life as bearable as possible in the Hell. This idea is appreciated by the fallen angels as they are afraid of another war.

Sin:

Sin is a daughter of Satan who sprang from his head when he first disobeyed God. She is beautiful to the waist but has a serpent body beneath. She is surrounded by hellhounds that go in and out of her womb. The hounds are born with her incestuous relationship with her son Death. She opens the Gate of Hell for Satan to leave. She, with Death, build a bridge to Earth. Sin and Death are thus sent to Hell and stands guard at Hell's gates.

Death:

Death is Satan's son and Grandson. He is the result of an incestuous relationships between Satan and his daughter, Sin. He has also relationship with his mother Sin, which gives birth the hellhounds that are at her waist. He is a dark, gigantic form

who guards the gates of Hell with Sin. Death is an allegorical character. He and Sin build a great bridge from Hell to Earth after Adam's and Eve's fall. He will plague not only men and women, but all living beings on Earth down to the smallest plant. He will be defeated when God sends his Son Jesus Christ to Earth.

Check your progress 2

- A. Answer the following questions in one word/phrase/sentence:
- Who helps Satan to raise the army of the fallen angels?
 - What is Beelzebub's idea?
 - How is Moloch depicted?
 - Who thinks God may forgive the fallen angels one day?
 - Why is Mammon's idea is appreciated by the fallen angels?
- B. Complete the following sentences choosing the correct alternative.
- decides to fight against God to dismantle the plans of God to create a new world.
a. Beelzebub b. Moloch c. Satan d. Sin
 - Moloch thinks to disturb God's throne because
a. Satan asked him to do so.
b. they have nothing to lose in the Hell.
c. he is one of the generals of Satan's army.
d. God is afraid of the fallen angels.
 - Sin is surrounded by
a. the fallen angels b. the hellhounds
c. the guards to protect her d. None of the above
 - Death is born of
a. God's curse.
b. a relationship between Man and Devil.
c. a black magic.

- d. an incestuous relationship between Satan and Sin.
- v.guards the gate of the Hell with Sin.
- a. Death b. Moloch c. Belial d. Mammon
- C. Match the characters in a column X with their description in a column Y.
- | X | Y |
|-----------|-------------------------------------|
| Satan | a serpent body |
| Beelzebub | an architect of the Hellish capital |
| Belial | a military angel |
| Sin | a second-in-command to Satan |
| Moloch | Lucifer |
| Mammon | eloquent and learned |

3.4 Themes

Milton has explored various ideas in *Paradise Lost*. In the prologue and invocation, he has cleared his plan of writing the epic poem. After reading it, we come across various themes that Milton has tried to put forth before the readers.

Disobedience:

In the very first line of the poem, Milton has stated his idea that he is going to sing on the theme “Of Man’s First Disobedience”. Milton starts narrating the story of Adam and Eve. He tells in details how they disobeyed the order of God. Satan has also disobeyed the God and so cast from the Heaven into the Hell. According to Milton, the Heaven is at the top and the Hell at the bottom, and the Earth is placed in between the Heaven and the Hell.

As far as the human beings are concerned, Adam and Eve are the first human beings to disobey God, and Satan is the first of all God’s creation to disobey. Satan decides to rebel against God but he is defeated by God and cast into the Hell along with all the angels who supported him in his war against the God. Adam and Eve also eat the fruit of the Knowledge by disobeying the order of God. They are deceived by the serpent, that is, Satan. So, Adam and Eve are also thrown out of the Heaven that gives birth to Death. Satan decides to fight against the God and continue

disobedience to God, but Adam and Eve understand their mistake, and repent their disobedience to God. It is said they will try to correct themselves with their deeds on the Earth. In the end, Milton says that obedience to God, even after repeated fall, can lead to salvation of humankind. Here Milton gives a message to everyone that if anybody disobeys God, he will be punished by Him and suffered a lot in the Hell or on the Earth. Only obedience to God will receive blessings of God and ultimately, redemption from sin.

Sin and Fall:

Milton has complete faith in Christianity so he has decided to write an epic poem on the theme of Fall of Man. He has taken the idea as narrated in the Bible and accordingly planned his epic. The Genesis narrates the story to the Fall of Adam and Eve. Adam and Eve commit the mistake by eating a fruit of the Tree of Knowledge which is forbidden by God so they are thrown on the Earth and become mortals. Thus, they commit the Original Sin and have to suffer a lot on the Earth as human beings. Satan also faces his fall only because he is envious of the God. He challenges and rebels against the God and is defeated in the war. He has been punished for his Sin of disobedience to God and so cast into the Hell. While commenting on the theme of *Paradise Lost*, Coleridge says, “It represents origin of evil and the combat of evil and good, it contains matter of deep interest to all mankind, as forming the basis of all religion and the true occasion of all philosophy whatsoever.”

Order and Disruption:

Milton in *Paradise Lost* presents the idea of a universal order and its proper functioning. In the very beginning of the epic poem, Milton narrates how Lucifer i.e. Satan acts against the order and rebels against God. He is supported by host of other angels who also face the same fate as Lucifer. Lucifer’s rebellion causes his fall and the fall of other angels too. They all are sent into the Hell and have to face consequences of their deed in Heaven.

The disruption also leads to the temptation of Adam and Eve through the evil plot of the Satan to make them eat the fruit of the Tree of Knowledge against the ordinance of God. Adam and Eve also have tried to change the order of things and have to face consequences. Before the Fall, Eve used to obey Adam, but due to temptation, Adam obeyed Eve. Thus, he violates the natural order of things and has

to face disastrous consequences as human beings. Both of them have to suffer on the Earth, and through suffering they can be redeemed by God only.

Lucifer, that is, Satan also disrupts the order by not accepting the superiority of God, and, therefore, is banished from Heaven along with other angels who support him. In Hell, Satan creates his own hierarchical order and even decides to disrupt the order that God is going to create hence forth.

Along with these three themes explained above there are also some other themes like the theme of evil and punishment, the theme of lie and deceit, the theme of revenge, the theme of human interest, the theme of conflict between good and evil, the theme of jealousy, etc which are explored in Milton's *Paradise Lost*.

Check your progress 3

- A. Answer the following questions in one word/phrase/sentence:
- What is the first sin made by Adam and Eve?
 - Where has Satan been sent by God after his disobedience?
 - Where is the Earth placed?
 - Who support Satan in his rebel against God?
 - What is the name of a fruit tree in Heaven?
- B. Complete the following sentences choosing the correct alternative.
- The..... leads to the temptation of Adam and Eve.
a. sin b. love c. envy d. disruption
 - When they commit sin, Adam and Eve are sent on
a. the moon b. the planet c. the earth d. the sun
 - Adam and Eve can be redeemed by of their sufferings.
a. God b. angels c. men d. none
 - By not accepting of God, Satan disrupts the order.
a. punishment b. superiority c. will d. grace

3.5 Glossary:

Ormus : Hormuz, a town on the Persian Gulf

Ind : India, renowned for riches in old times and called golden sparrow

Bad eminence : Satan is eminent but an evil force

Thunderer : Greek God of Thunder, Zeus or Jupiter, here used for God

Opprobrious : shameful, disgraceful

Den of shame : Hell, where the fallen angels are huddled like animals

Tartarean sulphur : sulphur or Hellish brim stone found in the inner part (Tartarus) of Hades or Hell

Abhorred deep : the hateful Hell

Dropt manna : spoke sweet words

Ominous conjecture : evil reflection; unfavourable guess

Insurrection : rising, disorder, doom

Great enemy : God

Impotence : lack of control, losing temper

Amain : swiftly; fast; with all the power at our command

Intermitted : suspended for a moment

Ordains : Divine law which decides our lot is not unjust

Noxious : troublesome

Forced Halleluiahs : unwilling praises

Vast recess : big empty place i. e. Hell

Hoarse cadence : dull noise

Ethereal Virtues : beings of angelic virtues, angels made of ether

Iron sceptre : the severe and stern rule

Frail original : weak origin, weak-minded parents, Adam and Eve

Infernal States : classes of angels in the Hell

Synod of god : Parliament or assembly of gods, angels in the Hell or devils are compared to gods by Milton

Abyss : Chaos, dark and formless space between Hell and Earth and Heaven and Hell

Vast Abrupt : great and deep Chaos into which one may drift down suddenly while entering.

Immure : enclose, encircle; shut journey

Ill mansion : evil place of abode, Hell

Infernal peers : Lords of Hell

Alchymy : brass-like metal, here trumpet made of this metal

Host of Hell : the army of the fallen angels condemned to Hell

Typhoean : gigantic

Sorcery : enchantment, magic

Burns froze : bites like frost

Harpy : in Greek mythology a monster who had the head of a woman and the feet and wings of a bird.

Tantalus : in Greek mythology and ancient Titan who made war against the gods

Hydras : a terrible water serpent slain by Hercules

Chimaeras : a dreadful fire-breathing animal, part lion, part dragon and part goat

Ternate and Tidore : names of two islands known for spices

Adamantine rock : rock as hard and impenetrable as adamant, an imaginary substance

Scylla : a monster in Greek mythology, that dwelt upon a rock

Trinacrian shore : the shore of Sicily

Excreable shape : accursed shape (Death)

Snaky sorceress : the witch clustered with snakes, the keeper at the Hell-Gate (Sin)

Hellish Pest : Fiend of Hell, Death

Empyrean : the empire of Heaven

Purlieus : neighbourhood, proximity

Famine : hunger

Author : creator, father

Stygean powers : powers of darkness; Hellish spirits or angels

Hoary Deep : ancient Chaos

Four Champions : the four elements, water, earth, fire and air

High arbiter : chief judge

The wary Fiend : the circumspect Devil, Satan

Bellona : Goddess of war

Vans : wings

Syrtis : quicksand of Africa well known in classical history

Nethermost Abyss : lowest depth of Chaos

Sable-vested : dressed in black clothes

Demogorgon : the father of all gods and of earth in classical mythology

Visage incomposed : uneasy face or appearance

Argo : In Greek mythology Argo was the first ship to pass through Symplegades (two rocks) near the entrance of the Bosphorus.

Amain : with might and main

Wafts : floats, sails, flies.

Native seat : Heaven, original home of Satan

Hies : goes, makes for; repairs, wends his way

3.6 Answers to check your progress

Check your progress 1

- A. i. when he was in Cambridge studying Latin
ii. in the Pandemonium

- iii. Moloch
 - iv. because it is impossible to take revenge on God / God cannot be defeated
 - v. Mammon
 - vi. Beelzebub
 - vii. to take an indirect revenge by destroying the new race created by God
 - viii. Sin and Death
- B.
- i. Satan
 - ii. fighting an open war against God
 - iii. they will have to live as slaves without honour
 - iv. freedom in Hell than servitude under God
 - v. he takes a risk of his life for them

Check your progress 2

- A.
- i. Beelzebub
 - ii. to fight indirect war against God
 - iii. as having a man's body with a calf's head
 - iv. Moloch
 - v. because they are afraid of another war against God.
- B.
- i. Satan
 - ii. they have nothing to lose in the Hell
 - iii. the hellhounds
 - iv. an incestuous relationship between Satan and Sin
 - v. Death
- C.
- | | |
|-----------|------------------------------|
| X | Y |
| Satan | Lucifer |
| Beelzebub | a second-in-command to Satan |
| Belial | eloquent and learned |

Sin	a serpent body
Moloch	a military angel
Mammon	an architect of the Hellish capital

Check your progress 3

- A. i. Eating a fruit of a forbidden tree
 ii. into the Hell
 iii. in between the Heaven and the Hell
 iv. the other angels in the Heaven
 v. the Tree of Knowledge
- B. i. disruption
 ii. the earth
 iii. God
 iv. superiority

3.7 Exercises

A. Answer the following question in detail:

- i. Explain in details whether Satan is the hero of the poem?
 ii. How does God punish for disobedience and causing sin?
 iii. Analyse the poem as an epic poem.
 iv. Write a detailed note on the theme of sin and fall
 v. Write in detail a note on the Fallen Angels

B. Write short notes on the following:

- i. Supernatural elements
 ii. Milton's aim of writing the poem
 iii. The message of the poem
 iv. The theme of disobedience
 v. The theme of sin and fall

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Unit-4
Elizabethan and Metaphysical Poetry (Selected Poems)
(Source: Five Centuries of Poetry Edited By C. N. Ramachandran And Radha
Achar, Macmillan)

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References

4.0 Objectives: -

By the end of this unit, you will be able to:

- understand the background of Elizabethan Age
- Understand the background of Elizabethan Poetry
- Understand the life and works of Edmund Spenser, William Shakespeare, John Donne, Andrew Marvell and George Herbert.
- Know the contribution of Elizabethan Poetry
- Analysis and interpret poems of Edmund Spenser, William Shakespeare, John Donne, Andrew Marvell and George Herbert.

4.1 Introduction

This course provides a brief overview of the Elizabethan Period of English Literature, some of the major and important writers along with their works. This Study Material has been focused on Elizabethan Poetry with special reference to Edmund Spenser, William Shakespeare, John Donne, Andrew Marvell and George Herbert. It is an outline which has to be supplemented with additional reading. We hope you learn and imbibe as well as enjoy literature in the course of your study.

4.1.1 Elizabethan Age

The period during the reign of England's Queen Elizabeth I (1558–1603) is considered as the Elizabethan Age. At the time, England was emerging as a strong nation. The entire century was marked by the upward movement of England that would clearly define the nature of English nationhood. Elizabethan rule laid the foundation of a stable and progressive England and enrich in resources. It is known as the golden era in English history. It has been widely glorified and romanticized in books, plays, and movies. It created national pride through classical ideals, international expansion, and naval triumph. In Milton's words, England is, a noble and puissant nation, rousing herself, like a strong man after sleep, and shaking her invincible locks. With the queen's character and her inspiration national literature is developed in England. Elizabeth inspired all her people with the unbounded patriotism which exults in Shakespeare, and with the personal devotion which finds a voice in the Spencer's *Faery Queen*. Under her administration the English national life progressed by gigantic leaps rather than by slow historical process, and English literature reached the very highest point of its development. The general characteristics of this great age reflect upon its literature.

