УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“, ВО ШТИП

Марија Емилија Кукубајска; Крсте Илиев; Наталија Поп Зариева

Англиска Литература 2: 16-18 век

Штип, 2015

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ФИЛОЛОШКИ ФАКУЛТЕТ

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(Рецензирана скрипта)

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CONTENTS

1. LECTURE 1: THE RENAISSANCE

1.1 Introduction

In order to better understand the messages, meaning and significance of the authors and works from this period, we ought to look at the time, place and conditions when the literary figures produced their works. The very name Renaissance indicates that England and Europe experienced a trend, a "change movement" of revival. This rebirth or revival was preceded by the so-called Dark Ages a period referred to as such due partially to the relative scarcity of written documents and intellectual ideas that congregated around the Christian worldview. The revisionist worldview was a contrast and often an antagonized interpretation of reality evolving from the Renaissance secularism, humanistic atheism and retro inspiration with pre-Christian, "pagan", or current scientific outlooks on existing standards and norms in the physical and spiritual laws of nature and society.

The pre--Renaissance transitional socio-cultural period had nominally lasted form the end of the Western Roman Empire, approximately from the 6th century, until the emergence of the Renaissance in early 13th century. The country where the Renaissance was first explored and applied emerged is Italy and more specifically the city of Florence, and Tuscany. Florentines and Tuscans, such as Petrarch and Coluccio Salutati, scoured the libraries throughout Europe in search of works by pre-Christian thinkers, philosophers and artists, Cicero, Livy, Seneca, Homer, Demosthenes, Thucydides and others. The recovered works were interpreted by them as the ideological source for their city-state confidence and impetus that will further expand into the creation of main-stream novelties of the time induced with masterful interpretation and reinterpretation of the human world, and its revised expression in literature, art, architecture, science and all pursuant disciplines.

Petrarch`s Il Canzoniere, Dante`s Divine Comedy, Michelangelo's David and Bruneleschi`s dome of the Florence Cathedral are some of the expressions of the new spirit, spreading from these rediscoveries reintroduced from pre-Christian, pre-monotheistic beliefs and non-Christian values of ethics, esthetics and natural laws. This spirit spread gradually throughout Western Europe, just like modern and postmodern lifestyles and cultural fashions spread throughout the world today, Renaissance affected France in the late 15th century and England in the early 16th century. One of the main characteristics of the Renaissance is its departure from God-centered to man-centered explanation of visible and non-visible truth, provable or disprovable reality. This early germination of atheism, alongside with the persisting sublime styles and substances of literature and the arts, resulted gradually into human-centered, man-powered view on truth and reality, praising man above god, named Humanism.

One of the major goals of Humanism was to educate citizens for engaging into public life while applying their virtuous talents into actions of distancing the creative minds from the ecclesiastical power, and redistributing the power and wealth among their own social, political, cultural, as well as ecclesiastical, change agents, a so called "fundamental change" movement of mankind that challenges with its own "new age" transformation models.

In view of the Humanists this was achievable through change agents such as the study of the *Studia humanitas*, comprising of the study of the humanities, which was reapplied half a millennia later by postmodern communists and deconstructivists such as Jacque Derrida: grammar, poetry, rhetoric, history and moral philosophy. The reestablished role of pre-Christian man's liberation in human habitats, organized in subsequent societies and their democratic norms, is probably uniquely summed up in Pico Della Mirandola`s *Oration on the Dignity of Man.* This text, considered as the Manifest of the Renaissance, emphasizes the role and need of freedom to explore human love for the material, earthly policies and pleasures, affairs and alterations of the management of what was for the spirit of time "sustainable, acceptable, and normal or not when serving the human capacity, human perspective and human quest for knowledge using the force of the free will. In his *Oration on the Dignity of Man* he further states that, *"human vocation is a mystical vocation that has to be realized following a three stage way, which comprehends necessarily moral transformation, intellectual research and final perfection in the identity with the absolute reality and universality, because it can be retraced in every tradition."* Throughout the centuries this concept will further transform, revise, become relative and abandon the paradigm of universality and tradition of freedom and human rights in the quest of secular "knowledge".

