MAR GREGORIOS COLLEGE OF ARTS & SCIENCE

Block No.8, College Road, Mogappair West, Chennai – 37

Affiliated to the University of Madras
Approved by the Government of Tamil Nadu
An ISO 9001:2015 Certified Institution

DEPARTMENT OF ENGLISH

SUBJECT NAME: BRITISH LITERATURE-I

SUBJECT CODE: AG21A

SEMESTER: I

PREPARED BY: PROF. J.JANANI

Objectives:

● To introduce the students to the rich legacy of English Literature which remains the fundamental body of literature written in English.

● To introduce prominent English writers and their styles from the sixteenth to the eighteenth century

Learning Outcomes:

By the end of the course, students will be able to

● remember social and historical events of 16th, 17th, and 18th centuries and understand their impact on English writers and their works

● analyse the themes and styles in English poetry, drama, and fiction written

● assess different works of the same author(s) as well as compare and contrast works of different authors of the same literary period

Course Components

UNIT 1: Poetry (detailed)

1.1 "My galley charged"
Sir Thomas Wyatt

1.2 "Alas, so all things now"
Henry Howard

1.3 "Tell me, thou skilfulshepherd"s swain" Michael Drayton

1.4 "Not marble, nor the gilded monuments":
Sonnet 55 William Shakespeare

1.5 "A Valediction: Forbidding Mourning" John Donne

1.6 "How soon hath time"
John Milton

1.7 "The Pulley"
George Herbert

1.8 "The Retreat"
Henry Vaughan

UNIT 2: Poetry (non-detailed)

2.1 "Prothalamion"
Edmund Spenser

2.2 "Astrophel and Stella"
(Sonnet XXXI: With how sad steps, O Moone, ...) Philip Sidney

2.3 "Paradise Lost" (Book I - lines 1 - 83)
John Milton

2.4 "The Garden"
Andrew Marvell

UNIT 3: Prose (detailed)

3.1 "On Revenge"
Francis Bacon

3.2 "Of Studies"
Francis BaconUNIT 4: Prose (non-detailed)

4.1 Book of Job: Prologue (chapters 1–2) and Epilogue (chapter 42:7–17) - The Bible [King James Version]

UNIT 5: Drama (detailed)

5.1 Doctor Faustus
Christopher Marlowe

Prescribed Texts:

An Anthology of Elizabethan Poetry edited by Sukanta Chaudhuri, Oxford UP, Fourth impression–

2002.[1.1to 1.4]
Six Ages of English Poetry edited by H. M. Williams, Blackie & Sons, Tenth impression–1976.[1.5]
The Winged Word edited by David Green, Macmillian, 2016 edition.[1.6 to 1.8]
An Anthology of Elizabethan Poetry edited by Sukanta Chaudhuri, Oxford UP, Fourth impression–2002.[2.2]
Paradise Lost Books 1 & 2 Edited by VrindaNabar. Orient BlackSwan Annotated Study Texts, 2011 edition [2.3]
Epic and Mock-Epic Anamika Chakraborty OUP.
Norton Anthology of Poetry. W. W. Norton & Company, Tenth edition–2018
For Further Reading: [Can be considered for Assignments & Presentations]
1. "The Flaming Heart" – Richard Crashaw
2. "Another Grace for a Child" – Robert Herrick
3. "Epithalamion" – Edmund Spenser
4. "Faerie Queene" – Edmund Spenser
5. "The Passionate Shepherd to His Love" – Christopher Marlowe
6. "Definition of Love" – Andrew Marvell
7. "The Garden" – Andrew Marvell
8. "On Shakespeare" – John Milton
9. "Lycidas" – John Milton
10. "Easter Wings" – George Herbert
11. "Volpone" - Ben Jonson

Reference Books:

• English Poetry from the Elizabethans to the Restoration by Pramod K. Nayar. 2012.
• Triumphal Forms: Structural Patterns in Elizabethan Poetry by Alastair Fowler. Cambridge University Press, 2010.
• Elizabethan Women and the Poetry of Courtship by Ilona Bell. Cambridge University Press, 2010.
• The Birth of the Elizabethan Age: ENG-land in the 1560s (History of Early Modern ENG-land) by Norman L. Jones. Blackwell Publishers, 1995.

Web Sources:

•British Literary Periods. https://www.thoughtco.com/british-literary-periods-739034
•Poems for all the semesters with a detailed introduction to the author. https:/www.poetryfoundation.org/
•Renaissance Love Poetry. https://www.thoughtco.com/renaissance-love-poems-1788871
•Elizabethan Age. https://www.ducksters.com/history/renaissance/elizabethan_era.php•Milton. https://www.poetryfoundation.org/poets/john-milton

Relevant Video Links:

Topic	**URL**
"Reading English : Why and How." Dr. Sandie Byrne. Oxford University. Lecture.	https://www.youtube.com/watch?v=6xbBa-sy-Tc.
Canterbury Tales.	https://www.youtube.com/watch?v=h0ZrBr9DOwA.
John Bunyan.	https://www.youtube.com/watch?v=2ByKbrzm5gI.
Edmund Spenser.	https://www.youtube.com/watch?v=rbpzer-OuQo.
Jacqueline Woodson·TED2019. What reading slowly taught me about.	

writinghttps://www.ted.com/talks/jacqueline_woodson_what_reading_slowly_taught_me_about_writing.
Anne Lamott·TED2017. 12 truths I learned from life and writing. https://www.ted.com/talks/anne_lamott_12_truths_i_learned_from_life_and_writing.
Joshua Prager·TEDActive 2015. Wisdom from great writers on every year of life. https://www.ted.com/talks/joshua_prager_wisdom_from_great_writers_on_every_year_of_life

UNIT-I POETRY

1.1 "My galley charged" -Sir Thomas Wyatt

Text

My galley, chargèd with forgetfulness,
Thorough sharp seas in winter nights doth pass
'Tween rock and rock; and eke mine en'my, alas,
That is my lord, steereth with cruelness;
And every owre a thought in readiness,
As though that death were light in such a case.
An endless wind doth tear the sail apace
Of forced sighs and trusty fearfulness.
A rain of tears, a cloud of dark disdain,
Hath done the weared cords great hinderance;
Wreathèd with error and eke with ignorance.
The stars be hid that led me to this pain;
Drownèd is Reason that should me comfort,
And I remain despairing of the port.

Summary

Lines 1-8

The narrator describes his boat challenged with lack of memory, which passes through dangerous seas on winter nights. He is stuck between rocks and his enemy, and sadly, his lord misdirects him cruelly. The oars are plans to escape, as if his destruction would scarcely matter. A constant wind tears at the sail, which is made of forced sighs and honest fear.

Lines 9-14

Rain formed from tears and clouds of despair have loosened the rigging, covering the ropes with mistakes and ignorance. The stars that guided him towards this agony are gone, and reason, who should be his companion, is drowned. Meanwhile the narrator is still hopelessly yearning for safety.