The most prominent characteristic feature of the age was the **religious tolerance**, which was due largely to the queen's influence. The dreadful religious war known as the Thirty Years' War on the Continent found no parallel in England. Immediately after Elizabeth's accession on the throne, she found the whole kingdom divided against itself; the North was largely Catholic, while the South strongly Protestant. Scotland had followed the Reformation in its own intense way, while Ireland remained true to its old religious traditions, and both countries were openly rebellious. The court, made up of both parties, witnessed the rival intrigues of those who sought to gain the royal favor. Elizabeth favored both religious parties, and the result was that Catholics and Protestants acting together as trusted counselors of a great sovereign. The defeat of the Spanish Armada established the **Reformation** as a fact in England and at the same time united all Englishmen in a magnificent national enthusiasm. 'Reformation' is a religious movement to reform the Catholic Church and resulting in the formation of Protestant churches. This movement for a new parameter of faith and link with God caused upheaval in Europe in the early sixteenth century. It hit at the very foundation of institutionalized religion, namely the Roman Catholic Church. This movement is led by Martin Luther. He advocates individual's

inner experience of God and the associated spiritual struggle and salvation. These were the ideas of early Protestantism. The church or the priest as a mediator between God and human being was no more important for the Protestants. A direct transaction with God was possible through the Bible and by following the principles laid down in the text. For the first time since the Reformation began, the fundamental question of religious toleration settled, and the mind of man, freed from religious fears and persecutions, turned with a great creative impulse to other forms of activity. It is partly from this new freedom of the mind that the Elizabethan Age received its great literary stimulus. Another feature is that Elizabethan age remains an age of **social contentment**. The rapid increase of township gave employment opportunities to thousands who had earlier been idle and discontented. Increasing trade brought enormous wealth to England, and this wealth was shared with the needy. The **increase of wealth**, the improvement in living, the opportunities for labor, the new social content--these also are factors which help to account for the new literary activity. It is an **age of dreams, of adventure, of unbounded enthusiasm** springing from the new lands of fabulous riches revealed by English explorers. English navigators explore around the world, shaping the mighty course which English colonizers shall follow through the centuries. Dreams and deeds increase side by side, and the dream is ever greater than the deed.

To sum up, the Elizabethan Age was a time of intellectual liberty, of growing intelligence and comfort among all classes. It showcased unbounded patriotism, and of peace at home and abroad. It is an age of great thought and great action, appealing to the eyes as well as to the imagination and intellect. It finds an adequate literary expression.

4.1.2 Elizabethan Poetry

Elizabethan Poetry refers to the body of poetry produced during the reign of Queen Elizabeth I of England (1558-1603). English poetry during this age carries influences of both native traditions and values of human-centered existence that came to the fore in the wake of Renaissance. As a result of this, poetry ceases to be an entertaining art form and acquires sociopolitical dimensions meant to direct and guide the nation and its people on the path of social conduct. Elizabethan Poets were deeply influenced by Renaissance and Reformation movements. It was most fertile period for English literature. It was considered to be the literary height of the English

Renaissance. The Renaissance was a period between the 1300s and 1660. The word 'Renaissance' comes from the French word which means 'rebirth,' or 're-awakening' referring to the post Dark Age. It created new interest and rediscovery of Greek and Roman texts that inspired the minds of the time. English poets and dramatists drew their inspiration from Greek and Roman texts. They were also influenced by Italian forms and genres such as the love sonnet, the pastoral, and the allegorical epic. The poetic practice began with imitating the classics. The new technique in literature was thus 'Imitation'. Writers picked up classical texts that best suited their sensibility and reproduced them in their own way. Writers freely borrowed subject and style from the classics and brought the spirit of their own age into it.

A) Life and Works of Edmund Spenser

Edmund Spenser (1552- 1599)

Edmund Spenser was born in London. He earned the title of a gentleman entirely on his educational merit. He attended the Merchant Taylor's school as a poor student. In 1569, he joined Pembroke College, Cambridge University for his Bachelor of Arts. At Cambridge, he was given admission as a 'sizar'. 'Sizar' means a poor scholar student who had to perform menial duties. He received the degree in 1573. Further he proceeded to do Master of Arts completing it in 1576. During this time, Tudor England was marked by social mobility. Here, men of ordinary birth and background dreamt of moving up the social ladder based on their education and literary skills. Spenser, too, hoped to acquire a respectable position in the court of England. During his years in Cambridge, Spenser gained immense knowledge of the classical Greek and Latin literature required for his poetic mission along with the English tradition of writing. He was familiar with the French and the Italian literatures as well. This combination of the various streams of knowledge enabled Spenser to forge new compositions of verse that carried his unique style. In 1579, he entered the service of the Earl of Leicester and made acquaintance with Philip Sidney who was the Earl's nephew. He dedicated *The Shepherd's Calendar* (1579) to Sidney. In 1580, Spenser joined in the capacity of secretary to the governor and left for Ireland. He stayed there for most of his life, serving in various official capacities. Spenser, along with Sir Walter Raleigh, went to Queen Elizabeth's court in 1589 following which he wrote the first three books of *The Faerie Queene*. In return, Spenser received a reward of an annuity of 50 pounds for life from the Queen's

court. He died on 13th January, 1599 in London. He was buried in Westminster Abbey near Chaucer's grave and his funeral was attended by many poets who wrote many poems on his death. This certainly was a tribute to the poet stature in English literature of the time.

Edmund Spenser was considered the greatest of English poets of his times. He is regarded as the 'poet's poet' because many later English poets have learned the art of versification from him. Spenser glorified England and its language in his long allegorical poem *The Faerie Queene*. It is an epic poem and fantastic allegory celebrating the Tudor dynasty and Elizabeth I. The significant qualities of Spenser's poetry are 1) a perfect melody 2) a rare sense of beauty 3) a splendid imagination, 4) noble heroes, knights, ladies, dwarfs, demons and dragons, 5) classic mythology, 6) stories of chivalry, and 7) the thronging ideals of the Renaissance. Spenser evoked the idea of nationalism in his works. He began his writing career in 1569 with twenty-two verse translations of 'Epigrams' and 'Sonnets'. He wrote *The Shepheardes Calender* anonymously which was published in 1579. The publication of Spenser's *Shepheardes Calender* is marked the beginning of Elizabethan poetic Renaissance. The book was a collection of twelve eclogues (short pastoral poems) organized along the twelve months of a year. Each poem bore the name of the month. It was a striking poetic experiment on Spenser's part.

4.2 Epithalamion

Ye learned sisters which have oftentimes
Beene to me ayding, others to adorne:
Whom ye thought worthy of your gracefull rymes,
That even the greatest did not greatly scorne
To heare theyr names sung in your simple layes,
But joyed in theyr prayse.
And when ye list your owne mishaps to mourne,
Which death, or love, or fortunes wreck did rayse,
Your string could soone to sadder tenor turne,
And teach the woods and waters to lament
Your dolefull dreriment.
Now lay those sorrowfull complaints aside,

And having all your heads with girland crownd,
Helpe me mine owne loves prayes to resound,
Ne let the same of any be envide:
So Orpheus did for his owne bride,
So I unto my selfe alone will sing,
The woods shall to me answer and my Eccho ring.

Early before the worlds light giving lampe,
His golden beame upon the hils doth spred,
Having disperst the nights unchearefull dampe,
Doe ye awake, and with fresh lusty hed,
Go to the bowre of my beloved love,
My truest turtle dove,
Bid her awake; for Hymen is awake,
And long since ready forth his maske to move,
With his bright Tead that flames with many a flake,
And many a bachelor to waite on him,
In theyr fresh garments trim.
Bid her awake therefore and soone her dight,
For lo the wished day is come at last,
That shall for al the paynes and sorrowes past,
Pay to her usury of long delight:
And whylest she doth her dight,
Doe ye to her of joy and solace sing,
That all the woods may answer and your eccho ring.

Bring with you all the Nymphes that you can heare
Both of the rivers and the forrests greene:
And of the sea that neighbours to her neare,
Al with gay girlands goodly wel beseene.
And let them also with them bring in hand

Another gay girland
For my fayre love of lillyes and of roses,
Bound truelove wize with a blew silke riband.
And let them make great store of bridale poses,
And let them eeke bring store of other flowers
To deck the bridale bowers.
And let the ground whereas her foot shall tread,
For feare the stones her tender foot should wrong
Be strewed with fragrant flowers all along,
And diapred lyke the discolored mead.
Which done, doe at her chamber dore awayt,
For she will waken strait,
The whiles doe ye this song unto her sing,
The woods shall to you answer and your Eccho ring.

Ye Nymphes of Mulla which with carefull heed,
The silver scaly trouts doe tend full well,
And greedy pikes which use therein to feed,
(Those trouts and pikes all others doo excell)
And ye likewise which keepe the rushy lake,
Where none doo fishes take,
Bynd up the locks the which hang scatterd light,
And in his waters which your mirror make,
Behold your faces as the christall bright,
That when you come whereas my love doth lie,
No blemish she may spie.
And eke ye lightfoot mayds which keepe the deere,
That on the hoary mountayne use to towre,
And the wylde wolves which seeke them to devoure,
With your steele darts doo chace from comming neer,
Be also present heere,

To helpe to decke her and to help to sing,
That all the woods may answer and your eccho ring.

Wake, now my love, awake; for it is time,
The Rosy Morne long since left Tithones bed,
All ready to her silver coche to clyme,
And Phoebus gins to shew his glorious hed.
Hark how the cheerefull birds do chaunt theyr laies
And carroll of loves praise.

The merry Larke hir mattins sings aloft,
The thrush replyes, the Mavis descant playes,
The Ouzell shrills, the Ruddock warbles soft,
So goodly all agree with sweet consent,
To this dayes merriment.
Ah my deere love why doe ye sleepe thus long,
When meeter were that ye should now awake,
T'awayt the comming of your joyous make,
And hearken to the birds lovelearned song,
The deawy leaves among.
For they of joy and pleasance to you sing,
That all the woods them answer and theyr eccho ring.

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

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

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

Harke how the Minstrels gin to shrill aloud

Their merry Musick that resounds from far,
The pipe, the tabor, and the trembling Croud,
That well agree withouten breach or jar.
But most of all the Damzels doe delite,
When they their tymbrels smyte,
And thereunto doe daunce and carrol sweet,
That all the sences they doe ravish quite,
The whyles the boyes run up and downe the street,
Crying aloud with strong confused noyce,
As if it were one voyce.
Hymen io Hymen, Hymen they do shout,
That even to the heavens theyr shouting shrill
Doth reach, and all the firmament doth fill,
To which the people standing all about,
As in approvance doe thereto applaud
And loud advaunce her laud,
And evermore they Hymen Hymen sing,
That al the woods them answer and theyr eccho ring.

Loe where she comes along with portly pace
Lyke Phoebe from her chamber of the East,
Arysing forth to run her mighty race,
Clad all in white, that seemes a virgin best.
So well it her beseemes that ye would weene
Some angell she had beene.
Her long loose yellow locks lyke golden wyre,
Sprinckled with perle, and perling flowres a tweene,
Doe lyke a golden mantle her attyre,
And being crowned with a girland greene,
Seeme lyke some mayden Queene.
Her modest eyes abashed to behold

So many gazers, as on her do stare,
Upon the lowly ground affixed are.
Ne dare lift up her countenance too bold,
But blush to heare her prayes sung so loud,
So farre from being proud.
Nathlesse doe ye still loud her prayes sing,
That all the woods may answer and your eccho ring.

Tell me ye merchants daughters did ye see
So fayre a creature in your towne before?
So sweet, so lovely, and so mild as she,
Adorn'd with beautyes grace and vertues store,
Her goodly eyes lyke Saphyres shining bright,
Her forehead yvory white,
Her cheekes lyke apples which the sun hath rudded,
Her lips lyke cherries charming men to byte,
Her brest like to a bowle of creame uncrudded,
Her paps lyke lylies budded,
Her snowie necke lyke to a marble towre,
And all her body like a pallace fayre,
Ascending uppe with many a stately stayre,
To honors seat and chastities sweet bowre.
Why stand ye still ye virgins in amaze,
Upon her so to gaze,
Whiles ye forget your former lay to sing,
To which the woods did answer and your eccho ring.

But if ye saw that which no eyes can see,
The inward beauty of her lively spright,
Garnisht with heavenly guifts of high degree,
Much more then would ye wonder at that sight,

And stand astonisht lyke to those which red
Medusaes mazeful hed.
There dwels sweet love and constant chastity,
Unspotted fayth and comely womenhed,
Regard of honour and mild modesty,
There vertue raynes as Queene in royal throne,
And giveth lawes alone.
The which the base affections doe obay,
And yeeld theyr services unto her will,
Ne thought of thing uncomely ever may
Thereto approach to tempt her mind to ill.
Had ye once seene these her celestial treasures,
And unrevealed pleasures,
Then would ye wonder and her prayses sing,
That al the woods should answer and your eccho ring.

Open the temple gates unto my love,
Open them wide that she may enter in,
And all the postes adorne as doth behove,
And all the pillours deck with girlands trim,
For to recyve this Saynt with honour dew,
That commeth in to you.
With trembling steps and humble reverence,
She commeth in, before th'almighties vew:
Of her ye virgins learne obedience,
When so ye come into those holy places,
To humble your proud faces;
Bring her up to th'high altar that she may,
The sacred ceremonies there partake,
The which do endlesse matrimony make,
And let the roring Organs loudly play

The praises of the Lord in lively notes,
The whiles with hollow throates
The Choristers the joyous Antheme sing,
That al the woods may answere and their eccho ring.