Francesco Petrarca (Pertrarch) is credited with the initial pronouncement of the concept of *The Dark Ages.* Speaking of those who lived before him, he wrote: "*Amidst the errors there shone forth men of genius; no less keen were their eyes, although they were surrounded by darkness and dense gloom"*[1]

https://en.wikipedia.org/wiki/Dark_Ages_(historiography)#/media/File:Petrarch_by_Bargilla.jpg

1.2 Historical context

In England, the Renaissance is closely associated with the Tudor dynasty. The first Tudor to be enthroned was Henry VII, after the battle of Bosworth in 1485. This battle ended a long period of inter-dynastic feuds and battles, later described as the War of the Roses. Henry VII considered that final battle bad for the state, and instead focused on building ships for expansion of international trade. His son Henry VIII was, in many ways, the opposite. Brimming with life, artistic and emotional, he undertook some of the most significant changes in England. Some of the main events that marked his reign, include: the reformation and the establishment of a Rome-independent Church of England, the dissolution of the monasteries and wars with France and Scotland. Each of his three children, Edward, Mary and Elizabeth, will leave legacy that shaped English society and culture. In his short reign Edward carried the Reformation further by introducing Protestant practices. His half-sister Mary I, brutally reverted the faith back to Catholicism. She died childless and was succeeded by her half-sister Elizabeth I. Elizabeth brought peace and stability after the turbulent period. With regard to religion she chose the middle way, the Anglican Church remaining independent of Rome, albeit retaining some Catholic sacramental traditions, and incorporating the Protestant doctrines of grace and salvation.

Foreign affairs underwent constant threat from mainland Europe, a Catholic, Pope-backed invasion. This actualized in 1588, when the Spanish Armada invaded England. Despite being outnumbered the English defeated this formidable force. With regard to foreign policy, Elizabeth followed two main tenets: a) discovery and settlement of new, overseas territories, and b) attacking Spanish ships. Instrumental in both were, as in the defeat of the Spanish Armada, the so called “sea wolfs”, John Hawkins and Francis Drake. The settlement and trade was furthered by the creation of the East India Company. The Tudors distanced the Parliament from the political affairs and instead relied on their own decisions and judgments. Elizabeth, fearing that marriage, would compromise English stability, never married and died childless. She was succeeded by her relative, King James VI of Scotland, who also assumed the title of King James I of England. James’ character was ambiguous. He was highly intellectual, author and visionary of a United Kingdom, yet tactless in dealings with Parliament and people. His quarrels with Parliament continued until his death in 1625.

By marrying Elizabeth of York, King Henry VII (House of Lancaster through his mother) united the Yorkist (White Rose) and Lancastrian (Red Rose) into the Tudor Rose, thus paving the way for future accomplishments.

[1] *Apologia cuiusdam anonymi Galli calumnias* (*Defence against the calumnies of an anonymous Frenchman*), in Petrarch, *Opera Omnia*, Basel, 1554, p. 1195.

The Tudor Rose

https://en.wikipedia.org/wiki/Tudor_rose#/media/File:Tudor_Rose.svg

1.3 Social Context

In the beginning of the 16th century England was a largely rural country with only London possessing urban characteristics, numbering around 60,000 citizens. In the course of the sixteen century, the population in England doubled, reaching more than 4 million. The population faced economic problems, mainly due to spread of sheep farming, deforestation, and inflation. Debasing the coinage didn`t prove to be the best solution, the affairs got worse. The social and economic gap between the larger landowners and peasants widened, due to the enclosure of common land for sheep grazing, necessary for the cloth trade, on expense of peasants` arable land. The number of homeless people increased to around 10.000. To address the problem, the government passed the first Poor Law in 1601, entrusting the local authorities with taking care of the homeless. The rise of cloth trade, made a significant shift in the social milieu, by expanding the middle class of manufacturers. This was accompanied by important technological improvements in the production of steel, and the increased use of coal. Despite the economic hardships, living conditions improved as the size of the homes expanded, and the cooking and heating amenities improvement. Women experienced some of the best living conditions in Europe. However, life was short due to large numbers of childbirths accompanied by high risk of death and high rate of infant mortality. Printing, invented in Germany and imported in England, led to growing standardization of the English language, particularly among the upper classes. The availability of books led to increase in the literacy in England. Indeed, by the end of the period, it is reckoned that half the population could read and write. This was one of the preconditions for the outpour of cultural and artistic developments, creative expressions and establishment of cultural institutions in the Golden Age of Elizabeth.