1.2 "Alas, so all things now" -Henry Howard

Text

Alas, so all things now do hold their peace!
Heaven and earth disturbèd in no thing;
The beasts, the air, the birds their song do cease,
The nightès car the stars about doth bring;
Calm is the sea; the waves work less and less:
So am not I, whom love, alas! doth wring,
Bringing before my face the great increase
Of my desires, whereat I weep and sing,
In joy and woe, as in a doubtful case.
For my sweet thoughts sometime do pleasure bring:
But by and by, the cause of my disease
Gives me a pang that inwardly doth sting,
When that I think what grief it is again
To live and lack the thing should rid my pain.

Summary

Henry Howard, earl of Surrey (1557) This poem, along with all of Surrey's surviving lyric poetry, was published posthumously in the collection Songes and Sonnettes (Tottel's Miscellany) in 1557 under the title "A Complaint by Night of the Lover Not Beloved." It is unusual among Surrey's SONNETs for the simplicity of its rhyme scheme: abab, abab, abab, cc. It is an adaptation of PETRARCH's Sonnet 164, and for the first half, it follows the original quite closely. The first quatrain and line encompass a loose translation of lines 522 and following of book 4 of The Aeneid, wherein Dido, queen of Carthage, laments Aeneas, a Trojan warrior. This is accomplished through syntax and rooted in the early modern translation tradition. Though the poem is an adaptation of Petrarch, its originality comes from its psychological investigation of the desiring subject following line 6.

Using Petrarch as a starting point, Surrey investigates the absence of the beloved's image as the cause of the subject's suffering.

Line 1 sets up the thematic dialectic between the first and last words of the line, in accordance with classical rhetorical precepts, and is dominated by the ellipsis following "Alas." Lines 3, 4, and 5 all invert the syntax, sometimes placing the verb at the end of the phrase "the stars about doth bring" (l. 4); sometimes creating intentionally artificial constructions—the air singing in line 3, for example; and sometimes using CHIASMUS and onomatopoeia to indicate the serenity of the scene (l. 5).

Only in line 6 does the poem turn to the interior turmoil of the desiring subject as contrasting the peaceful exterior world. That the sonnet's volta occurs in line 6, signaled by the second "alas!," is not extraordinary as the conventions of the English sonnet were still being created, and the Petrarchan original also changes at this point. The volta signals an investigation of the ways in which love "doth wring" the subject to extremes of emotion—"I weep and sing / In joy and woe." Love presents to the desiring subject the object of his desire "before my face" (l. 7), but it is not until the final couplet that we learn the cause of the subject's despair. Though he is presented with images of the object of his desire, he must "live and lack the thing should rid my pain" (l. 14).

1.3 “Tell me, thou skilful shepherd’s swain” -Michael Drayton

Text

1 Shep. Tell me, thou gentle shepherd swain,
Who’s yonder in the vale is set?
2 Shep. Oh, it is she, whose sweets do stain
The lily, rose, the violet!

1 Shep. Why doth the sun against his kind,
Fix his bright chariot in the skies?
2 Shep. Because the sun is stricken blind
With looking on her heavenly eyes.

1 Shep. Why do thy flocks forbear their food,
Which sometime were thy chief delight?
2 Shep. Because they need no other good
That live in presence of her sight.

1 Shep. Why look these flowers so pale and ill,
That once attired this goodly heath?
2 Shep. She hath robb'd Nature of her skill,
And sweetens all things with her breath.

1 Shep. Why slide these brooks so slow away,
Whose bubbling murmur pleased thine ear?
2 Shep. Oh, marvel not although they stay,
When they her heavenly voice do hear!

1 Shep. From whence come all these shepherd swains,
And lovely nymphs attired in green?
2 Shep. From gathering garlands on the plains,
To crown our fair the shepherds' queen.

Both. The sun that lights this world below,
Flocks, flowers, and brooks will witness bear:
These nymphs and shepherds all do know,
That it is she is only fair.

Summary

1.4 "Not marble, nor the gilded monuments" -William Shakespeare (sonnet 55)

Text

Not marble nor the gilded monuments
Of princes shall outlive this powerful rhyme,
But you shall shine more bright in these contents
Than unswept stone besmeared with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.

So, till the Judgement that yourself arise,
You live in this, and dwell in lovers' eyes.

Summary

- Popularity of "Sonnet 55: Not Marble nor the Gilded Monuments": This sonnet was written by William Shakespeare, a great English dramatist, and poet. Sonnet 55 is about love similar to other sonnets written by Shakespeare. It was first published in 1609. The poem speaks about the immortality of words: nothing can outshine the power and charm of words. It also illustrates how the speaker is proud of his immortal work.
- "Sonnet 55: Not Marble nor the Gilded Monuments" As a Representative of Pride: The speaker adores the beauty and unrestrictive nature of his work. He compares his work with dead rich kings and argues that everything has a life span, but his words are immortal that will outlive everything in the universe. He reflects on the memory of his beloved friend and says that his friends will shine in these words forever. To him, kings and princes lived in an illusion, believing that they could preserve themselves in the form of monuments.

  Unfortunately, devastating wars overturned statues and conflict ruined the Manson's handiwork. Since his friend is preserved in the form of words, therefore he will not face a fall. Even after his death, his memory will never fade into the oblivion. He will continue to win praise in the face of successive generations that will enjoy this poetic piece. What, however, stays in the minds of the readers is his matchless love for his friend.
- Major Themes in "Sonnet 55: Not Marble nor the Gilded Monuments": Love and immortality versus mortality are the notable themes in this poem. The poem presents the heartfelt burst of confidence as the poet possesses the power to preserve his friend's memory in his verses. He argues that everything in the world loses its charm and beauty, but nothing can destroy his friend's glory and charm. Undoubtedly, wars bring destruction on the face of the earth: even the great statues and monuments give way before the deadly battles. Therefore, he prefers preserving the memory of his friends in his words. In this way, his friend will remain green forever till the Day of Judgment.

1.5 "A valediction; forbidding mourning" - John Donne

Text

As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say
The breath goes now, and some say, No:

So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move;
'Twere profanation of our joys
To tell the laity our love.

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.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.

But we by a love so much refined,
That our selves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if the other do.

And though it in the center sit,
Yet when the other far doth roam,
It leans and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must,
Like th' other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun.

SUMMARY

- Popularity of "A Valediction: Forbidding Mourning": Written by John Donne, a famous metaphysical poet, this poem is a well-known love poem in English literature. It was first published in 1675 in the fourth edition of Life of Donne. The poem appreciates the beauty of spiritual love. Donne has painted a vivid picture of his eternal bond that keeps him attached with his beloved even when they are apart. The popularity of the poem lies in the fact that it represents love in its most pure form.
- "A Valediction: Forbidding Mourning "As a Representation of Spiritual Love": The poet, very artistically, draws a picture of this theme. He paints this picture through intense emotions and pure feelings. He says that he is going to part with his beloved, but they should not mourn this short gap. To him, mourning and crying will profane their sacred love. According to the poet, earthly lovers fear the separation because it may affect their affection. However, Donne and his beloved love each other spiritually as well as physically. They are least bothered about the separation. Their two souls, being one, will always be united even when their bodies are apart. Therefore, mourning is inappropriate when souls are attached for good. However, what enchants the reader is the metaphorical comparison he draws to show his unbound love for his beloved.