Behold whiles she before the altar stands
Hearing the holy priest that to her speakes
And blesseth her with his two happy hands,
How the red roses flush up in her cheekes,
And the pure snow with goodly vermill stayne,
Like crimsin dyde in grayne,
That even th'Angels which continually,
About the sacred Altare doe remaine,
Forget their service and about her fly,
Ofte peeping in her face that seemes more fayre,
The more they on it stare.
But her sad eyes still fastened on the ground,
Are governed with goodly modesty,
That suffers not one looke to glaunce awry,
Which may let in a little thought unsownd.
Why blush ye love to give to me your hand,
The pledge of all our band?
Sing ye sweet Angels, Alleluya sing,
That all the woods may answere and your eccho ring.

Now al is done; bring home the bride againe,
Bring home the triumph of our victory,
Bring home with you the glory of her gaine,
With joyance bring her and with jollity.
Never had man more joyfull day then this,
Whom heaven would heape with blis.

Make feast therefore now all this live long day,
This day for ever to me holy is,
Poure out the wine without restraint or stay,
Poure not by cups, but by the belly full,
Poure out to all that wull,
And sprinkle all the postes and wals with wine,
That they may sweat, and drunken be withall.
Crowne ye God Bacchus with a coronall,
And Hymen also crowne with wreathes of vine,
And let the Graces daunce unto the rest;
For they can doo it best:
The whiles the maydens doe theyr carroll sing,
To which the woods shal answer and theyr eccho ring.

Ring ye the bells, ye yong men of the towne,
And leave your wonted labors for this day:
This day is holy; doe ye write it downe,
That ye for ever it remember may.
This day the sunne is in his chieftest hight,
With Barnaby the bright,
From whence declining daily by degrees,
He somewhat loseth of his heat and light,
When once the Crab behind his back he sees.
But for this time it ill ordained was,
To chose the longest day in all the yeare,
And shortest night, when longest fitter weare:
Yet never day so long, but late would passe.
Ring ye the bells, to make it weare away,
And bonefiers make all day,
And daunce about them, and about them sing:
That all the woods may answer, and your eccho ring.

Ah when will this long weary day have end,
And lende me leave to come unto my love?
How slowly do the houres theyr numbers spend?
How slowly does sad Time his feathers move?
Hast thee O fayrest Planet to thy home
Within the Westerne fome:
Thy tyred steedes long since have need of rest.
Long though it be, at last I see it gloome,
And the bright evening star with golden creast
Appeare out of the East.
Fayre childe of beauty, glorious lampe of love
That all the host of heaven in rankes doost lead,
And guydest lovers through the nightes dread,
How chearefully thou lookest from above,
And seemst to laugh atweene thy twinkling light
As joying in the sight
Of these glad many which for joy doe sing,
That all the woods them answer and their echo ring.

Now ceasse ye damsels your delights forepast;
Enough is it, that all the day was youre:
Now day is doen, and night is nighing fast:
Now bring the Bryde into the brydall boures.
Now night is come, now soone her disaray,
And in her bed her lay;
Lay her in lillies and in violets,
And silken courteins over her display,
And odour sheetes, and Arras coverlets.
Behold how goodly my faire love does ly
In proud humility;
Like unto Maia, when as Jove her tooke,

In Tempe, lying on the flowry gras,
Twixt sleepe and wake, after she weary was,
With bathing in the Acidalian brooke.
Now it is night, ye damsels may be gon,
And leave my love alone,
And leave likewise your former lay to sing:
The woods no more shal answere, nor your echo ring.

Now welcome night, thou night so long expected,
That long daies labour doest at last defray,
And all my cares, which cruell love collected,
Hast sumd in one, and cancelled for aye:
Spread thy broad wing over my love and me,
That no man may us see,
And in thy sable mantle us enwrap,
From feare of perrill and foule horror free.
Let no false treason seeke us to entrap,
Nor any dread disquiet once annoy
The safety of our joy:
But let the night be calme and quiet some,
Without tempestuous storms or sad afray:
Lyke as when Jove with fayre Alcmena lay,
When he begot the great Tirynthian groome:
Or lyke as when he with thy selfe did lie,
And begot Majesty.
And let the mayds and yongmen cease to sing:
Ne let the woods them answer, nor theyr eccho ring.

Let no lamenting cryes, nor dolefull teares,
Be heard all night within nor yet without:
Ne let false whispers, breeding hidden feares,

Breake gentle sleepe with misconceived dout.
Let no deluding dreames, nor dreadful sights
Make sudden sad affrights;
Ne let housefyres, nor lightnings helpelesse harmes,
Ne let the Pouke, nor other evill sprights,
Ne let mischivous witches with theyr charmes,
Ne let hob Goblins, names whose sence we see not,
Fray us with things that be not.
Let not the shriech Oule, nor the Storke be heard:
Nor the night Raven that still deadly yels,
Nor damned ghosts cald up with mighty spels,
Nor griesly vultures make us once affeard:
Ne let th'unpleasant Quyre of Frogs still croking
Make us to wish theyr choking.
Let none of these theyr drery accents sing;
Ne let the woods them answer, nor theyr eccho ring.

But let stil Silence trew night watches keepe,
That sacred peace may in assurance rayne,
And tymely sleep, when it is tyme to sleepe,
May poure his limbs forth on your pleasant playne,
The whiles an hundred little winged loves,
Like divers fethered doves,
Shall fly and flutter round about your bed,
And in the secret darke, that none reproves,
Their prety stelthes shal worke, and snares shal spread
To filch away sweet snatches of delight,
Conceald through covert night.
Ye sonnes of Venus, play your sports at will,
For greedy pleasure, carelesse of your toyes,
Thinks more upon her paradise of joyes,

Then what ye do, albe it good or ill.
All night therefore attend your merry play,
For it will soone be day:
Now none doth hinder you, that say or sing,
Ne will the woods now answer, nor your Eccho ring.

Who is the same, which at my window peepes?
Or whose is that faire face, that shines so bright,
Is it not Cinthia, she that never sleepes,
But walkes about high heaven al the night?
O fayrest goddesse, do thou not envy
My love with me to spy:
For thou likewise didst love, though now unthought,
And for a fleece of woll, which privily,
The Latmian shephard once unto thee brought,
His pleasures with thee wrought.
Therefore to us be favorable now;
And sith of wemens labours thou hast charge,
And generation goodly dost enlarge,
Encline thy will t'effect our wishfull vow,
And the chast wombe informe with timely seed,
That may our comfort breed:
Till which we cease our hopefull hap to sing,
Ne let the woods us answere, nor our Eccho ring.

And thou great Juno, which with awful might
The lawes of wedlock still dost patronize,
And the religion of the faith first plight
With sacred rites hast taught to solemnize:
And eeke for comfort often called art
Of women in their smart,

Eternally bind thou this lovely band,
And all thy blessings unto us impart.
And thou glad Genius, in whose gentle hand,
The bridale bowre and geniall bed remaine,
Without blemish or staine,
And the sweet pleasures of theyr loves delight
With secret ayde doest succour and supply,
Till they bring forth the fruitfull progeny,
Send us the timely fruit of this same night.
And thou fayre Hebe, and thou Hymen free,
Grant that it may so be.
Til which we cease your further prayse to sing,
Ne any woods shal answer, nor your Eccho ring.

And ye high heavens, the temple of the gods,
In which a thousand torches flaming bright
Doe burne, that to us wretched earthly clods,
In dreadful darknesse lend desired light;
And all ye powers which in the same remayne,
More then we men can fayne,
Poure out your blessing on us plentiously,
And happy influence upon us raine,
That we may raise a large posterity,
Which from the earth, which they may long possesse,
With lasting happinesse,
Up to your haughty pallaces may mount,
And for the guerdon of theyr glorious merit
May heavenly tabernacles there inherit,
Of blessed Saints for to increase the count.
So let us rest, sweet love, in hope of this,
And cease till then our tymely joyes to sing,

The woods no more us answer, nor our eccho ring.

Song made in lieu of many ornaments,
With which my love should duly have bene dect,
Which cutting off through hasty accidents,
Ye would not stay your dew time to expect,
But promist both to recompens,
Be unto her a goodly ornament,
And for short time an endlesse moniment.

4.2.1 General Summary

Epithalamion (1595) is a poem or ode celebrating a marriage. It is a poem written specifically for a bride on her way to the marital meeting room. It is an autobiographical poem. Spenser celebrates his marriage for Elizabeth Boyle in the form of a poem. This was his second marriage. Boyle was much junior to him. He married earlier to Machabyas Chylde in 1579. The main characters in the poem are the bridegroom, the bride and the poet. The poet is called upon to sing and celebrate the marriage. Mythological characters are also used in the poem. Cyprian Queen is Venus, the goddess of beauty who was formerly worshipped in Cyprus. Here the speaker uses mythological figures for the real maids who are to attend his beloved bride. The maids are seen as handmaids and his bride as their queen, Venus, a matchless beauty. Epithalamion recalls the magnificence of 'The Faerie Queene' and is the best poem in the English language. He offers a rich celebration of life and living in it. Each stanza contains a repetition, six of which repeat one version or another, resulting in 17 variations to the refrain in which the echo resonates from morning to night. Literary devices used in the poem are metaphor, allusion, visual imagery, auditory imagery, refrain, and climax. The tone of the poem is very hopeful, thankful, and sunny. Spenser records the hours of the day from pre-dawn to wedding night, including the passage of a year in 365 long lines which also correspond to days in a year. The poem has exactly 365 long lines, and 24 stanzas, 16 of which describe the daylight hours of his wedding day and 8 the hours of the wedding night.

4.2.2 Analysis of the poems

In the first stanza, Spenser invokes the muses to inspire him to write poetry who often inspired him in the past as practiced by the classical writers in their writing. He asks the muses that they Helpe me mine owne loves prayes to resound. He invokes all the muses because his subject needs a broad variety of mythic inspiration. He asks them to bless his marriage and also not let others envy his marriage. He invokes the Muses to come to his help and sing his wedding song. He requests the Muses to give up the sorrowful tunes that sometimes they play on their stringed instruments. They must come in a cheerful mood with crowned heads decorated with garlands and help him to sing the praises of his beloved. The praises should fill the void of the forests and all must hear their echo. He wishes that his song should be unique and matchless. It should be like the song of Orpheus, the marvelous lyre-player of the Greek mythology who sang his melodious song to bring his beloved Eurydice back from Hades. The reference to Orpheus is an allusion to that hero's seduction of his bride's spirit from the realm of the dead using his lovely music; the groom also intends to awaken his bride from her slumber, leading her into the light of their wedding day. It is the typical style of Spenser beginning his work requesting divine assistance as he undertakes a task that is beyond his mortal skills. He wishes to sing his song. But he would not sing his song to please anybody else (as Orpheus sang his song to Persephone, the wife of Pluto who was the king of Hades), he would address his song to himself so that he may hear it back from the forests and the echo of his song may return to his ear. As poet imbibed by the spirit of the English Renaissance created the new sensibility of human dignity and emerging sense of liberty. Although he makes use of classical pattern by beginning his poem with an Invocation and taking recourse to simile from ancient mythology, yet he underlines his difference by saying that he would sing his song to himself. Orpheus is guided by a noble sentiment that is his love for Euridice, the speaker of the lines in question is also guided by the same divine sentiment that is his love for Elizabeth Boyle. That is why the simile is appropriate.

In the second stanza, he asks his love to awake by saying, Bid her awake; for Hymen is awake. Hymen is the deity of marriage. The story of Hymen reflects the dedication of two lovers. The groom summons the muses to his beloved's bower in order to rouse her before dawn,. Hymen is already awake and so is the bride. The groom begs the muses to remind his bride that today is her wedding day, a day that

will bring her great joy for all the pains and sorrows past. He expects his wife to be ready because the god of marriage is ready, and the groom as well. Here the poet emphasizes the sacredness of the wedding day, which should persuade the bride to attend as soon as possible.

In the third stanza, he asks the Muses to call other nymphs as well. The groom orders the muses to call all the nymphs to join them to the bridal chamber. He requests them to collect all the fragrant flowers on their way so that they decorate the route leading from the bridal bower where the marriage ceremony will take place, to the entrance of the bride's chambers. If they decorate with flowers, she will walk from her accommodation to the wedding location solely on flowers. Their music will awaken the bride as they decorate her doorstep with flowers.

The summoning of the nymphs for celebration of Christian nuptials is deeply rooted in the Greek Mythology. There is no more pagan image than these nature-spirits covering the ground with varied flowers to create a beautiful path from the bride's bedchamber to the wedding bower. He opted to welcome the wedding day dawn with the spirits of ancient paganism. Spenser later endorses Protestant marriage ideals.

In the fourth, he invokes the 'Nymphs of Mulla' (a river in Ireland). All the resources of nature should co-operate for his marriage. Hence he requests all the nymphs to ensure the waters, woods, and mountains are in untouched condition for the events of the day. Addressing the numerous nymphs of other natural settings, the groom requests that they tend to their specialty in order to make the wedding day ideal. The nymphs who care about the ponds and lakes should ensure that the water is pure and free of lively fish so that they can see their own reflections in it. Thus they must best prepare themselves to be seen by the bride. The nymphs of the mountains and woods who keep deer safe from greedy wolves should use their skills to keep these same wolves away from the bride on her wedding day. Both groups are expected to be present to help beautify the wedding venue with their beauty. The summoning of nymphs in the previous stanza continued here. He emphasizes the capacity of nature to prevent disruptions suggests that he anticipated some misfortune attending the wedding. It may be anxiety of the poet about the Irish uprisings although the wolves mentioned would come from the same place. Irish resistance groups used to mask their movements and attack at the invading English.