Traditional pastimes were hunting and organized games of nascent football. Archery was also widespread as it was regarded as an essential part of soldiers training. Local fairs and markets offered opportunity for actors, ballad-singers, jugglers, acrobats and wrestlers to showcase their skill to the amusement and amazement of the public. Community life was centered in the manor house and the lord displayed his magnanimity by entertaining both his guests and the local peasants on Christmas and other holidays. New games became popular with the rich, especially chess and tennis. Music also underwent a sort of a renaissance, and many rich families employed groups of musicians for entertainment, where dancing was very popular. Theatre became increasingly popular after the 1550s.

Prior to the Renaissance and the new intellectual climate that came with Humanism, education was confined to the Church and to the church authorities. One of the pillars of education in England was the Grammar school. These schools were attached to the churches, but after the Reformation, groups of rich merchants increasingly also set up their own schools. The curriculum was centered on studying Classical languages such as Greek and Latin, Ancient History, Religion, and English in particular. Most widely used books and authors were: Lily's *Grammar*, Cato's *Maxims*, the *Grammar* and the *Latin Testament (The Bible)*, Aesop's *Fables*, the *Elements of Rhetoric*, *Terence*, *The Selected Epistles* of Cicero, Ovid's *De Tristibus* and *Metamorphoses*, Livy's *Orations*, Caesar, *The Colloquies* of Erasmus and Virgil, Cicero's *Orations*, Seneca's *Tragedies* and Horace.

Discipline was strict and the school hours usually lasted from 6.00 a.m. to 6.00 pm. Lower level schools, were run by an old lady in the village, and they became known as *dame* schools. Girls did not attend schools, and the required skills to learn were to run the home, sew, embroider and possibly play a musical instrument.

1.4 Literary Context

In England the Renaissance overlapped with the Protestant reformation. This provided additional moving force, as the Renaissance and the Protestant reformation fed on their mutual strengths and similarities, resulting in the most magnificent, eloquent and abundant period in the history of English literature. Alongside with the scientific confirmation of God's creation, the Protestant reformation also marked a rebirth of the faith, as the old beliefs and practices of the Catholic Church were replaced with new ones.

Renaissance literature, not surprisingly if we take into account the books used in Grammar schools, is fraught with Classical models from Greece and Rome. The terms *comedy*, *tragedy*, the five acts in each one, the presence of mythological references to the gods and the myths of antiquity testify to this influence. However, native English tradition was also incorporated; case in point is the reflective, philosophical and ambiguous character of Hamlet. Some parts of the classics evolved, such as ghosts who took some of their characteristics from the furies in the Classics. The biggest influence from Renaissance Europe came from Italy, most notably Petrarch, who was the arch writer of the language and the theme of love. This theme of love would dominate Renaissance Europe until the 19th century Romantic Movement, and will play part in the Modern return to the Classics during the first part of the 20th century.

Petrarch elevated the notion of love to a veneration of the lady as a symbol of purity, and to a transcendental and noble concept. Still, love remained the province of the upper classes. In the case of the lower classes the notion of love had comical and trivial connotations. Another characteristic of Renaissance literature is the presence of decorum and elegance. Some of the main themes of Renaissance literature include: love conquers all (*Amor Omnia vincit*), time as a destructive force (e.g. *tide-zeit-time* in Spenser Sonnet LXXV from Amoretti, the notion of the Wheel of fortune (*Rota fortunae*) and living for the moment (*Carpe diem*).

2. LECTURE 2: RENAISSANCE POETRY

"Omne tulit punctum qui miscuit utile dulci lectorem delectando pariterque monendo" Horace -Ars Poetica (343-4)

"But the writer who has combined the pleasant with the useful wins on all points by delighting the reader while he gives advice" Horace -*Ars Poetica* (343-4)