Major Themes in "A Valediction: Forbidding Mourning": Love, separation, and acceptance are the significant themes given in the poem. The poem is primarily concerned with the love of the speaker with his significant other. Though they are going to part due to circumstances, yet their love will remain pure and true. He develops these themes by comparing his love with the legs of a mathematical 

- compass to show that they are two separate entities and yet connected and whole. He further supports his ideas by crafting many metaphors to explain that their love is not limited to physical attraction. It rather rests in their souls. Therefore, sadness, tears, and mourning are not appropriate for them.

1.6 "HOW SOON HATH TIME" -JOHN MILTON

Text

How soon hath Time, the subtle thief of youth,
Stolen on his wing my three and twentieth year!
My hasting days fly on with full career,
But my late spring no bud or blossom show'th.
Perhaps my semblance might deceive the truth,
That I to manhood am arrived so near,
And inward ripeness doth much less appear,
That some more timely-happy spirits endueth.
Yet be it less or more, or soon or slow,
It shall be still in strictest measure even
To that same lot, however mean or high,
Toward which Time leads me, and the will of Heaven;
All is, if I have grace to use it so,
As ever in my great Taskmaster's eye.

Summary

John Milton can be enjoyable once he is understood. After multiple readings of hissonnets, the meanings of each become much clearer. If one cannot understand Milton, one cannotenjoy him. There is a definite connection between understanding Milton and enjoying him. After reading a few of his sonnets a couple of times, I was able to better appreciate their meaning.

About the sonnet

HOW SOON HATH TIME is a Petrarchan sonnet written by John Milton the famousEnglish poet. It is a sonnet written on the 9th of December 1632.Typical of the petrarchansonnet,there is a tonal change as well as a change in the mood and emotions of the poet. The poem hasan autobiographical touch. In the Octave, the poet laments the passage of 24 years of his life,especially the 24rd

year. The sonnet begins with a tone of frustration and desperation. He suffersfrom the complex growing youngsters have. Time is pictured as a subtle thief of youth which haswings and it has carried away the 24 years of his life. His days are hurrying away in a rush. He isgrowing by age, but the spring of his life has seen no bud nor blossom. He fears that he has notachieved anything in his life despite crossing 24 years. In the second half of the octave, he statesthat though he has attained manhood, he does not look his age. He has that physical immaturitywhich has made him look very young and effeminate. He despairs of not only beingunmasculine, but also a failure in life as a poet and also as a respectable man of high standing.Physical immaturity seems to go hand in hand with mental, psychological and intellectualimmaturity. Though he is a man now, he does not have the mature looks nor does he find aninward ripeness. He feels sad that some people are so well endowed at the proper time.
Description the sonnet
The word ENDOWED suddenly makes the poet realize the 'one who endowes'-God.Eventually the mood changes. There is an introspection and acceptance. He comes to terms withthe reality. He feels that all he needs is time and necessarily, along with it, the blessings of God.He would, one day, sooner or later,in a large amount or small, bless him. It is destiny, herealizes.He would indeed be blessed by God and his fortunes may change for the better. He decides to'stand and wait' in anticipation of the grace of God. He feels that right now, it is the destinyallotted by God and accordingly, he has to carry out his part of the duty and wait in patience. Hedreams of a day when God blesses him in His own strictest measure. He would bless him with asense of creativity so that he would bloom to be a better poet. He realizes that human beings areallotted to play their roles, to perform God's will. If he waits with patience, God's grace would be on him eternally. Sometimes less, sometimes more, it may vary, but the Almighty, the Power,would always remain up above, blessing him. So all he needs is Time, Patience and the will of Heaven

1.7"The Pulley" **georgeHerbet**

Text

When God at first made man,
Having a glass of blessings standing by,
"Let us," said he, "pour on him all we can.
Let the world's riches, which dispersèd lie,
Contract into a span."

So strength first made a way;
Then beauty flowed, then wisdom, honour, pleasure.
When almost all was out, God made a stay,
Perceiving that, alone of all his treasure,
Rest in the bottom lay.
"For if I should," said he,
"Bestow this jewel also on my creature,
He would adore my gifts instead of me,
And rest in Nature, not the God of Nature;
So both should losers be.
"Yet let him keep the rest,
But keep them with repining restlessness;
Let him be rich and weary, that at least,
If goodness lead him not, yet weariness
May toss him to my breast."

SUMMARY

TEXTUAL BACKGROUND OF "THE PULLEY" BY GEORGE HERBERT

Most of George Herbert's poems are profoundly personal. This is not to say that they are always autobiographical, although indeed one senses the force of lived experience in his most successful poems. Yet whether or not they deserve Herbert's own experiences, they typically present an individual in the midst of some dramatic process of meditation, analysis, worry or wonder. "The Pulley" is a remarkable exception, structured as an explanatory tale about the creation of human kind. Herbert does not often operate on the level of myth, but "The Pulley" owes something to the classical story of Pandora's box. In Herbert's version, however, it is not all the troubles of the world that are loosed upon unsuspecting human kind by an overly curious Pandora but all the "world's riches" that are poured upon humankind by a beneficent God. In revising not only the Pandora myth but also the biblical story of creation in Genesis, Herbert constructs a narrative that is charming and bold. The speaker imagines himself as a witness to the moment of creation and gives an on-the-spot report of what transpired and what was on God's mind as he both gave and withheld certain gifts.

There is a touch of humour in the poem as God not only pours blessings out of a glass on his new creation but also quizzically examines and then rationalizes his own actions. When nearly all the blessings are out secular blessings, it seems, such as strength, beauty and so on.

THEMATIC STRUCTURES OF "THE PULLEY" BY GEORGE HERBERT

"The Pulley" is both a myth of origins, a moral and spiritual fable; these two genres overlap because, for Herbert, one's devotional responsibilities are perfectly consistent with and flow inevitably from who one is. Despite the brevity and simplicity of the poem, several key facts are affirmed. For example, this version of the creation myth emphasizes the dignity of humankind, bestowed by a God who is thoughtful, generous and kind. The story of creation in the Book of Genesis is astonishing: A spiritual breath raises dusty clay to life in the form of Adam. In Herbert's poem, the creation seems even more splendid, as humankind is described as the sum and epitome of all the world's riches, and God is a being who communicates easily and cordially with his creation.

Simultaneous with this emphasis on the dignity of humankind, however, is a carefully drawn distinction: strength, beauty, wisdom, honour and pleasure are necessary and vital components of humankind, but they are not sufficient to guarantee spiritual health. For this humans need rest, the one quality held back by God. Human independence, then, is qualified, but not undermined completely.

"The Pulley" does not suggest that humankind is disastrously flawed and impotent, or that life in the world of nature is insignificant and useless: Life can, after all, be "rich." It does show the limits of human powers and the liabilities of earthly existence: The inevitable human fate his style is simple and concrete. The poem "The Pulley" follows this theme and style. Its words are full of devotion to God, "the creator of the world." In this poem, he explains why God has given peace of mind to man, but also given him dissatisfied restlessness. Man's restlessness is a pulley with which the soul is lifted to God.