In the fifth stanza, he invokes the goddess of the dawn, Rosy Morne, and eludes to her love of Tithonus, the goddess's mortal love. The groom now addresses his bride personally in order to persuade her to wake up. Phoebus, the sun god, is displaying his glorious hed. The birds are already singing, and the groom argues that their song is a joyful invitation to the bride. The mythical characters of Rosy Dawn, Tithones, and Phoebus are invoked here to continue the ode's classical theme. The fact that the groom must address his bride directly illustrates both his impatience and the ineffectiveness of relying on the muses and nymphs to fetch the bride.

In the sixth stanza, the poet compares his bride to an evening star, with both showing 'goodly beames.' The bride has finally awoken. Her eyes are compared to the sun with their 'goodly beams/More bright than Hesperus.' The groom invites the 'daughters of delight' to attend to the bride, but also the Hours of Day and Night, the Seasons, and the 'three handmayds' of Venus. He persuades them to sing to her as she dresses for her wedding. There is second daybreak here when the 'darksome cloud' is lifted from the bride's face and her eyes are free to shine in their entire splendor. The daughters of delight are the nymphs, who are still exhorted to attend on the wedding, but Spenser introduces the personifications of time in the hours that make up Day, Night, and the seasons. He will return to this time motif later, but it is crucial to note that here he views time participating in the marriage ritual as much as the nymphs and handmaids of Venus.

In the seventh stanza, the poet invites young boys and girls to attend the wedding. He asks the sun not to be too hot on the bride's wedding day: 'And let thy lifull heat not fervent be / For feare of burning her sunshyny face.' His love is bright enough, so it seems, and ought to not get burned. The bride is ready with her attendant virgins. It is the time for the groomsmen and the groom to get ready. The groom pleads the sun to shine brightly, but not hotly otherwise it burns his bride's fair skin. He then prays to Phoebus, who is both sun-god and originator of the arts, to give this one day of the year to him while keeping the rest for himself. He offers his poetry in exchange for this great favour. The theme of light as both a sign of joy and an image of creative power begins to develop here, as the groom addresses Phoebus. Spenser refers to his poetry as a worthy offering to the god of poetry and the arts, which he believes has earned him the favour of having this one day belong to himself rather than to the sun-god.

In the eighth Stanza, we notice the musicians attending the wedding and the beauty of the bride. The mortal wedding guests and entertainment are described here. The minstrels play their music and sing, while women play their timbrels and dance. Young boys sing the wedding song loudly on the streets; 'Hymen io Hymen, Hymen.' Those hearing the loud song applaud the boys and join in with the song. Spenser describes the real-world participants in the wedding ceremony, the entertainment and possible guests. He presents a typical Elizabethan wedding complete with elements harking back to classical times. The boys' song Hymen io Hymen, Hymen can be traced back to Greece, with its delivery by Gaius Valerius Catullus in the first century B.C.

In the ninth stanza, the bride is compared to Phoebe (also called Artemis), a goddess of the moon. He thinks she looks angelic and pure, clad in all white. The groom beholds his bride approaching and compares her to Phoebe (another name for Artemis, goddess of the moon) clad in white 'that seems a virgin best.' He finds her white attire so appropriate that she seems more angel than woman. In modesty, she avoids the gaze of the myriad admirers and blushes at the songs of praise. This stanza is little different. We notice a break after the ninth line of the stanza. The structure plays a vital role in Spenser's organization of lines and meter. It echoes the hours of the day with great mathematical precision. There is no aesthetic reason within the stanza for the break, as it takes place three lines before the verses describing the bride's own reaction to her admirers. The comparison to Phoebe, twin sister of Phoebus, is significant since the groom has essentially wished to take Phoebus' place of prominence. He sees the bride as a perfect divine counterpart to himself on this occasion, as Day and Night are inextricably linked in the passage of time.

Here, the groom asks the women in the wedding, whether they have been ever seen anyone so beautiful as his bride in their town earlier. He then describes her virtues, her eyes and eventually describing her entire body. The bride's awesome beauty causes the maidens to forget their song to stare at her. Spenser engages the blason convention, in which a woman's physical features are picked out and described in metaphorical terms. Her eyes and forehead are described in terms of valuable items (sapphires and ivory), her cheeks and lips compared to fruit (apples and cherries), her breast is compared to a bowl of cream, her nipples to the buds of lilies, her neck to an ivory tower, and her whole body compared to a beautiful palace.

In the eleventh stanza, He describes the internal beauty of the bride. He compares the bride to Medusa in her capacity to captivate in the same way as Medusa turns people to stone. The groom moves from the external beauty of the bride to her internal beauty. He claims to see her beauty better than anyone else. He praises her lively spirit, her sweet love, her chastity, her faith, her honour, and her modesty. The inner beauty is attractive than her outward appearance. Apart from the sensuous description he glorifies her beloved's virtues in Platonic style as well. He describes the ideal woman. The attendants who see her beauty turned in to stones like those who saw 'Medusaes mazeful hed'.

In the twelfth stanza, the groom calls for the doors of the temple to be opened that his bride may enter in and approach the altar for worship. He offers his bride as an example for the observing maidens to follow, for she approaches this holy place with reverence and humility. Spenser shifts the imagery from that of a pagan wedding ceremony to a Protestant one taking place in a church. Here the bride is escorted to the groom's house for the wedding. The bride enters in as a 'Saynt' in the sense that she is a good Protestant Christian. She approaches this holy place with the appropriate humility. No mention of Hymen or Phoebus is made; instead, the bride approaches 'before th' almighties vew.' The minstrels have now become 'Choristers' singing 'praises of the Lord' to the accompaniment of organs.

In thirteenth stanza the bride stands before the altar. The priest offers his blessing upon her and upon the marriage. The angels forget their duties and encircle the bride as she blushes. The groom wonders why she should blush to give him her hand in marriage. The physical description of the bride extended further in this stanza. It appears the wedding is firmly entrenched in the Christian wedding ceremony; the poem dwells upon the bride's reaction to the priest's blessing, and the groom's reaction to his bride's response. Her blush sends him toward another song about her beauty, but he hesitates to commit wholly to that. A shadow of doubt crosses his mind, as he describes her downcast eyes as 'sad' and wonders why making a pledge to marry him should make her blush.

In the fourteenth stanza the poet explores marriage ceremony. The Christian system of wedding ceremony is over. The groom asks that the bride to be brought home again and the celebration to start. He calls for feasting and drinking, turning his attention from the 'almighty' God of the church to the 'God Bacchus,' Hymen, and the Graces.

Spenser slips easily away from the Protestant wedding ceremony back to the pagan revelries. Forgotten is the bride's humility at the altar of the Christian God. Instead, he crowns Bacchus, god of wine and revelry, and Hymen was requesting the Graces to dance. Now he wants to celebrate his 'triumph' with wine 'poured out without restraint or stay' and libations to the above mentioned gods. He considers this day to be holy for himself, perhaps seeing it as an answer to his previous imprecation to Phoebus that this day belongs to him alone.

In stanza 15 the groom reiterates his affirmation that this day is sacred. He calls everyone to celebrate in response to the ringing bells. He exults that the sun is so bright and the day so beautiful. He changes his tone to regret as he realizes his wedding is taking place on the summer solstice, the longest day of the year. His nighttime nuptial bliss will be delayed all the longer. By identifying the exact day of the wedding (the summer solstice, June 20), Spenser allows the reader to fit this poetic description of the ceremony into a real, historical context. As some critics have noted, a timeline of the day superimposed over the verse structure of the entire ode produces an accurate, line-by-line account of the various astronomical events (sunrise, the position of the stars, sunset).

In stanza 16, the groom continues his frustrated complaint that the day is too long. But he is hopeful at for the arrival of evening. Seeing the evening stars in the East, he addresses it as 'Fayre childe of beauty, glorious lampe of loue,' urging it to come forward and hasten the time for the newlyweds to consummate their marriage. He again focused on time. The speaker is able to draw hope from the approach of twilight. He is eager to be alone with his bride, and so invokes the evening star to lead the bride and groom to their bed-chamber.

In the 17th stanza, the groom urges the singers and dancers to leave the wedding place. He takes the bride to her bed as they depart. He is eager to be alone with his bride and compares the sight of her lying in bed to that of Maia, the mountain goddess with whom Zeus conceived Hermes. In the same way Zeus and Maia conceived. It foreshadows another desire of the procreation. Besides he is eager to love his new bride. The speaker hopes to conceive a child on this day. According to a legend and tradition, a child conceived on the summer solstice would grow into prosperity and wisdom, so the connection to this specific day of the wedding cannot be ignored.

In the 18th stanza, Night has come at last, and the groom asks Night to cover and protect them. He makes another comparison to mythology, this time Zeus' affair with Alcmena and his affair with Night herself. In the 19th Stanza, Spenser uses a classical allusion to Zeus, mentioning not only the woman with whom Zeus had relations but also their offspring. Alcmena was a daughter of Pleiades and, through Zeus, became the mother of Hercules. The focus shifted away from the bride or the act of consummation to the potential child that may come of this union. The groom prays that no evil spirits or bad thoughts would reach the newlyweds this night. The entire stanza is a list of possible dangers he pleads to leave them alone. At the moment the bride and groom are finally alone, the speaker shifts into a hysterical litany of fears and dreads. From false whispers and doubts, he declines into superstitious fear of witches, 'hob Goblins,' ghosts, and vultures, among others. Some of these night-terrors have analogues in Greek mythology. Many of them come from the folklore of the Irish countryside. Spenser reminds himself as a landed Englishman on Irish soil, there is danger yet present for him, even on his wedding night.

In 20th stanza, the groom bids silence to prevail and sleep to come when it is the proper time. Until then, he encourages the 'hundred little winged loues' to fly about the bed. These tiny Cupids are to enjoy themselves as much as possible until daybreak. The poet turns back towards his beloved to enjoy. He invokes the 'sonnes of Venus' to play throughout the night. While he recognizes that sleep can and must come eventually. He hopes to enjoy these 'little loves' with his bride as much as possible.

In this 21st stanza, the groom notices Cinthia, the moon, peering through his window and prays to her for a favorable wedding night. He asks that she make his bride's 'chaste womb' fertile this night. Spenser continues his prayer for conception, this time addressing Cinthia, the moon. He asks her to remember her own love of the 'Latmian Shephard' Endymion—a union that eventually produced fifty daughters, the phases of the moon. He specifically calls a successful conception 'our comfort,' placing his emotional emphasis upon the fruit of the union above the act of the union itself. The impatient lover of the earlier stanzas has become the would-be father looking for completion in a future generation.

In this 22nd stanza, the groom adds more deities to his list of patrons. He asks Juno, wife of Zeus and goddess of marriage, to make their union strong and sacred.

He turns her attention toward making it fruitful. He asks Hebe and Hymen to do the same for them. While asking Juno to bless the marriage, the speaker cannot refrain from asking for progeny. He invokes Hebe (goddess of youth) and Hymen to make their wedding night one of fortunate conception as well as wedded bliss. The speaker still places conception as the highest priority of the night.

In the 23rd stanza the groom utters an all-encompassing prayer to all the gods in the heavens, that they might bless this marriage. He asks them to give him 'large posterity' that he may raise generations of followers to ascend to the heavens in praise of the gods. He further encourages his bride to rest in hope of their becoming parents. Spenser brings this ode to a major climax, calling upon all the gods in the heavens to bear witness and shower their blessings upon the couple. He states that the blessing he would have is progeny. He wishes nothing other than to have a child from this union. In a typical pagan bargaining convention, the speaker assures the gods that if they give him children, these future generations will venerate the gods and fill the earth with 'Saints.'

In the last stanza, the groom addresses his song with the charge to be a 'goodly ornament' for his bride, whom he feels deserves many physical adornments as well. Time was too short to procure these outward decorations for his beloved. The groom hopes his ode will be an 'endlesse moniment' to her. Spenser follows Elizabeth's convention in returning to a self-conscious meditation upon his ode itself. He asks that this ode, which he is forced to give her in place of the many ornaments which his bride should have had. It will become an altogether greater adornment for her. He paradoxically asks that it be a 'for short time' and 'endless' monument for her, drawing the reader's attention back to the contrast between earthly time, which eventually runs out, and eternity, which lasts forever in a state of perfection.

4.2.3 Thematic Concerns

The central theme of the ode 'Epithalamion' is the celebration of a marriage. The word Epithalamion means 'marriage song,' coming from two Greek words that mean 'upon' and 'bridal chamber.' It describes a happy wedding day in poetic imagery. The poem ends with hopes for the married couple's future. Epithalamion celebrates Spenser's own marriage to Elizabeth Boyle. It is a song written specifically for a bride on her way to the marital chamber. The tone of the poem is very hopeful. It is sung in the honour of the bride. Epithalamion is a long lyric poem. It is easy to

follow the poem once one understands that each of the twenty-four stanzas represents an hour of the couple's wedding day. The first few stanzas anticipate the bride awakening, but she is still asleep and dreaming. At the fifth and sixth stanzas, she awakes, and then she dresses for the occasion of the wedding ceremony. Throughout the first half of the poem, Spenser invokes many Greek gods and goddesses to help prepare for the wedding. For example, he calls upon some to help dress 'my beautifullest bride.' In the eighth stanza, boys run up and down the street hailing Hymen, the god of marriage. In stanza twelve, Spenser urges the wedding attendants to 'bring her up to th'high altar that she may the sacred ceremonies there partake, the which do endlesse matrimony make.' At this point, Christian allusions replace the Greek references. In stanza thirteen, she takes her vows and angels sing alleluia. In the following stanza, the bride is brought to her joyous husband's home. Maidens sing and bells toll. Eventually the party ends, and the two lovers are left alone to enjoy their wedding night. The entire poem is a recounting in flowery language, full of Greek and Christian allusions, of the joyous wedding day. It is indeed a song, or hymn, celebrating marriage. Spenser wrote it as a tribute to his own marriage, but by extension, it can be interpreted as an homage to the tradition of matrimony and the uniting of a man and woman in a lifelong loving relationship.

4.2.4 Symbols and Images

Epithalamion is known for its rich and powerful sensual symbolism and imagery. It has a strong reflection from classical myths and legends. It is illustrated by the following examples: A striking feature of the poem is its 24 stanzas as well as a total of 365 lines, which represent 24 hours of a day and 365 days of a year. Moreover, the first 16 stanzas have a celebratory tone while the last 8 have a restful tone, which again correspond to the 16 hours of Irish daytime at Summer Solstice and the remaining 8 hours of night.

'Now ceasse ye damsels your delights forepast; Enough is it, that all the day was youres: Now day is doen, and night is nighing fast: Now bring the Bryde into the brydall boures. Now night is come, now soone her disaray, And in her bed her lay; Lay her in lillies and in violets', The description of physical beauty of his lover, Elizabeth Boyle and her body parts also makes use of powerful symbolism. For instance, her cheeks are referred to as red apples, her eyes as Saphyres (that shine very brightly), her lips like cherries, her breasts like a bowl of white cream, and the

nipples like lilies etc. The poem, is full of such seductive descriptions. In the lines ‘The merry Larke hir matins sings...dayes merriment...’ from the 5th stanza. Spenser makes use of the conventional symbol of courting birds. The birds are singing their mating tunes, which seems to be a part of the poet’s wedding tunes. The daughters of delight from the 6th stanza refer to bridesmaids who represent blessings for the marriage. In stanza 8, the mention of Phoebe is a symbol of brightness and virginity (Phoebe, as we know, is the chaste goddess of moon and virginity).

Spenser compares the awe inspired by his beloved’s true beauty in the following phrase; ‘Medusaes mazeful hed,’ a mythological woman who turned everyone who dared to gaze at her hairs into a stone. This is a symbol to represent the beauty and powerful virtues of his beloved. Spenser considers the spiritual beauty of his lover to be more precious than her outer, physical beauty. But if ye saw that which no eyes can see, The inward beauty of her liuely spright, Garnisht with heauenly guifts of high degree, Much more then would ye wonder at that sight, And stand astonisht lyke to those which red Medusaes mazeful hed. There dwels sweet loue and constant chastity, Vnspotted fayth and comely womanhood, Regard of honour and mild modesty, ‘Triumph of our victory’ from the stanza 14 alludes to the end of the marriage ceremony, which leads in to the wedding merriment, ‘Make feast therefore now all this liue long day,’ and then to day’s end preceding the restful, blissful bridal night. Now al is done; bring home the bride againe, bring home the triumph of our victory, Bring home with you the glory of her gaine, With ioyance bring her and with iollity. Neuer had man more ioyfull day then this, Whom heauen would heape with blis. The 19th stanza gives a mention to ‘Frogs’ and ‘Owl’. Spenser is invoking a veil of silence for his bride’s wedding night, a restful silence of bliss in which not even the woods answer back a distracting sound. The poem combines references to pagan Greek and Roman mythological and religious traditions with elements from Christianity to celebrate a happy wedding day. Three Classical deities specifically connected to marriage that are referred to in the poem are Hymen, Cinthia, and Juno. To sum up symbolism is effectively used by Edmund Spenser in this poem.

4.2.5 Check Your Progress

Multiple choice questions

1. What is the meaning of Epithalamion?
 - a. marriage song
 - b. engagement song

- c. funeral song. d. elegy
2. How did the Ode begin?
- a. Invocation to muses b. invocation to Venus
c. invocation to Cinthia d. Invocation to god
3. What are the eyes of his beloved compared to?
- a. stars b. rubies c. pearls d. Saphyres
4. To whom did Spencer compare his love to?
- a. Venus b. Orpheus c. Hymn d. Tithones
5. Who is Herperus?
- a. morning star b. midnight star c. Evening star d. Young man

Key Answers

1. a 2. a. 3. d 4. b 5. c

Descriptive questions

1. Discuss *Epithalamion* as a marriage song.
2. How does Spencer bring in Pagan and Christian elements in the poem?
3. Explain *Epithalamion* as an ode.
4. How does the passage of time in *Epithalamion* parallel the stages of human life?

B) Life and Works of William Shakespeare

William Shakespeare (1554-1616)

William Shakespeare was born on 23rd April 1564 in Stratford-upon-Avon. He was the eldest son to John and Mary. He had eight siblings. He married Anne Hathaway at the age of eighteen. They were blessed with three children. He started his career in London. He was one of the founding members of 'The King's Men' Company. It was during this time that he wrote some of his most famous tragedies like King Lear and Macbeth, as well as romances like The Tempest and The Winter's Tale. He is the most famous of all the playwrights in English literature. His works include 37 plays, 154 sonnets and a variety of other poems. He is considered as the most famous poet and playwright. He is known as England's National Poet, The

Bard or The Bard of Avon. He is considered to be the 'greatest writer in the English language'. Sir Sidney Lee wrote the famous biography 'Life of William Shakespeare'. Shakespeare died on the 23rd of April, 1616 at the age of 52 and was buried in Holy Trinity Church.

Sonnet: A sonnet is a poem of fourteen lines, written in iambic pentameter. The word 'sonnet' is derived from the Italian word 'sonetto' which means 'a little sound or song'. The original form of the sonnet was the Italian or Petrarchan sonnet in which fourteen lines are arranged in an octet (eight lines) following a rhyme scheme of ABBA ABBA and then a sestet (six lines) rhyming either CDCDCD or CDECDE. Shakespeare introduced his own style of sonnet. It is also known as 'English sonnet' or Shakespearean sonnet. It is made up of three quatrains the rhyme scheme; ABAB CDCD EFEF and a closing rhymed heroic couplet, GG

4.3 Sonnet 30: When to the Sessions of Sweet Silent Thought

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unus'd to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan th' expense of many a vanish'd sight;
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restor'd, and sorrows end.

4.3.1 General Summary

The sonnet 30 is one of the finest sonnets of the 154 sonnet sequence written by William Shakespeare. The present sonnet is about the speaker's introspective journey into his past days. He recalls his memories and feels sad for numerous reasons when

there is absolute silence around him. The reasons for his sadness are disappointments for lacking things he sought, mistakes in the past, deaths of dear ones and loss of love, and mental breakdowns. He feels regretful because of these disappointing experiences. He often visits them and now he has thought about them as if he has never remembered them. However, the speaker ends the sonnet with a note of relief. He is grateful for the presence of his friend in his life. All the grief disappears because of his friend's presence.

4.3.2 Analysis of the poem

The speaker is in pensive mood. He recalls the past life as he is left only with loneliness. The first line of the poem sets the peaceful setting which is free from any external distraction. In that meditative mood he recalls his past life. We notice the use of personification in the second line I summon up remembrance of things past. The act of attributing a human quality to past events to walk to him convey the meaning that he deliberately wants them to come to him. His mind is overflowing with many past experiences. He recalls only few memories of the past. Those past events are associated with loss and grief. From the third line onwards, the speaker starts revealing the cause of his distress. The third line 'I sigh the lack of many a thing I sought' expresses the speaker's disappointments in life. He feels a sigh for not getting those things he wanted in life. He also grieves for letting his past worries waste his time. It indicates his state of mind. We long for the things which we do not get. The phrase 'old woes' refers to his past sorrows. The line 'And with old woes new wail my dear time's waste' suggests his awareness that he wastes his time for old sorrows. The repetition of the 'w' sound in this line contributes to the sad tone of the poem. The use of the adjective dear before dear time reinforces his awareness that he perceives his time as a precious thing. However, he wastes time by thinking of the bad memories. He wants to mourn the deaths of his dear friends but his eyes are not used to crying. The use of the adjective precious friends implies his endearing love for his friends. Losing them makes him feel hopeless and adds to the melancholic tone of the poem. The phrase 'death's dateless night' conveys the idea of death as a space of eternal darkness where his friends vanished forever. The phrase 'unused to flow' indicate the expected gender role. Patriarchy has propagated the notion that weeping is a sign of weakness. Being a male, he cannot cry. He wants to shed tears because he is sad about losing his valuable friends. Hence, he asks them whether he can cry? The speaker reveals to his readers another cause of

his grief. He feels sorrow because he has lost the love that he had wished in life. He also wants to mourn over losing several opportunities of life. His grief has not lessened over time because he keeps remembering them from time to time. Although he lost his friends a long time ago the pain has been with him since then. These two lines continue to develop the theme of loss. The speaker poses a question again if he can feel sad about past wrongs. This line might be a confessional statement by the poet. He might have done some wrongs in the past. He also wants to visit each sorrow one by one. The use of the adverb 'heavily' reinforces the intensity of his urge to reflect his sorrows. The sad account of 'fore-bemoanèd moan' suggests his account of past sorrows which he has still grieved. He is revisiting his memories as if he had not visited them in the past. The phrase as 'if not paid before' emphasizes that he keeps mourning for the same grief for a long time. Today is no exception to that. The use of accounting-related words like woe and pay in this line might indicate the speaker has been in debt in life. However, there is a consolation in the end. The presence of his dear friend in his life consoles his soul amidst worries and grief. The person the speaker refers to here must be W.H. to whom Shakespeare dedicated one part of his sonnet sequences. The use of the adjective dear in dear friend stresses the affection he has for his friend. He concludes the sonnet with a note of consolation that when he thinks of his friend, all his losses in life are restored and his sorrows come to an end. Many critics believe that the nature of his relationship with his friend is homosexual. Whether it is homosexual or heterosexual, we can derive it as a power of friendship that can mitigate one's sorrows.

4.3.3 Thematic concerns

The theme of the present sonnet is reflecting on sad memories of a dear friend. It explores the impact of losing a friend and how the presence of a friend can relieve this regret and sorrow. The narrator grieves of his shortcomings and failures, while also remembering happier memories. The speaker recalls all the injuries and disappointments of life: dead friends, lost pleasures, squandered opportunities. For the speaker, neither memory nor time itself diminishes the pain of these losses: just to think about them brings them back in their full power.

4.3.4 Symbolism and Images

Shakespeare pictures his moments of serious reflection as a court session in which his memories are summoned to appear. The narrator uses legal metaphors

throughout the sonnet to describe the sadness that he feels as he reflects on his life. As they come forward, he grieves for those entire lost aspects of life. But he then thinks of his beloved friend and the grief changes to joy. He remembers losses can make a person sad, but the presence of a friend can relieve this regret and sorrow. Shakespeare begins the poem by discussing the "remembrance of things past" and how loss and various 'woes' from the past bring tears and sadness. The lines 'from woe to woe tell over' suggest a kind of metaphor in which Shakespeare's woes and failings are like an account book that he reads through over and over. The word 'heavily' before these lines also suggests that Shakespeare reads this 'account book' in a painful manner. The image 'death's dateless night' is an example of alliteration and it adds to the sad tone of the poem. Another image of 'drowning an eye' implies the act of shedding tears uncontrollably. The image helps to convey the meaning that his emotion overpowers him. The speaker usually does not cry but his feeling of losing his dear ones forever is so intense that he cannot control it. But, what would the others think of him if he cries? Therefore, he poses a question to his readers, asking them if he can shed a tear for such losses.

4.3.5 Sonnet 73: That time of year thou mayst in me behold

That time of year thou mayst in me behold
That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

4.3.6 General Summary

‘Sonnet 73’ is divided into three quatrains and a couplet. The sonnet portrays the anxieties towards aging. The speaker is addressing ‘Fair Youth,’ the unnamed young man that most of Shakespeare's sonnets addressed to. The speaker is reflecting on his old age and his inevitable death. He first compares himself to a tree in autumn, with yellow leaves and bare spots clinging to the branches as they're shaken by the cold during the fall season. Where birds once sang, the branches are deserted like the ruins where choirs sing in ruined churches. He then compares his age to a sunset fading into the night, where sleep seals up all light. Finally, the metaphor in the last quatrain compares the speaker to a fire burning out. The logs of youth have turned to ash, consumed by the very fire that made it burn so brightly. In the final couplet, the speaker implores the Fair Youth to love him more deeply because he won't be alive for much longer.

4.3.7 Analysis of the Poem

Sonnet 73 mainly focuses on the theme of old age and its effect on human beings. In this sonnet Shakespeare's intention is to show the consequences of old age. Shakespeare uses a variety of metaphors throughout the sonnet to help his readers distinguish what he understands by old age. The tone of his voice appears to be negative and cold because the thought of old age which results in death is hardly enjoyed. It becomes the burden on the lives of each individual. The sonnet addresses to his lover who is believed to be a man (WH). The old age and death both share an inevitable relationship and each individual must experience at one point in their lifetime.

The first quatrain presents a highly compressed metaphor. It visualizes the ruined arches of church, the memory of singing voice, still echoing in them and compares this with the naked boughs of early winter with which he identifies himself. The poet perceives that ‘time of year’ when it is dark cold and gloomy, the time after the ‘yellow leaves’ have disappeared, the birds have stopped singing, and have left the branches, the place of residence. Throughout the first quatrain Shakespeare reveals that his lover is aging through his eyes, comparing him to a tree without leaves ‘none or few do hang’. As a result the lover's body shivers, portraying that he has lost his youth and he is unable to take cold.