LANGUAGE DEVICES / POETIC DEVICES IN "THE PULLEY" BY GEORGE HERBERT

Their style was characterised by wit and metaphysical conceits far-fetched or unusual similes or metaphors such as in Andrew Marvell's comparison of the soul with a drop of dew. The specific definition of wit which Johnson applied to the school was: "…a kind of discordia concourse; a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike." Their poetry diverged from the style of their times, containing neither images of nature nor allusions to classical mythology, as was common. One of the primary Platonic concepts found in metaphysical poetry is the idea that the perfection of beauty in the beloved acted as a remembrance of perfect beauty in the eternal realm. They use very clever but obscure and unusual, exaggerated imagery that demands the reader think about their poems rather than feel them emotionally. Their verbal humour and philosophy about life is often embedded in their poems with a very

harsh matter.
Will all poetic images, two unlike things are compared. Example: creation of humanity: a glass of blessings. These are two things that are basically unlike each other, but poetic mind sees the similarity.
Simile: Compare two unlike things using "like" or "as". If Herbert wrote "creating man is like pouring talents into the earth," this would be a simile.
Metaphor: Compare two unlike things directly, not using "like" or "as". Example Herbert does not use a simile. He describes the creation image as equivalent to the glass of blessings. He extends the image with examples: strength, beauty, wisdom, honour, pleasure and rest (stanzas 2 – 3). Up to stanza 3, Herbert creates an extended metaphor, but it has not become a conceits until the last stanza.
Conceit: "An extended metaphor." That is the usual definition, but a conceits is more complex, more involved. A conceit not only extends the image, as in the THIRD stanza, but it develops the ideas and metaphor into a new, even surprising direction. This is the signature of the metaphysical poet. "Rest," the blessing God withholds, leaves us with "restlessness." As our restlessness drags us down, (on one rope of the pulley), we rise (on the other rope) to God, who gives us the blessing of Rest.
Herbert adds the image of the pulley into (not just on to) the image of the glass of blessings. "The Pulley" is not just two metaphors with one extended. It is two metaphors working together to convey the meaning. The "glass of blessings" metaphor extends and expands until it develops into another image, the pulley.

UNIT -II POETRY (NON DETAILED)

2.1 PROTHALAMION EDMUND SPENSER

(Calm was the day……end my song") stanza 1&2

SUMMARY

It was a calm day with a light breeze in the air, which cooled things down and lessened the heat of the brightly shining sun. I was frustrated with the time I'd wasted at court: my political ambitions had failed, and my hopes turned out to be empty illusions. To make myself feel better, I went for a walk along the banks of the River Thames. The shore and the meadows surrounding the river were covered with flowers—flowers so beautiful that they could be hung up in young women's room, or made into crowns for

their fiancés in advance of their wedding day, which is not far away: please be quiet, River Thames, until I finish my poem.

In a meadow by the river, I saw a group of nymphs—the mythological daughters of the river. Their hair was green and hanging down loosely, and they looked like brides. Each of them was carrying a wicker basket woven from twigs and full of flowers that they'd gathered from the meadow. The nymphs quickly and skillfully plucked all kinds of flowers—including blue violets, daisies (which close at night), lilies (which are so white they seem virginal) primroses, and vermeil roses—which they would use to decorate their bridegrooms on their wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

I saw two beautiful swans swimming down the River Lee. I had never seen such beautiful birds. The snow on top of the famous Pindus mountain range has never been whiter than those swans. Not even the god Zeus, when he transformed himself into a swan in order to seduce the princess Leda, was as white as those swans. And though people say that Leda was as pale as Zeus was, neither Leda nor Zeus came close to being as white as the swans before me in the river. In fact, the swans were so white that even the calm river upon which they swam seemed to make them dirty; as such, the river told his waves not to touch the birds' silky feathers, in order to prevent the waves from dirtying the lovely birds and diminishing their beauty, which was as bright as the sun will be on their wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

The nymphs, who had by this point collected enough flowers, ran to see those silver swans as they floated down the river. And when they saw them, the nymphs stood in stunned amazement, filling their eyes with the wonderful sight. The nymphs thought that they had never seen such lovely birds, and they assumed that they were angelic, or that they were the

mythological swans who drew the goddess Venus's chariot through the sky. The swans were so beautiful it seemed impossible that they were born from any mortal creature; instead, the nymphs thought they were angels or the children of angels. Yet, the truth is that the swans were bred from the heat of the sun in the spring, when the earth was covered in fresh flowers and plants. They seemed as new and fresh as their wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

Then the nymphs took out of their baskets all the sweet-smelling flowers they'd picked and threw them onto the swans and onto the waves of the river, so that river seemed like the river Peneus in Greece, which flows through the Tempe Valley in Thessaly. Indeed, the river was so covered in lilies that it seemed like the floor of a bridal chamber. Two of the nymphs wove flower crowns from the freshest flowers they could find in the meadow; they presented these to the swans, who wore them on their foreheads. Meanwhile, another nymph sang the following song, which was prepared for the swans' wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

"You swans, who are the world's beautiful decoration and the glory of the skies: you are being led to your lovers, and I wish you joy and happiness in your marriage. I further pray that Venus, the queen of love, and her son, Cupid, will smile on you, and with their smiles, remove all fights and conflicts from your marriages. I pray that your hearts will be full of peace, your kitchens full of food, and your bedrooms proper and fruitful, so that your children defeat your enemies, and that your joy will overflow on your wedding day, which is not far away: please be quiet, river Thames, until I finish my poem."

That was the end of the nymph's song, and everyone repeated her, announcing that the swans' wedding day wasn't far off—and the ground

echoed with this line, which then echoed throughout the meadow. Thus the joyful swans went down the River Lee. Its waters murmured as they passed, almost as though the river would speak to them if he were able to talk. But he did make his affection clear by slowing down his current. And all the birds that lived on the river began to flock around the two swans, who were far more beautiful than those other birds—just as the moon is far more beautiful than the stars around it. In this way, they arranged themselves around the swans and waited on them, and lent them their best service for their wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

After a while, they all came to London, which was where I was born and raised, though I am named after a different place, and come from an old, well-known family. They came to a place where there were brick towers on the banks of the Thames, which serve now as housing for law students, though in the past they were the headquarters of the Knights Templar, until that order crumbled due to pride. Next to the brick towers there is a place where I often received favors from the important man who lives there—whose protection I sorely miss now, though it is inappropriate to meditate on such grievances here, and I should limit myself to talking about the joys of the wedding day, which is not far away: please be quiet, river Thames, until I finish my poem.

But in that place there now lives an aristocrat who brings honor to England—and whom the rest of the world admires. On a recent mission, he terrorized the Spanish and made the cliffs on either side of the straits of Gibraltar shake with fear. Man of honor, exceptional knight, the news of your triumphs travels across England. I hope you take joy in your victory and that you remain happy forever—since even your name promises that you will be happy. And I hope that through your skill and your victories in war,

other countries won't be able to harm England. And I hope that Queen Elizabeth's name will be celebrated throughout the world, accompanied by your calls to arm, which some poet will preserve in song for the rest of human history on the day of the wedding, which is not far away: please be quiet, river Thames, until I finish my poem.

From the tall battlements of the house, the same aristocrat whom I described above came out like the evening star, Hesperus, who bathes his blond hair in the ocean all day and then rises above the horizon at night. The aristocrat came down to the river with many people following him. Among the crowd, two handsome knights stood out, who would've been a fitting match for any queen. Indeed, they were so intelligent and well-made that they seemed like Zeus's sons, Castor and Pollock, who, in Greek mythology became stars, part of the constellation Gemini. The two knights went down to the river to meet the two swans, whom they loved dearly. At the scheduled time they will get married, and that wedding day is not far away: please be quiet, river Thames, until I finish my poem.

2.2 "ASTROPHEL AND STELLA" PHILIP SIDNEY

SUMMARY

Sonnet 31 from Sir Philip Sidney's *Astrophil and Stella* (sometimes *Astrophel and Stella*), which begins with the line 'With how sad steps, O moon, thou climb'st the skies', is one of the most famous poems in the entire sonnet sequence. *Astrophiland Stella* was the first substantial sonnet sequence composed in English, in the early 1580s. Sidney (1554-86) was inspired by his unrequited love for Penelope Rich (*nee* Devereux), who was offered to him as a potential wife a few years before. Sidney turned her down, she married Lord Robert Rich, and Sidney promptly realised he was in love with her. What follows is a close analysis of Sonnet 31, which sees Sidney addressing the moon as a potential fellow-sufferer from Cupid's cruel arrows.

With how sad steps, O moon, thou climb'st the skies;
How silently, and with how wan a face.

What, may it be that even in heavenly place
That busy archer his sharp arrows tries?
Sure, if that long-with-love-acquainted eyes
Can judge of love, thou feel'st a lover's case;
I read it in thy looks; thy languished grace
To me, that feel the like, thy state descries.
Then, even of fellowship, O moon, tell me,
Is constant love deemed there but want of wit?
Are beauties there as proud as here they be?
Do they above love to be loved, and yet
Those lovers scorn whom that love doth possess?
Do they call virtue there ungratefulness?

A short summary of 'With how sad steps' first. Sidney looks up at the pale moon in the night sky and says that it appears to rise in the sky sorrowfully, as though taking 'sad steps'. Like many poets before him, Sidney picks out the 'wan', or pale, 'face' of the moon and interprets this paleness as a sign of sorrow. He then wonders whether the moon's sorrow is actually lovesickness, and that Cupid, the Roman god of love ('that busy archer'), even seeks to pierce heavenly bodies with his arrows, so as to bring them under love's spell. The moon obviously stands alone in the night sky – set apart from the stars by its relative size – and so becomes a symbol of the solitary lover who is suffering from unrequited love.

Sidney goes on to assert that the moon, if it has been 'long-with-love-acquainted', is a fit judge of love, and well-placed to feel what suffering lovers down on earth feel. Sidney states that he has read the moon's love-experiences in its appearance and that its 'languished grace' (it's graceful, but nevertheless weakened by the effects of love) reveals to Sidney, who is similarly afflicted by love, that the moon is a fellow-sufferer.

That concludes the first eight lines of this poem, which largely follows the Petrarchan sonnet model, with those first eight lines rhyming *abbaabba*. Now we move to the sestet, or concluding six-line unit. Sidney now wants to know some home truths about unrequited love as the moon experiences it. If you are a true and faithful lover up there, are you considered foolish? Is the beautiful woman you love as proud (i.e. as superior and disdainful) as the woman loved by Sidney? Does the woman you love, moon, love the attention but at the same time feel disdain for the one who has been 'possessed' by love for her? Is ungratefulness (i.e. the way the woman treats the man who truly loves her so) considered a virtue up there as well as down here?

Any analysis of 'With how sad steps' should address the extent to which Sidney is being serious when he offers up this somewhat excessively romanticised (and, it has to be said, one-sided) conversation between the poet and the moon. Is he sending himself up? We believe not, but as with many of the poems in *Astrophil and Stella,* Sidney is aware of how ridiculous love can render us, even while that love is felt sincerely and keenly. But courtly love, of course, was several centuries old when Sidney was writing, and so the idea of admiring an unattainable woman from afar needed to be explored with an awareness that these tropes were already familiar to many readers, especially the educated readers who would have read Sidney's sonnets when they were circulated in manuscript.

2.3 "PARADISE LOST" JOHN MILTON

SUMMARY

A short summary, entitled The Argument is presented by Milton as a preface to each of the 12 books of *Paradise Lost*. In the first book, he announces the subject of the poem, Man's disobedience and the loss thereupon of Paradise. The poem opens in the midst of things, after the war in Heaven but before the fall of Adam and Eve. Satan and his multitude of angels have been cast out of Heaven and into the Deep for rebelling against God and are chained on the burning lake in Hell. Satan awakens his legions of angels, comforting them in their dejected state by offering them hope of reclaiming Heaven. He recounts an old prophecy he has heard, while still in Heaven, of another world that will be created with a new kind of creature called Man. Satan calls a council in his newly erected palace, Pandemonium, to decide whether to wage another war on Heaven. After a lengthy debate, the council finally decides to send Satan to search for God's new creation instead. He flies toward the gates of Hell which are guarded by Sin and Death. They open the gates and Satan meets Chaos who directs him to the new world.

Seeing Satan flying toward Earth, God points him out to the Son, prophesying that Satan will tempt Man to sin. God demonstrates his justice by declaring his divine grace to Man, however, only if someone will offer himself as a ransom for his sin. The Son volunteers and is praised by the angels in Heaven. Meanwhile, Satan has travelled through the Limbo of Vanity and reached the orb of the sun. He quickly disguises himself as a Cherub before he asks Uriel for directions to Earth.

On Earth, Satan disguises himself as a water bird in the Tree of Life where he overlooks the beauty of Adam and Eve in their blissful state. Later that night, Satan

is caught at Eve's ear, tempting her in a dream, and he flies from the Garden. In the morning, Eve relates her disturbing dream to Adam.

Raphael is sent by God to caution Adam about the evil that is lurking in Paradise. After dining, Raphael engages Adam in a long conversation, reminding him of his obedience to God though he has been given free choice. Raphael informs Adam of the war in Heaven and the victory of the Son who drove Satan and his legions over the wall of Heaven and into the Deep. The Son was later sent by God to perform the work of creation in six days. Taking his leave, Raphael again cautions Adam to beware of God's command.

Returning to Paradise by night, Satan enters the body of the sleeping serpent. The next day, Eve innocently suggests to Adam that they work in separate areas of the Garden. Remembering Raphael's warning, Adam refuses at first but finally consents. Left alone, Eve is approached and flattered by the Serpent. He tells her his human speech and understanding were brought about by tasting of the fruit of the Tree of Knowledge. He slowly convinces Eve to eat this same fruit. Although pleased with the taste and the exhilarating feeling, Eve approaches Adam with some reluctance. She convinces him to taste the fruit, and the effects are quickly felt, prompting them to cover their nakedness and blame each other for the sinful deed.

The guardian angels ascend to Heaven, and the Son is sent to judge the sinful pair. Out of pity, he also clothes them. In anticipation of their future appearance on Earth, Sin and Death build a broad highway over Chaos to make Earth more accessible. Satan returns to Pandemonium where he is greeted with a hiss from the fallen angels now transformed into serpents.