In the second quatrain Shakespeare focuses on the twilight of 'such a day' as death approaches throughout the night-time. He is concerned with the change of light from twilight to sunset to black night. It reveals the last hour of life. Thus he will not regain the black night. As a result the youth begins to fade away and old age leads him to the path of death.

The last quatrain is the final stage in which the youth disappeared forever. Life extinguished when the strength of youth is over as the fire extinguished from the wood. He compares the burning fire which slowly goes out to the passing away of life. Shakespeare is concerned with the reality of death. He realizes that what he has nourished and must now expire. As a result Shakespeare suggests to love strongly because in the end we are going to leave this world.

The poet prepares his friend for the metaphorical death of youth and passion not for physical death. This is illustrated by the linear development of three quatrains. The first two quatrains establish what the poet perceives the young man now sees as he looks at the poet, those yellow leaves and bare boughs. The third quatrain reveals that the poet is speaking not of his impending physical death but the death of his youth and subsequently the death of his desires.

All the Shakespearean sonnets contain four stanzas, the first three carry four lines (quatrain) each and last one two lines (couplet). A couplet is often seen in his writing towards the end of the poem. The rhyme scheme in the first three stanzas is ABAB meaning that the last words in every other line rhyme. The couplet sums up the journey through nature. It contains irony because the elements that are fading late autumn, twilight, and fire have the power to bring about a greater love. The couplet conveys an important message.

4.3.8 Thematic Concerns

The main theme of the sonnet is aging. Aging is inevitable and natural, but that does not mean it is a negative aspect of life. Shakespeare creates a pensive and mournful tone as the speaker relates his old age to autumn, twilight, and the glow of a dying fire, conveying the theme of death as the speaker nears the end of his life. He portrays the cycle of life in the mortal man. The couplet sums up the journey through nature.

4.3.9 Symbols and Images

Shakespeare uses the imagery of ‘a tree in autumn’, ‘a day before night’, and ‘a fire burning away’ to describe that death slowly takes away the vitality that man once had. He uses the image of a tree in autumn to represent the image of a man who now moves towards the edge of death but once radiated joy and excitement. He focuses on metaphors instead of similes here. Metaphors create a direct comparison between two things, creating a stronger contrast. He uses these metaphors to create direct connection to emphasize and dramatize the image of old age. The poet indicates his feeling that he has not going to live long through the imagery of the wintry bough, twilight's afterglow, and a fire's dying embers. All the images in this sonnet suggest impending death.

4.3.10 Check Your Progress

Multiple Choice Questions

1. Sonnet 30 is addressed to?
a. Speaker's wife b. Dark lady c. fair youth. d. Beloved
2. The repeated "o" sounds in “Woe to woe tell o'er” is an example of
a. Assonance b. Sibilants c. Hyperbole d. Alliteration
3. Who is hidden in death's dateless night?
a. Speaker's enemies b. speaker's friends
c. youth d. wife
4. The final two lines of a sonnet are called
a. Denouement b. blank verse c. Couplet d. Conclusion
5. Drown an eye is an example of?
a. Ode b. personification c. sonnet d. simile
6. What is the theme of sonnet 73
a. aging b. love. c. death d. affection
7. What is the rhymes cheme of sonnet73
a. AABB CDCD FGFG FF b. ABAB CDCD EFEF GG

- c. BABA CDCD EGE G G d. ABAB CDCD CDCD EE
8. A tree autumn means
- a. taking away of vitality b. brining vitality
- c. aging d. death
9. For what does the poet prepare his friend?
- a. for the metaphorical death of youth and passion
- b. for physical death
- c. for passion
- d. for love
10. The sonnet is addresses to?
- a. his lover who is believed to be a man (WH).
- b. dark lady
- c friend
- d. girl friend

Key Answers

1. a. 2. d. 3. b 4. c 5. B. 6. a 7. b. 8. a 9. a 10. a

Descriptive Questions

1. Comment on the theme of sonnet 30.
2. How does the poet find cheerfulness in the sonnet 30?
3. Comment on the theme of Sonnet 73.
4. Explain the use of symbolism in the sonnet 73.

C) Life and Works of John Donne

John Donne (1572-1631)

John Donne was born to a rich iron merchant in London in 1572. His father was a Roman Catholic who avoided unwelcome government attention out of fear of persecution. Practicing Roman Catholicism religion was illegal in England that time. Donne was the third of six children. His father died in 1576, when Donne was four

years old, leaving his son an orphan and his widow, Elizabeth Heywood, with the responsibility of raising their children. Heywood was also from a recusant Roman Catholic family, the daughter of John Heywood, the playwright. She was a great-niece of the Roman Catholic martyr Thomas More. Donne was educated privately; however, there is no evidence to support the popular claim that he was taught by Jesuits. Donne was a student at Hart Hall, now Hertford College, Oxford, from the age of 11. After three years at Oxford he was admitted to the University of Cambridge, where he studied for another three years. He was unable to obtain a degree from either institution because of his Catholicism, since he could not take the Oath of Supremacy required of graduates.

Donne was a famous English poet, satirist, lawyer and a clerk in the Church of England. He is founder of metaphysical school of poetry. He is rightly considered as the pre-eminent representative of the metaphysical poets. His works are noted for their strong, sensual style and include sonnets, love poetry, religious poems, Latin translations, epigrams, elegies, songs, satires and sermons. His poetry is noted for the use of vibrant language and inventiveness of metaphor, especially compared to that of his contemporaries. Donne's style is characterized by abrupt openings and various paradoxes, ironies and dislocations. These features, along with his frequent dramatic or everyday speech rhythms, his tense syntax and his tough eloquence, were both a reaction against the smoothness of conventional Elizabethan poetry and an adaptation into English of European baroque and mannerist techniques. His early career was marked by poetry that bore immense knowledge of British society and he met that knowledge with sharp criticism. Another important theme in Donne's poetry is the idea of true religion, something that he spent much time considering and theorizing about. He wrote secular poems as well as erotic and love poems. He is particularly famous for his mastery of metaphysical conceits. A metaphysical conceit is a complex, and often lofty literary device that makes a far-stretched comparison between a spiritual aspect of a person and a physical thing in the world. One of his most famous conceits is in —A Valediction Forbidding Mourning‖ where he compares two separated lovers to the two legs of a compass. His conceits, coupled with witticism made him an obscure poet. Ben Jonson said that Donne was the first poet to be remembered for not being understood. Metaphysical poets refer to a group of writers who appeared at the beginning of the 17th Century. The term —metaphysical‖ was first used by Dr. Samuel Johnson,

4.4. Song

Go and catch a falling star,
Get with child a mandrake root,
Tell me where all past years are,
Or who cleft the devil's foot,
Teach me to hear mermaids singing,
Or to keep off envy's stinging,
And find
What wind
Serves to advance an honest mind.

If thou be'st born to strange sights,
Things invisible to see,
Ride ten thousand days and nights,
Till age snow white hairs on thee,
Thou, when thou return'st, wilt tell me,
All strange wonders that befell thee,
And swear,
No where
Lives a woman true, and fair.
If thou find'st one, let me know,
Such a pilgrimage were sweet;
Yet do not, I would not go,
Though at next door we might meet;
Though she were true, when you met her,
And last, till you write your letter,
Yet she
Will be
False, ere I come, to two, or three.

4.4.1 General Summary

Before studying poetry of John Donne and other Metaphysical poets, it's better to know an overview of Metaphysical poetry. The term metaphysical or metaphysics in poetry is the fruit of renaissance tree, becoming over ripe and approaching pure science. 'Meta' means 'beyond' and 'physics' means 'physical nature'. Metaphysical poetry means poetry that goes beyond the physical world of the senses and explores the spiritual world. Metaphysical poetry began early in the Jacobean age in the last stage of the age of Shakespeare. John Donne was the leader and founder of the metaphysical school of poetry. Dryden used this word at first and said that Donne 'affects the metaphysics'. Among other metaphysical poets are Abraham Cowley, Henry Vaughan, Richard Crashaw, Andrew Marvell, George Herbert, Robert Herrick etc. Characteristics of Metaphysical Poetry (1) Dramatic manner and direct tone of speech is one of the main characteristics of metaphysical poetry. In the starting line of the poem 'The Canonization' – there is given a dramatic starting – 'For God's sake hold your tongue, and let me love'. (2) Concentration is an important quality of metaphysical poetry in general and Donne's poetry is particular. In his all poems, the reader is held to one idea or line of argument. Donne's poems are brief and closely woven. In 'The Extasie', the principal argument is that the function of man as a man is being worthily performed through different acts of love. He continues with the theme without digression. For instance, 'As 'twixt two equal armies, Fate Suspends uncertain victorie, Our souls, (which to advance their state, Were gone out,) hung 'twixt her and me'. (3) An expanded epigram would be a fitting description of a metaphysical poem. Nothing is described in detail nor is any word wasted. There is a wiry strength in the style. Though the verse forms are usually simple, they are always suitable in enforcing the sense of the poem. For instance – 'Moving of th'earth brings harms and fears Men reckon what it did and meant, But trepidation of the spheres, Though greater far, is innocent'. (4) Fondness for conceits is a major character of metaphysical poetry. Donne often uses fantastic comparisons. The most striking and famous one used by Donne is the comparison of a man who travels and his beloved who stays at home to a pair of compasses in the poem 'A Valediction: Forbidding Mourning' – 'If they be two, they are two so

The metaphysical poets were men of learning and to show their learning through poetry was part of their endeavor. They never imitated anything and so their thoughts are often new, but seldom natural. Different ideas were brought and merged together

in their poetry. One of the common features in their poetry was the comparison between two entirely different things or images. They hoped to say what was never said before, hence the novelty in expression. While they focused on bringing novelty and learning into poetry, their poems ended up being difficult to understand for common man. Their scholarship is often reflected in the scholarly allusions in their verses, especially of Donne's and Cowley's. Metaphysical poetry may be divided into two types, namely, religious and amorous. Amorous verse was written by courtly poets like Carew, Suckling etc. while religious verse was written by Herbert Crashaw and Vaughan.

4.4.2 Analysis of the poem

The poem begins with number of impossibilities. The speaker directs a listener to do a number of impossible things such as; to catch a falling star, to impregnate a mandrake root, to find what happens to time that has passed, to discover who divided the devil's hoof into two parts, to teach him to hear the songs of mermaids or to avoid ever feeling envy, and, finally, to discover the favorable wind that might push a truthful and faithful person onward.

If the listener was born with power to see mysterious and invisible things, the speaker continues, and then he should go on an impossibly long quest of ten thousand days, until he has become an old man and his hair has gone white. When he comes back from this journey, he'll have all kinds of stories about the magical things he saw, but he'll swear that among them all, he never saw a woman who was both faithful and beautiful.

If the listener does find such a woman, he should tell the speaker: it would be wonderful to journey to meet her. But the speaker changes his mind. He wouldn't go to meet this imaginary woman even if she lived next door. Because even if she were faithful when the listener met her, and stayed faithful long enough for the listener to write the letter describing her to the speaker, she'd inevitably have cheated on two or three lovers by the time the speaker got to her.

4.4.3 Thematic Concerns

John Donne's poetry tends to have love, death, and religion as central themes. Inconsistency and infidelity of the women is the theme of the poem 'Song.' The poem 'Song' presents misogynistic literary theme of Donne's era: women's romantic

infidelity. He uses vivid images of magic and mystery. The speaker insists that a faithful woman is so hard to find. 'Go and catch a falling star' seems to endorse the misogynistic belief that all women are unfaithful and shouldn't be trusted. The speaker begins by commanding his listener to perform a series of impossible tasks, with the implication being that female honesty or faithfulness is in the realm of impossibility. Some of the speaker's tasks sound like they're right out of a fairy tale: impregnating a mandrake root, listening to mermaids, and investigating the devil's cloven foot. These images all have sexual connotations: mermaids were meant to lure sailors to their deaths, impregnating a root would take black magic, and the devil's foot well, it belongs to the deceitful devil. The other tasks the speaker commands are more abstract and wistful. Seeking 'past years' suggests a longing for lost time, while preventing 'envy's stinging' makes the reader suspect that the speaker might have had some painful romantic disappointments lurking in those vanished years. The final lines, asking the listener to 'find / What wind / Serves to advance an honest mind' punches the point home: rewards for the faithful are as hard to find as any legendary creature. Expanding on this idea, the speaker says that even if his listener spent an entire *lifetime* searching for a faithful woman, he wouldn't find her. He imagines the listener on a visionary quest, creating a sense that the impossibilities of the first stanza *might* just be found somewhere. The speaker also imagines his listener has the power to see 'strange sights': a magical gift that might allow him to discover the impossibilities of the first stanza. But even if such a seer were to spend his whole life looking, he'd never find 'a woman true, and fair.' Here, the magical things of the first stanza are presented as just within the realm of possibility: a gifted person *might* be able to find them. However, he'd still never be able to find a faithful woman. This makes women's fidelity even more legendary than a mermaid!

The speaker concludes by imagining that, even if his listener *did* find a faithful woman that woman's faithfulness would never last. The speaker wouldn't bother going to see this hypothetical woman even if she were 'next door,' because while she might have been faithful when the friend met her, she'd be unfaithful before the speaker could reach her.

The final stanza thus moves from the magical uncertainty of the earlier part of the poem; when, after all, there's some chance that one might see the invisible to an earthly cynicism. The wistful romance of pilgrimages, falling stars, and magical

quests is broken by the speaker's grim belief: no one will *ever* find a woman 'true, and fair.'