On Earth, Adam and Eve lament their fallen state. To avoid the curse that they have brought upon future generations, Eve considers taking her life, but Adam gives her hope that the promised Messiah, their seed, will avenge Satan by overcoming Death. The Son intercedes for the earthly pair, presenting their prayers of repentance to God who forgives them but proclaims that they must leave Paradise. Michael is sent from Heaven to deliver the unhappy message. Grieving his loss of Paradise, Adam pleads with Michael but finally abides by God's orders. Michael leads Adam to a high hill where he engages in a lengthy prophecy of the future of all mankind. He explains the incarnation, death, resurrection, and ascension of the Son of God. Comforted by God's promise, Adam awakens Eve who has been dreaming gentle dreams that have composed her spirit. Taking each

of them by the hand, Michael leads them out of Paradise, guarded by the Cherubim and ushered by God's blazing sword.

2.4 "THE GARDEN" ANDREW MARVELL

SUMMARY

Andrew Marvell (1621-1678) unlike most of his modern readers thought it possible to recover the lost harmony with nature, which before the fall man had possessed in the garden. The theme of innocence, experience, alienation, harmony, and the complications of human relationships, alienation, harmony, nature and art are present in his poem The Garden. His intentions were those of a moralist to put matters in proper perspective - so that salvation can be attained, so that the lost innocence, the paradisaical integrity of Nature might be reconstructed with the aid of literary art in the garden of the mind.

The chief point of the poem is to contrast and reconcile conscious and unconscious states, the intuitive and intellectual modes of apprehension. Read More Poetry Yet this distinction is never made explicitly, Marvell's thought implied by metaphors. The poem combines the idea of the conscious mind including everything because understanding it and the unconscious animal nature including everything being in harmony with it. The point is not that these two are essentially different, but that they must cease to be different so far as either is to be known.

The Garden is a poem rich in symbolism. The gardens to which Marvell most directly allures in his poem are *The Garden of Eden*, The earthly paradise and that garden to which the stoic and Epicurean, as well as the Platonist retire far solace or meditation. The poem begins by establishing that of the entire possible garden, it is dealing with that of retirement, with the garden of the contemplative man who shuns action. Read More Poetry Man vainly runs after palm symbolizing victors oak symbolizing rulers and Bayes symbolizing the poets but retired life is quantitatively superior. If we appraise action in terms of plants we get single plants, whereas retirement offers us the solace of not one but all plants. The first stanza then is a witty dispraise of active life, though it has nothing to distinguish it sharply from other kinds of garden poetry such as libertine or Epicurean.

The innocence of the second stanza again does not distinguish it from other garden poets, for innocence is a sort of feature of the libertine as well as Epicurean garden. 'Your' sacred plants, Marvell says addressing quite and innocence are unlike the

palm and oak and bay in that if 'you' find them any where on earth it will be more among plants of a garden. Read More Poetry The other can be found in 'busy companies' of men. The inference is that innocence may be found only in the green shade. Society is all but rude.

This prepares the ground for a clearer rejection of libertine innocence. Female beauty is reduced to its emblematic colours -- red and white and unfavourly compared with the green of the garden, as a dispenser of sensual delight. A foolish failure to understand the superiority of green causes lovers to insult trees by carving on them the names of women. Since it is the green garden and not women that the poet chooses to regard as amorous , it would be farcically logical for him to carve on the trees their own names . This garden is natural and amorous in quite a different way from the libertine garden.

Ultimately love enters this garden, but only when the pursuit of the while and red is done. We are without appetite. Weary with the race and exertion; it makes a retreat to the garden. The place of retreat has therefore loved but not women; they are metamorphosed into trees. Even the goods have been misunderstood they pursue women not as women but as potential trees, and hence the usefulness of the Apollo and Daphne and Pan and Syrinx. The sensuous appeal of this garden then is not sexual, as it is in the libertines:

"When we have run our passion heat,

Love hither makes his best retreat"

The earthly paradise is here in this garden with its all enchantment. Here is the supremacy of innocence. Read More Poetry The trees and the plants press their fruit upon him. The fruits of green, and not red and white are offered in abundance, everything is by nature lush and fertile. The difference between this paradise and one containing a woman is that here a fall is of light consequence and without any tragic significance. In this garden both man and nature is unfailing. It is therefore not trap for virtue but a paradise of perfect innocence the fall is innocent and the sensuous allurements of the trees are harmless

With a typical puritanical ambivalence Marvell alludes to the favourable conditions which enable the mind to apply itself to contemplation by the virtue of the imagination the mind can create worlds , and seas too which have nothing to do with the world which is reported by the senses: "

---------Annihilating all that's made

To a green thought in a green shade."

' Green thought ' presents a great bogey . Surely the thought is green because the solitude is green . Hence the contextual significance of green is in accord with what is after all a common enough notion -- green for innocence.

As the poet allows his mind to contemplate, his soul begins a platonic ascent. Here the influences of English mystic philosophy and of Platonism are stronger:

"Here at the fountains sliding foot,

My soul into the boughs does glide;

There like a bird it sits, and sings, ---"

The fountain is here a symbol of purity and the bird is an ecstasy, the joy and delight of heavenly beauty in the solitude of garden.

Marvell concludes his The Garden explicitly in favour of a special solitude which can only exist in the absence of women, the agent of temptation. Read More Poetry Women offer the wrong kind of beauty and love, the red and white instead of the green. Eve deprived Adam of solitude and gave him an inferior joy. Her absence would be equivalent to gift of a paradise. Thus in garden, in the temperate quite amidst fragrance and mildness, we have perfect joy. This is solitude, not jubilant, the garden is of the solitaire whose soul rises to towards divine beauty, not that of the voluptuary who voluntarily surrenders to the delights of the senses.

UNIT III PROSE (Detailed)

3.1 "ON REVENGE" FRANCIS BACON

In this 1625 essay, Bacon uses religious precedent as a reason not to exact revenge, quoting Solomon as saying that "it is the glory of man" to overlook an offense. Likewise, he cites the book of Job, where it states that if we accept the good things that God gives us, we should also accept the bad.

However, the bulk of the essay looks at rational reasons for not turning to revenge. This is why Bacon is often called the "father" of empiricism and is named as any early figure in the Enlightenment. It is *always* Bacon's strategy to move beyond "because God said so" to explain the pragmatic reasons for moral principles. He believed in God and believed that God's words were important, but his goal is to focus on the rational.

The essay, therefore, offers many pragmatic reasons not to seek revenge. Not only does God frown on it, but it makes a person small and petty, and it threatens to upend the law, which is the basis of civilized society. Once people start taking the law into their own hands, the social fabric is threatened—or, as Bacon puts it, revenge "pulleth the law out of office."

Bacon also advises looking at a wrong action from the perspective of the wrong-doer and framing it in the context of people merely pursuing their own self interest. Doing so is rational and can take some of the sting out of a perceived insult: it's not really about *you*, he is saying.

Further, a person who nurses an injury simply hurts himself, and, finally, revenge can begin a cycle of violence that spirals upward with no end.