4.4.4 Symbols and Images

In the poem 'Song' the Poet compares the impossibility of something like catching a star to finding an honest and beautiful woman. In the poem 'Song' the devil's cleft foot works alongside the other symbols of lust, deceit, and disappointment the star, mandrake root, and mermaids to hammer home the speaker's distrust of women and vision of women as faithless, immoral creatures. The poem's famous first line prepares the reader for a lot of the ideas to come. To catch a falling star is, of course, impossible. But the effort to do so suggests the speaker's crushed dreams. The stars have long been symbols of divinity, purity, hope, wishes, faithfulness, and inspiration. The star here is 'falling,' the speaker's wishes and hopes for a true and faithful lover are falling too. 'Falling' also has sexual connotations suggesting that this imagined star has lost its purity. 'Mandrook root' is a vivid and surprising image, which directly connected to women's infidelity. Mandrake roots were believed to climb out of the ground and walk around at night. To impregnate a mandrake root would be to do something seriously illicit, and dangerous. The mandrake's association with visions and hallucinations speaks to the poem's themes of infidelity and untrustworthiness. The mandrake is also works with other symbols in this stanza to reiterate the speaker's fear of deceit and his mistrust of women. Mermaids are a traditional symbol of the attractions and dangers of sex. They lure sailors to their deaths with enchanting songs. The sailor who follows the song of a mermaid is thus doubly deceived.

Together with the image of the falling star, mandrake root, and devil's cleft foot, it's clear the speaker has some doubts about faithfulness of women. Each of these symbols are related to deception.

4.4.5 The Canonization

For God's sake hold your tongue, and let me love,
Or chide my palsy, or my gout,
My five gray hairs, or ruined fortune flout,
With wealth your state, your mind with arts improve,
Take you a course, get you a place,

Observe his honor, or his grace,
Or the king's real, or his stampèd face
Contemplate; what you will, approve,
So you will let me love.

Alas, alas, who's injured by my love?
What merchant's ships have my sighs drowned?
Who says my tears have overflowed his ground?
When did my colds a forward spring remove?
When did the heats which my veins fill
Add one more to the plaguy bill?
Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love.

Call us what you will, we are made such by love;
Call her one, me another fly,
We're tapers too, and at our own cost die,
And we in us find the eagle and the dove.
The phoenix riddle hath more wit
By us; we two being one, are it.
So, to one neutral thing both sexes fit.
We die and rise the same, and prove
Mysterious by this love.

We can die by it, if not live by love,
And if unfit for tombs and hearse
Our legend be, it will be fit for verse;
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms;
As well a well-wrought urn becomes

The greatest ashes, as half-acre tombs,
And by these hymns, all shall approve
Us canonized for Love.

And thus invoke us: 'You, whom reverend love
Made one another's hermitage;
You, to whom love was peace, that now is rage;
Who did the whole world's soul contract, and drove
Into the glasses of your eyes
(So made such mirrors, and such spies,
That they did all to you epitomize)
Countries, towns, courts: beg from above
A pattern of your love!'

The poem describes a transcendent love that eventually evolves into the idealized love.

4.4.6 General Summary

The poem begins with the speaker telling an unknown listener to be quiet and not bother him about anything else and just let him love. He enumerates a number of things they should pursue instead of distracting him from his love for his beloved. In this poem the speaker addresses someone who has criticized him. He begins, "For God's sake hold your tongue, and let me love." The speaker invites the critic to critique his health, gray hair, and lack of wealth and suggests he turn his attention to other things, such as gaining wealth or learning new things.

In Stanza two, the speaker asks a rhetorical question about his love and what harm it is causing. He asks the listener if merchant ships are drowned due to his love or whether his tears are overflowing lands with water. It is quite obvious that it is ridiculous to think that love 'could bring about such calamities like flooded lands and sunken ships. And in case the listener is still doubtful, the speaker further reaffirms that his love relation has not caused the plague and soldiers continue to fight battles

despite his love. Also, lawyers continue to fight lawsuits and so the world goes on as it usually does while the speaker and his beloved love each other.

In Stanza three, the speaker tells the listener that no matter what they say about his love, he doesn't care about it. He is sure about his love and he compares himself and his lover to candles (tapers). He knows that the burning of the flames of the candle causes their own deaths. He then compares himself with the eagle, the dove and the phoenix. As a phoenix, they both become one creature and they die and are reborn in the same ashes just like the phoenix, returning to one another.

In stanza four, the speaker shows that he is ready to die if they are unable to live by love. Basically conveying that it is better to die rather than live in a world without each other. And even if their lives were not legendary enough to earn them listener could also try improving his own state of affairs or spend time thinking about the king's face (either real face or stamped on a coin). In fact the speaker prefers his love ending up being remembered in songs and sonnets rather than being chronicled in a history book. Their lives are obviously not grand enough to earn themselves huge tombs or decorated urns but their love as a couple will earn them the state of saints of love and they will definitely be canonized.

In stanza five, the speaker conveys his hope that after their canonization, everyone will pray to them in order to seek help in matters of love. Just as Catholic Saints are invoked in prayer, the speaker expects himself and his lover to be invoked. People will praise their love and pray to be blessed with such deep and passionate love as it is so rare now in this world. Their love is considered by the world as an ideal love or as the role model of love. Their love brought peace and comfort to each other instead of rage and insecurity as it is in the present, modern world.

4.4.7 Analysis of the poem

The Canonization was published posthumously in 1633 under the collection 'Songs and Sonnets'. The poem consists of five stanzas of nine lines each. The title metaphorically suggests that it is connected with saints and holiness while the literal meaning of 'canonization' is official admission of a dead person into sainthood. In this poem, the term refers to the poet's love entering the canons of love because of the extraordinary depth of his love with his lover. The poem begins in a colloquial style. This kind of abrupt opening is a typical of metaphysical poets. The tone used is a realistic expressiveness that previously never appeared in lyric poetry. The

immediate effect is thus of a vivid speech rather than a song. The poet says, Go on, attack my gout or palsy or even my five grey hairs, I don't care as long as you let me love. No matter what fun you make of my old age, all that matters to me is my love. The lovers may destroy each other in the act of burning with passion for one another. The comparison with eagle and dove refers to the Renaissance idea that the eagle flies in the sky above earth, while the dove transcends even the skies to reach the heavens. Phoenix is a bird that repeatedly burns in fire and comes back to life out of its own ashes. Here, the poet is conveying the message that even if the lovers' passion for each other burns each other out and consumes them, they will still come back to life and be reborn out of the ashes of their love. They become one through this action. Donne draws a comparison between erotic and saintly love experience here. Donne has made use of religious imagery like the dove, eagle and phoenix represent the Trinity here. Fire is also used as a symbol of purification, so when they die and rise, the lovers purge or cleanse themselves of sensualism. The Eagle and the dove also stand for opposite genders, where the eagle represents Masculine aggressiveness while the dove symbolizes feminine meekness in Christianity. Throughout the poem, we find blasphemous connotations of a sort of erotic Sainthood. The lovers here represent the persons in the Trinity. The poem draws a contrast between the sensualist attitude of common lovers to the spiritualism of the poet's love with his beloved.

4.4.8 Thematic concerns

'The Canonization' makes a poetic connection between human, sexual love and the pure love bestowed on saints. As is often the case in metaphysical poetry, religion and earthly love are compared and intertwined. The poem simultaneously parodies old notions of love and coins elaborate new ones, eventually concluding that even if the love affair is impossible in the real world, it can become legendary through poetry, and the speaker and his lover will be like saints to later generations of lovers.

4.4.9 Symbols and Images

The word 'Canonization' means the act or process of changing an ordinary religious person into a saint in Catholic Christian religion. This title suggests that the poet and his beloved will become 'saints of love' in the future. They will be regarded as saints of true love in the whole world in the future. 'Canonization' refers to the

process by which the poet's love would be accepted as an example of pure love and used by others to evaluate their own romantic relationships. Donne has made use of religious imagery like the dove, eagle and phoenix' represent the Trinity here. Fire is also used as a symbol of purification, so when they die and rise, the lovers purge or cleanse themselves of sensualism. The Eagle and the dove also stand for opposite genders, where the eagle represents Masculine aggressiveness while the dove symbolizes feminine meekness in Christianity. Throughout the poem, we find blasphemous connotations of a sort of erotic Sainthood. The lovers here represent the persons in the Trinity. In Classical literature, 'dove' is a lustful bird which passionately caresses, lovingly bites and copulates freely. And in Christian ideology, the 'dove' stands for the image of the Holy Spirit and the Trinity'. The poem draws a contrast between the sensualist attitude of common lovers to the spiritualism of the poet's love with his beloved.

4.4.10 Batter my heart

Batter my heart, three-person'd God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurp'd town to another due,
Labor to admit you, but oh, to no end;
Reason, your viceroy in me, me should defend,
But is captiv'd, and proves weak or untrue.
Yet dearly I love you, and would be lov'd fain,
But am betroth'd unto your enemy;
Divorce me, untie or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

4.4.11 General Summary

‘Batter my Heart’ is one of the 19 Holy Sonnets. They are also called Divine Meditations, originally published in 1633 in the first edition of Songs and Sonnets. Written in direct address to God and employing violent and sexual imagery, it is one of Donne's most dramatic devotional lyrics. It expresses the call upon God to take hold of him, while using deeply spiritual and physical arresting images. The main themes of the poem are love, religion, and violence. The speaker thinks his soul is captured by the devil. But he wishes to come back to the religious path. So, he asks God to enter into his heart and take hold of it. The speaker develops a number of metaphors to emphasize how he wants to break his connection with Satan. The speaker requests God to take him with ‘Him’ (God), to imprison him so that the devil cannot reach him anymore. He wants to unite with the God. Unless God enslaves him in love, he shall never be free from the hands of Satan. Similarly, he will never be pure (chaste) unless God ‘ravishes’ him. Now, the term ‘ravish’ can have different interpretations. It may mean ‘seize and carry off by force’ or ‘sexually assault’. Though both the meanings make sense here, a sexual undertone is most widely accepted here. If that meaning is taken, God’s divine love is compared to an erotic seduction. And this erotic touch is indeed the hallmark of Donne’s poems. In these final lines, Donne presents paradoxical statements to present the contrast between God and Satan and how God can free him from his spiritual distress, from the hands of the devil, and unite with the God instead.

4.4.12 Analysis of the poem

The speaker makes a bold comparison between faith in God and erotic love. In fact, the erotic desire expressed here is not simply metaphorical. It is a thought of a heightened form of sexuality, a desire for ecstasy on a *spiritual*, rather than simply physical. The speaker begs for a rough and consensual seduction, one that fills the speaker with such passion that it eradicates all doubt in God. It is only through such passion, rather than logic or reason, that the speaker can truly overcome this crisis of faith. The speaker begins the poem by emphasizing the importance of the heart, which represents passion and love: “Batter my heart, three person’d God.” By beginning with this line, the speaker suggests that passion is central to faith. The speaker needs to feel passionate love for God in order to believe in him. This description also emphasizes the “force” of divine love. The speaker doesn’t ask God

to gently slip into the speaker's heart, but rather to break in. This isn't a gentle seduction, but a rough one.

In the middle of the poem, the speaker's state is like that of someone who's been separated from the person they love and forced to marry someone else: "Yet dearly I love you, and would be lov'd fain, / But am betroth'd unto your enemy." The speaker wants to be with God, but is "betroth'd," or married, to God's "enemy." This enemy can be interpreted as the devil, atheism, or anything else that causes one to lose faith. Whatever the case, the gist is clear. The speaker is comparing the situation to something like Romeo and Juliet, or any number of stories about ill-fated lovers.

The speaker believes faith can only be recovered through "my heart"—through passion—rather than "Reason," which is too easily led astray by powerful arguments. In lines 7-8, the speaker says, "Reason, your viceroy in me, me should defend, / But is captiv'd, and proves weak or untrue." Here, "Reason" means one's ability to think logically about things. The speaker is saying that Reason *should* be providing arguments for faith in God. Instead, though, Reason falls for other arguments, "is captiv'd" by them. These arguments make it harder to let God into the speaker's heart. That's why God instead has to use passionate force to reach the speaker.

At the end of the poem, the speaker begs not only to be rescued, but in turn imprisoned and "ravished" by God. More specifically, the speaker has a series of demands, including "Divorce me," "break that knot again," "imprison me," and "ravish me." Here, "Divorce me" means that the speaker wants God to divorce the speaker *from* the "enemy" the speaker has been "betroth'd" to. Then, the speaker will be able to be married to God, a benevolent "imprisonment" that is actually "freedom," because the speaker's soul will now be at ease, free from spiritual distress.

"Ravish" here means intense sexual pleasure, but it can also have forceful undertones. While the speaker isn't necessarily referring to sexual assault, the word is nevertheless startling, especially in a religious poem. It captures the desire for a rough, forceful, spiritual seduction that guides the poem. The arc of this poem, then, follows an increasingly passionate plea for God to spiritually and forcefully return to the speaker.

4.4.13 Thematic Concerns

In *Batter my Heart*, one of the major themes is repentance. Poet repents and says that he had committed many wrong deeds in his life; unless God forgives him he won't be happy. He presses hard upon God with an aggressive tone to demolish his previous self the new one cannot be formed. The poem's solemn tone captures Donne's sorrow; it also expresses his faith and trust in God. The poet centers on his dire situation along with the hope he seeks from God. In this poem, Donne uses religious themes, unique poetic devices, and creative imagery to touch and enlighten the reader's heart.

4.4.14 Symbols and Images

The 'besieged town' is the dominant symbol in the poem. The speaker likes himself to a town that has been taken over, but he wants God to attack the town in order to capture it. The combination of 'batter' and 'heart', as a symbol for love, depicts the ambiguity of the persona's feelings to God. On the one hand love is represented by the symbol of the heart but on the other hand God is allowed to hurt and this love violently by battering. The speaker compares himself to a town that is captured. The phrase 'to another due' suggests that the town belongs to someone else, but we don't know who this 'someone' could be. Whose was it originally, and who took over?