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Francis Bacon is against the whole idea of taking revenge, largely because it conflicts with his Christian humanist values. He cites approvingly the wise Solomon's dictum that “it is the glory of a man to pass by an offence.” In other words, instead of taking revenge over an insult or injury done to him, a man should turn the other cheek.

In doing so, a man will show himself to be superior to the person who injured or insulted him. As Bacon says, “It is a prince's part to pardon,” meaning that there is something intrinsically noble about pardoning those who do us wrong. As an aristocrat as well as a Christian humanist, Bacon unsurprisingly sets great store by acting like a gentleman.

What's more, Bacon is also a lawyer, and in that capacity he argues that revenge is nothing more than a “wild justice” that “pulleth the law out of office.” In other

words, revenge takes the place of law, thus proving itself to be incompatible with it. That being the case, Bacon argues, the law ought to weed out revenge.

In an acute psychological insight, Bacon argues that if we set out for revenge, we keep our wounds fresh, whereas otherwise, if we pardon those who do us wrong, then those wounds will heal, and we will be able to move on with our lives.
Sir Francis Bacon's short essay "On Revenge" (1625), which espouses a Judeo-Christian philosophy, lists the following reasons against taking revenge:

1. Revenge is against the law, both God's (moral) and man's (justice). Bacon says that revenge oversteps the boundaries of the law, that it places the avenger not only even with the avenged in term of the crime but above him in terms of taking "wild justice" into his own hands. Bacon says that it is the duty of lawmakers (prince, king, court) to pardon and punish criminals, not vigilantes.

Revenge is selfish. Again, the avenger places himself above the avenged and the lawmakers. Vengeance has no place in a community; it is a rogue, egocentric, and self-satisfying vendetta. Revenge does not exhibit any kind of communal morality or love of others (e.g., "*philea*," or brotherly love).

2. Revenge dwells in the past. Bacon says that a moral man will put past offenses behind him, but the selfish avenger will try to redress past wrongs done to him. In this way, revenge takes on a component of time: the avenger is corrupted by the past because he refuses to forgive (an act of the present and future).
...revenge keeps his own wounds green, which otherwise would heal and do well

3. Revenge is cyclical; it will lead to more revenge (by the avenger or the avenged). Bacon says:
...let a man take heed the revenge be such as there is no law to punish; else a man's enemy is still beforehand, and it is two for one.

Not only does the avenger by-pass the law, but he still must deal with the law (revenge is illegal) and counter-revenge. So, the equation is simple, legally and morally: revenge does not pay.

4. Revenge leads to exile. The worst kind of revenge, Bacon says, is public revenge (like the murder of Julius Caesar) because the avengers "live the life of

witches." They are public outcasts, excommunicated from friends, family, public institutions, and the law.

3.2 "OF STUDIES" FRANCIS BACON

SUMMARY

Studies serve for delight, for ornament, and for ability.
Study as an activity, in whatever form, brings us joy and enhances our thinking, speaking and writing ability adding charm to our personality.
Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business.
Study is always a private activity which people engage in when they are alone or in the privacy of their homes. It helps them in relaxation after a strenuous routine, when the body and mind need to slow down. It sharpens our intellect helping us to judge things soundly. It helps us to go about our life's business in a more capable way.
For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned.
It enables the learned men, who have studied extensively, to critically examine issues, and arrive at the right conclusion. They can garner data, facts and arguments or against a particular view rationally. Such intelligent analysis of facts improves the soundness and quality of their judgment.
To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar.
However, over-indulgence in studies leads to undesirable consequences. Setting aside long hours in a day to study will make a man indolent. Overuse of the wisdom to analyze ordinary commonplace issues may make the man appear pretentious and vainglorious. Sticking too much to rules to asses situations and decide on action may invite derision from others.
They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning, by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience.
Studying adds finesse and perfection to human nature. Experiences in life supplements such honing of nature. A person's abilities inherited by birth are raw. Only when they are carefully worked upon and honed, the in-born abilities yield the best benefits to us. Studying is the whetstone that we use to sharpen our abilities. But inferences from study may lead to imprecise and misleading

conclusions. In such situations, one's experience in life comes in handy to arrive at the right conclusion. So, experience is very valuable as it supplements studies.
Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation.
People who are cunning and deceitful have no appreciation for studies as they accomplish their objectives through many crooked ways. Simple folks, however, greatly value the role of studies in human life. Wise people inherently draw upon the ideas obtained from their studies while solving life's myriad problems.
Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider.
The aim of reading and acquiring knowledge must not be to aggressively refute other's views or accept the writer's views as gospel truth. It should also not be to engage in pointless discussion and argumentation. Studying should enable us to weigh facts and analyze them rationally.
Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.
Books of varying content and genre are to be made use of differently. Some may be given a cursory reading, some others can be quickly sifted through. Other important books are to be read slowly and minutely so as to truly fathom the meaning and underlying sense.
Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books, else distilled books are like common distilled waters, flashy things.
One can ask an assistant to read a book and prepare a short summary of it. But such practice should be followed for obtaining guidance on matters of lesser importance. There are some books which are, in fact, shortened already.
Reading maketh a full man; conference a ready man; and writing an exact man.
Reading adds perfection to a man's personality.
Discussing with others about the contents of a book imparts special practical skills to the reader. Writing removes all the residual weaknesses and ignorance from the person and enables him to remember the contents of a book.
And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit: and if he read little, he had need have much cunning, to seem to know that he doth not.
So, writing helps to memorize facts. If a person is bashful so as not to discuss his reading with others, he will not be able to improve his wit. If he does not read, he will remain a somewhat stupid person.

Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend.
Studying history makes a man wiser, studying poetry makes a man wittier: mathematics gives sound logical sense, and philosophy imparts valuable lessons on morality.
Abeuntstudia in mores [Studies pass into and influence manners]. Nay, there is no stond or impediment in the wit but may be wrought out by fit studies; like as diseases of the body may have appropriate exercises.
Wit is a god-given gift. It is present in everybody. However, it can be sharpened by selective studying. This is akin to the way certain weaknesses of the human body are cured by appropriate physical exercises.
Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. They cure many ailments.
So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again.
If a person is unable to concentrate, he will do well to study mathematics to focus his wavering mind. In mathematics, a slight loss of concentration leads to grave error.This makes the man to start all over again to do it. Thus, studying mathematics restrains the mind from darting off elsewhere.
If his wit be not apt to distinguish or find differences, let him study the Schoolmen; for they are cyminisectores [splitters of hairs].
If a person does not have the ability to discern, he will be benefited by studying Schoolmen as it trains mental ability and develops the art of expression.
If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases.So every defect of the mind may have a special receipt.
If a person is unable to garner facts and manipulate them to put across his views convincingly, studying law will help him. Thus, every deficiency of mind can be addressed by appropriate reading.

UNIT- IV PROSE (non- detailed)

4.1 "BOOK OF JOB: PROLOGUE (CHAPTER 3: 1-2) AND EPILOGUE (CHAPTER 42: 7-17)" THE BIBLE (KING JAMES VERSION)

Structure:

- Prologue introducing Job
- The first test (striking Job's family and wealth) and second test (striking his body)

- Friends join Job, and join him in silent mourning for seven days.
- Job curses the day he was born.
- Three rounds of speeches. In the first two rounds, Eliphaz, Bildad and Zophar speak in turn. In the third round, just Eliphaz and Bildad speak. Job answers each of their speeches directly before the next friend starts.
- A poem (interpolation?) concerning wisdom – chapter 28
- Job's final speech, challenging God with a declaration of innocence
- Elihu's speeches. (Elihu has not been mentioned before.)
- Yahweh's speeches to Job, with Job's reply and final submission
- The vindication of Job

Job's friends argue for a doctrine of distributive justice, stressing man's worthlessness before God, man's ephemerality and ignorance, the need to turn to God in penitence, praise of God, the disciplinary power of misfortune, the happiness of the penitent and the claim to possess a wisdom greater than Job's.

In the first round of speeches, the friends become increasingly scolding: Eliphaz only implies Job is a sinner, but Bildad proposes that Job's children died for their sins, and Zophar says that Job suffers less than he deserves.

In the second round of speeches, goaded by Job's refusal to withdraw his arraignment of God, the friends describe in detail the punishment of the wicked. In response to their generalised comments, Job particularises his own suffering, stressing the success of the wicked and arguing that he is not one of them.

In the third round of speeches, Bildad accuses Job or oppressing the poor, and Bildad gives a (very short, and possibly interrupted) doxology asking how man can be righteous before God.

Elihu speaks. He is rhetorically florid, repeats to some extent to tired doctrine of retributive justice of Job's other friends, and does say some things in error, for example, that Job has accused God of injustice. Nonetheless, Elihu does say that God does speak to man, that not all suffering is punitive, and that contemplation of nature's greatness opens the mind to God's greatness – a line of apology for God that does not involve blackening Job's character.

Yahweh's speeches – in contrast to the anthropocentrism of Genesis 1 or Psalm 8, man is presented as marginal to the created order. Only one who comprehends the vastness and complexity of God's work can pass judgment on Him. God's governance cannot be judged by its manifestations in human society alone. Human notions of reason and justice are simply too limited to apply to a God whose very creation is fathomless.

Chapter 28 has already anticipated the conclusion at which Job must arrive in the face of God's wonders: for mankind, wisdom consists in fearing God and shunning evil. More than that he cannot know.

Job's friends seek to teach him traditional wisdom, but he ends up teaching them the inaccessibility of true wisdom.
We should neither infer sin from suffering (the error of the friends), nor the enmity of God towards the sufferer (the error of Job).

CHAPTER 1

Job lives as a good rich man from Uz. He has seven sons and three daughters. Job makes offerings when his sons feast, in case they sinned. Satan meets with God, and obtains permission to test him by making him suffer. A string of servants come to tell Job that his property has been destroyed by fire, his livestock taken away, and his children when a wind collapses the house they were in. At the end of each servant's news, there is the refrain, 'and I alone have escaped to tell you.' Job says that the Lord gives, and the Lord has taken away; blessed be the name of the Lord.

CHAPTER 2

Satan and the Lord discuss Job. The Lord gloats that Job did not lose his integrity. Satan replies that Job will curse God if he is afflicted in the body. Job is afflicted with boils from tip to toe. Job's wife tells him to curse God, but Job says he must accept adversity as well as prosperity from the Lord. Eliphaz the Temanite, Bildad the Shuhite, and Zophar the Naamathite visit Job, and stay with him seven days in silence while he is afflicted.

CHAPTER 42 (EPILOGUE)

Job confesses his presumption and lack of knowledge, and repents. Gid rebukes Job's friends, and vindicates Job. Job's losses are restored; he is blessed and received by friends again. He has seven sons and three daughters, and dies at a ripe old age.

UNIT-V DRAMA
5.1 DOCTOR FAUSTUS "" CHRISTOPHER MARLOWE

Summary
Prologue

The Chorus enters and introduces the plot of the play.The Chorus gives the details of Doctor Faustus He was born in Rhodes. He was well educated at Wittenberg, a famous German University and became a doctor of Divinity. He was not satisfied with the traditional forms of knowledge and so he decided to practice magic and fell to necromancy to gain more power, wealth and honour. Faustus's conscience warned him not to indulge in magic but his desire made him to learn the subject. His friends Valdes and Cornelius instructed him in the black arts. This paved way to begin a new career as a magician by calling Mephistophilis, a devil. He appeared before Doctor Faustus in an ugly shape. Faustus wanted to change his shape and he reappeared as Franciscan Friar. Mephistophilis advised him to give up Black magic but Faustus was stubborn and wanted to earn name and fame by serving the Satan. Even Faustus's servant Wagner could also call the devils. Faustus's mind wavered between Satan and God. The good Angel advised him not to continue but the bad Angel convinced him to sacrifice his soul to the devil. Faustus signed a bond with his blood and gave it to the Mephistophilis and gained power of the spirits. Mephistophilis explained about the Hell and brought a she-devil to be his wife. He gave a book on magic to Faustus. Faustus again wavered between good and evil. He was eager to know about the hell and heaven from Mephistophilis. But he was not able to get any response from Mephistophilis. So Faustus got angry and called for Christ. Lucifer .Beelzebub and Mephistophilis entertained him with a parade of the Seven Deadly Sins. At the end of the show Lucifer gifted a book on magic to Faustus. Faustus along with Mephistophilis went to Rome to surprise the Pope. He became invisible to the eyes of Pope and made tricks and disappeared. There was magic everywhere. Robin one among the ostlers displayed magic. Faustus wanted to demonstrate his magic again at the court of the emperor of Innsbruck. There Faustus called the spirit of Alexander the Great and his paramour. Doctor Faustus went back to his home again. There he met a Horse Courser who purchased the horse of the doctor for 40 Dollars. In spite of the warning given by Dr Faustus, the Horse Courser rode the horse into water and the horse turned into a bundle of hay.

The Horse courser was shocked and ran to the doctor and pulled his leg and promised him to pay more. Faustus then pleased the Duke and the Duchess of Van Holt by providing them the grapes. He then dined with the scholars and brought Helen visible to others. An old man reprimanded them and warned Faustus that Christ alone could save Faustus 2 provided he regretted. But Mephistophilis appeared before him and scolded Faustus. Faustus again changes his intention and asked Mephistophilis to bring Helen. Faustus spent 24 years and he was at the verge of death. He conversed with the scholars and told them that he could not be saved. He prayed to God. He was in agony. At 11.30 onwards death was very

closer to Faustus and when the clock struck at 12 his soul was taken by Lucifer. Thus Faustus lost this life.

Introduction to the Playwright

Christopher Marlowe was an English playwright, poet and translator of the Elizabethan period. His plays are known for the use of blank verse. He is also known as a poet of the English Renaissance. His major works are Tamburlaine the Great, Part 1, Tamburlaine II, the Tragical History of Doctor Faustus, the Jew of Malta, Edward II . His minor works are the Tragedy of Dido, Hero and Leander and the Massacre at Paris.Marlowe's play Doctor Faustus contains a number of characters but all are weak. All the minor characters have been used to strengthen the character of Faustus. They focused on one main purpose of expressing the psychological condition of Faustus from various angles. Faustus lacks determination as he wavers very often. He is not steady in taking decisions. Faustus's character is an example for many who wavers between truth and delusion