4.4.15 Check Your Progress

Multiple Choice Questions

1. What the narrator wanted to be taught?
 - a. catch a falling star
 - b. mandrook root
 - c. hear mermaids sing
 - d. serve honest mind
2. What does the poet wish to find?
 - a. True woman
 - b. unfaithful woman
 - c. beautiful woman
 - d. pilgrimage
3. What is the meaning of meta?
 - a. Beyond
 - b. inside.
 - c. outside.
 - d. upside
4. Who is the founder of Metaphysical poetry?

- a. John Donne
 - b. Andre Marvell
 - c. Richard Crashaw
 - d. George Herbert
5. For God's sake hold your tongue, and let me love' – in which poem this line appears?
- a. Song
 - b. The Canonization
 - c. Batter My Heart
 - d. Go and Catch a falling star
6. How many types were Metaphysical Poetry is divided?
- a. 2
 - b. 3
 - c. 4.
 - d. 5
7. How does the poem Song begin?
- a. Number of impossibilities
 - b. possibilities
 - c. love wish.
 - d. death wish
8. What are the major themes of John Donne?
- a. love,
 - b. death,
 - c. religion
 - d. all the three
9. What is the theme of Song?
- a. infidelity
 - b. faith
 - c. trust
 - d. hate
- 10 'Mandrook root is image used for
- a. Women's infidelity
 - b. fidelity
 - c. honest woman
 - d. beautiful woman.
10. When was the poem The Canonization Published?
- a. 1633
 - b. 1645.
 - c. 1643.
 - d. 1634
11. What does the Eagle stand for?
- a. Masculine aggressiveness
 - b. feminine meekness
 - c. Christianity
 - d. lust
12. Holy sonnets are also called as?
- a. Divine Meditations
 - b. meditations
 - c. spirituality
 - d. god
13. What is the theme of the poem Batter my Heart?

a. forgiveness b. repentance c. self realization d. faith

Key Answers

1. C 2. B 3. B 4. A. 5. B 6. A
7. A 8. D 9. A 10. A 11. A
12. A 13. A. 14. B

Descriptive Questions

1. Discuss the woman's inconsistency as expressed in the poem Go and Catch a Falling Star?
2. Describe Metaphysical elements in the poem The Canonization?
3. Explain the crisis of faith in the poem Batter My heart

D) Life and Works of Andrew Marvell

Andrew Marvell (1621-1678)

Andrew Marvell was born in 1621 at Winstead, Yorkshire, Marvell studied at the Trinity College in 1633 and in 1637 he published Greek and Latin poems addressed to the King and Queen. From the year 1650 to 1653, he lived at Appleton House tutoring Lord Fairfax's daughter. He wrote many pastoral and lyric poems during this time.

4.5 To His Coy Mistress

Had we but world enough and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse
Till the conversion of the Jews.

My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.

But at my back I always hear
Time's wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust;
The grave's a fine and private place,
But none, I think, do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,

And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.

4.5.1 General Summary

“To His Coy Mistress” is a metaphysical poem in which the speaker attempts to persuade his unwilling lover that they should have sex. He explains that if they had all the time in the world, he would have no problem with their relationship moving this slowly. The poem treats the conventional theme of the conflict between love and time in a witty and ironic manner. The poet opens by telling his mistress that, given all the time in the world, he would spend hundreds of years praising each part of her body, while she could spend hundreds of years refusing his advances. In the poem he uses three different arguments, flattery, fear and passion to persuade her to his point of view.

4.5.2 Analysis of the Poem

To His Coy Mistress was first published posthumously in 1681. This poem has come to be known as a seduction poem or carpe diem poem. Following the example of Roman poets like Horace, the poem urges a young lady to enjoy the pleasures of life before death claims her. The poem consists of a single stanza of forty six lines which is split into three sections. The structure of the poem is an argumentative syllogism, explicitly stated. A syllogism is a form of reasoning in which a conclusion is drawn from two assumed premises. The basic argument expressed in the poem is that If we had all the space and time in the world, we could delay consummation, but we do not; therefore let us enjoy the present. Marvell turned the tone of the theme into a witty, elaborate and almost logical one. The carpe diem topic was probably

partly suggested to Marvell by the last stanza of Cowley's poem, *The Mistress*, from which Marvell has borrowed and made famous the phrase *vast eternity*'. Compared to Donne, Marvell's originality was of a much more not ambitious. *To His Coy Mistress* is divided into three sections, each section called a strophe by T. S. Eliot. The argument of the poem may be condensed into the following lines: 'If we had infinite time, I would happily court you at leisure; but since our lives lasts only for a moment, we must seize the moment before it flies off'.

In the first strophe of the poem, the poet describes how the lover and the beloved could have passed their days leisurely if they had 'time' enough at their disposal. The lover would not mind the great distance where his beloved would be roaming. He would find satisfaction in praising her limbs for ages together and to wait for the response of the beloved. In this strophe, Eliot points out that Marvell 'plays into a fancy that begins by pleasing and leads to astonishment...' The second strophe demolishes the wishful thinking of the first by conveying the idea of the inevitability of death and the shortness of life. In the grave, chastity and love turn into empty concepts, even beauty would vanish and the lover himself would be mute. And his songs of praise for his beloved would also not be heard. The grave is a fine private place but it does not admit love-making. Love cannot therefore find fulfillment in the Marble tomb. The third strophe effectively draws a lesson from the first two strophes: life is really limited, and both beauty and love are subject to the supremacy of the grave. Therefore, it would be sensible for the lovers to make use of the present and enjoy themselves fully in the brief span of time allotted to them on this earth. According to Helen Gardener, 'argument and persuasion and the use of conceit as their instrument are the elements of a metaphysical poem'. In this poem, all the arguments used by the lover to persuade his mistress are done with conceit and wit. Noted critic F.W. Bradbrook considers Marvell's poems 'To His Coy Mistress very original in spite of its traditional theme of *Carpe Diem*'.

4.5.3 Thematic Concerns

The poem is a famous example of the classical idea of '*carpe diem*'. The speaker urges his mistress to make the best of life by living it to the full. There is nothing in waiting for death. It is meaningless to deny pleasures. Another name for mortality is known as 'death,' The speaker presents his vision of the afterlife. The poem is written hyperbolically with much exaggeration and dramatic imagery used to satirize

love poetry, and courtship. Marvell uses witty epigrams often in couplets throughout, many couplets being end-stopped, signifying a complete thought.

4.5.4 Symbols and Images

The speaker imagines the lovers, having decided to love each other, as amorous birds of prey devouring time whole. This image calls hawks or vultures ripping flesh and gulping it down, serves multiple purposes. It represents a shift in the lovers' relationship with time in the poem. The poem is written hyperbolically, with much exaggeration and dramatic imagery used to satirize love poetry, and courtship. Time's Winged Chariot is another image. Time and mortality are a constant concern in the poem. 'Time's winged chariot' is not an allusion to any specific figure, but the image conjures characters from Greek mythology that are powerful. The image of the winged chariot also implies that death moves swiftly. Further, the symbol pairs with image of birds of prey. Transforming into birds of prey and gaining wings is the lovers' only possible way to defeat time. Both images imply speed and a degree of ferocity, and the latter image is a reversal of the power struggle between the lovers and time. However, the winged chariot represents time's inevitability and its upper hand over mortals. In the second stanza we notice many images of the dust and ash of a graveyard. These images of desolation are summed up by the phrase 'Deserts of vast eternity.' The speaker has no reason to believe that the future will be any less fruitful than the present. However, that world will no longer contain the possibility of love between himself and his mistress. As far as he is concerned, this lack of love renders the next world barren and lifeless, an eternal, loveless desert. The image of iron gates evokes something closed off behind an imposing barrier. Lovers will not find happiness in passive waiting but need to seize the day for themselves. However, the phrase also functions as an anatomical pun and speaks directly to the sexual themes at the heart of the poem. The 'gates of life' alludes to the vagina as the organ of childbirth, and the use of the verb 'tear' implies the loss of the mistress's virginity as the way they will attain their pleasures. In the last stanza the sun represents time as a whole, but it also represents the end point of the diminishing increments of time throughout the poem.

4.5.5 Check Your Progress

Multiple Choice Questions

1. When was the poem 'To His Coy Mistress' first published?

- a. 1681. b. 1682. c. 1684. d. 1691
2. What is the theme of To His Coy Mistress?
- a. conflict between love and time b. hate.
- c. Spirituality d. metaphysics
3. To his coy Mistress is a ?
- a. ode b. carpe diem poem c. sonnet d. elegy
4. What is a form of reasoning in which a conclusion is drawn from two assumed premises.
- a. syllogism b. conceit c. meta d. couplet
5. Who said To His Coy Mistress very original in spite of its traditional theme of Carpe Diem'.
- a. T. S. Eliot b. F.W. Bradbrook c. Jon Donne d. Herbert

Key Answers

1. A 2. A. 3. B 4. A 5. A 6. A 7. B

Descriptive Questions

- How does the narrator persuade his beloved?
- Explain the theme of Carpe diem in To His Coy Mistress?

E) Life and Works of George Herbert

George Herbert (1593-1633)

George Herbert was born on 3rd April, 1593 in Montgomery, Wales as the fifth son of Richard Herbert of Montgornrtery and Magdalen Herbert. George lost his father at the age of three and a half and it was his mother who influenced George until her death in 1527. George had six brothers and three sisters. Magdalen brought them up; she was an exceptionally resourceful woman of great character, intelligence, piety and beauty. In 1604 the Herbert family moved to London. From the age of twelve to sixteen George attended Westminster School. A year after his entry he was nominated a King's scholar. His career was extremely successful. He studied music amongst his disciplines and became proficient. Herbert suffered ill health throughout his life, and frequently mentions it in his letters and writings.

George Herbert is the master of a special sort of the metaphysical conceit. In his poetry abstract ideas are frequently made concrete and vivid by dramatizing them.

4.6 The Collar

I struck the board, and cried, 'No more;
 I will abroad!
What? shall I ever sigh and pine?
My lines and life are free, free as the road,
Loose as the wind, as large as store.
 Shall I be still in suit?
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial fruit?
 Sure there was wine
Before my sighs did dry it; there was corn
Before my tears did drown it.
Is the year only lost to me?
 Have I no bays to crown it,
No flowers, no garlands gay? All blasted?
 All wasted?
Not so, my heart; but there is fruit,
 And thou hast hands.
Recover all thy sigh-blown age
On double pleasures: leave thy cold dispute
Of what is fit and not. Forsake thy cage,
 Thy rope of sands,
Which petty thoughts have made, and made to thee
Good cable, to enforce and draw,
 And be thy law,
While thou didst wink and wouldst not see.

Away! take heed;
I will abroad.
Call in thy death's-head there; tie up thy fears;
He that forbears
To suit and serve his need
Deserves his load.'
But as I raved and grew more fierce and wild
At every word,
Methought I heard one calling, *Child!*
And I replied *My Lord*.

4.6.1 General Summary

The Collar is a metaphysical religious poem exploring the speaker's struggle with his desire for freedom and his commitment to God. The poem depicts a man who experiences loss of faith and feelings of anger over the commitment he has made to God. He feels that his efforts in committing himself to his faith have been fruitless, and begins to manifest a life for himself without religious parameters. The poem examines the ironic and symbolic dimensions of the temptation to rebellion. The speaker's desire to seize the 'fruit' and escape the rope of sands' ironically ignores the security and fulfillment.

4.6.2 Analysis of the Poem

The poem begins with the speaker stating that he will stand for his present life no longer. It is time for him to make a change and he intends to resurrect the parts of himself the lost in his youth. He will seek out real pleasures and no longer worried about what is right and wrong. The speaker explores his relationship with God, considering his life of submission to God's will. The poem opens with an account of an outburst of rebellion by the poet: "I struck the board, and cried, "No more. I will abroad! What follows is a venting of anger and frustration - a cry for freedom, a complaint against the life of devotion out of which the poet intends to break, leading to a boastful challenge to what the poet views as the seriousness and paralyzing timidity of the life he currently lives. However, as the poet raves, growing "more

fierce and wild/At every word”, he hears God calling him and, instantly, knows his place and admits God's authority. The final resolution is that, the speaker ultimately reconciles his desires and finds spiritual freedom through surrendering to God's will. Metaphysical elements in the poem are use of paradox, complex imagery, and intricate wordplay to convey the speaker's inner turmoil and spiritual journey. The genre is a dramatic monologue with irregular rhyme and meter, mirroring the speaker's emotional state and emphasizing his rebelliousness.

4.6.3 Thematic Concerns

The poem explores the speaker's struggle with his desire for freedom and his commitment to God. The major themes include the struggle with one's beliefs and the desire for autonomy in disobedience of religious restriction. Major themes addressed in the poem are divine authority, spiritual conflict, questioning religious constraints, the tension between human desires and religious obligations. The speaker is trying to create his own limits, to lead himself, rather than following God.

4.6.4 Symbols and Images

The collar symbolizes religious constraints, while the breaking of the collar represents a moment of rebellion or spiritual liberation. A collar is a sign of a person's religious calling, and helps others in the community to identify them immediately on sight. They are more commonly worn by priests and are designed to be narrow, stiff, and upright white collar that fastens at the back.

4.6.5 Check Your Progress

1. In which poem the phrase “No more “appeared?”
 - a. Collar
 - b. The Canonization
 - c. Batter my heart
 - d. Song
2. What is the theme of the poem The Collar
 - a. freedom
 - b. slavery
 - c. love.
 - d. religion
3. What does the poem Collar Symbolize?
 - a. religious constraints
 - b. acceptance
 - c. hatred
 - d. jealousy

Key Answers

1. A 2. A 3. A

Descriptive Questions

1. Explain the internal struggle of the speaker in Collar poem?
2. Explain the symbolism in the poem Collar.

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