2.1 Introduction

Italian influence on English Renaissance poetry was very strong. The sonnet as a distinct form of poetry first appeared at the Sicilian court of Frederick II, king of Sicily and of the Holy Roman Empire (1197-1250). Petrarch modified this sonnet into the *Italian* or *Petrarchan sonnet*. Two of the foremost poets in England, Sir Thomas Wyatt (1503 -1542) and Henry Howard, Earl of Surrey, attempted to render the *Italian sonnet* into English. In addition Surrey, translated Virgil`s Aeneid, using blank verse, which would become the dominant form of writing in the period that followed. In their sonnets, Wyatt and Surrey mainly depicted conventional situations, such as anxious lover courting his unattainable mistress. Sir Philip Sydney, provided different outlook by making fun of the artificiality of these conventions. In addition to adoration or affectation, Shakespeare`s sonnets provided disillusioned passion. The depth of moral vision in his sonnets is what sets him apart from the rest of his contemporaries. Edmund Spenser is also regarded as one of the finest poets of Elizabethan England. His poetry is built on the foundation of the classics and the Italians Ariosto and Tasso. He aimed at improving the language while returning it to its roots. The outcome was *The Faerie Queen*, a marriage of the Medieval and the Renaissance; a combination of popular and aristocratic features. Ben Johnson is another poet that had enormous influence on poetry, particularly with his wit and urbanity coupled with his extensive knowledge of the classics. His work is essentially public without none of the agonizing contemplation of John Donne, accompanied with elegant style and profound sense of poet`s place and calling in society.

2.2 Sir Phillip Sidney

Sir Phillip Sidney stems from an aristocratic family. He was educated at Christ Church, Oxford, without taking a degree. As other courtiers he embarked on a tour, visiting courts around Europe. On an expedition to the Low Countries, he was wounded dying a few weeks later. He is best remembered for his eloquent treatise *The Defense of Poetry*, writing on a classic theme already elaborated by Aristotle and Horace. He also wrote an animated prose romance in two different versions: *Old Arcadia* and *New Arcadia*. His sonnet sequence *Astrophil and Stella* portrays his wooing of Penelope Rich, although we can`t be certain how far their personal relationship is accurately described in the sonnet sequence. The names themselves, Astrophil (star-lover in Greek) and Stella (star in Latin) indicate the incompatibility of their relationship.

Sir Philip Sidney

https://en.wikipedia.org/wiki/Philip_Sidney#/media/File:Sir_Philip_Sidney_from_NPG.jpg

Astrophil and Stella, Sonnet 1

Loving in truth, and fain in verse my love to show,
That she (dear she) might take some pleasure of my pain,
Pleasure might cause her read, reading might make her know;
Knowledge might pity win, and pity grace obtain;
I sought fit words to paint the blackest face of woe,
Studying inventions fine, her wits to entertain;
Oft turning others' leaves, to see if thence would flow
Some fresh and fruitful showers upon my sunburnt brain.
But words came halting forth, wanting Invention's stay;
Invention, Nature's child, fled step-dame Study's blows;
And others' feet still seemed but strangers in my way.
Thus great with child to speak, and helpless in my throes,
Biting my truant pen, beating myself for spite,
"Fool," said my Muse to me, "look in thy heart, and write."

Questions to Consider:

1. What is the main theme of the sonnet?
2. By what means the author conceives to achieve his goal?
3. What is the meaning of the word "pain"?
4. Can you identify any personification?
5. How is the relationship between inspiration and imitation portrayed?
6. To what conclusion does the poet arrives at the end of the poem, regarding poetry and love?

"Invention, Nature's child", - Aristotle – Omnis ars imitation naturae. Speculum Naturae

2.3 Edmund Spencer

From an early age, Edmund Spenser showed a penchant for prose as he published a translation of Petrarch while still a pupil. He advanced to Cambridge, where he befriended Sir Phillip Sidney, dedicating a poem to him. At the same time he began writing his masterpiece, *The Faerie Queen*. He obtained an official post in Ireland, assistant of the provincial governor, and moved there.

During this period Spenser married Elizabeth Boyle, and in celebration of their marriage he wrote the *Amoretti* sonnets (depicting the courtship) and the *Epithalamion* (depicting the subsequent wedding). As a governmental official, he showed particular contempt for the Irish people, as seen in his political and social treatise, *View of the Present State of Ireland*. His masterpiece *The Faerie Queen* is a vast epic, emphasizing the importance of a series of virtues. The epic is dedicated to and symbolizes the reigning monarch at the time, Queen Elizabeth I.

Edmund Spenser
https://en.wikipedia.org/wiki/Edmund_Spenser#/media/File:Edmund_Spenser_oil_painting.JPG

Amoretti, Sonnet #75

One day I wrote her name upon the strand,
But came the waves and washed it away:
Again I write it with a second hand,
But came the tide, and made my pains his prey.
Vain man, said she, that doest in vain assay,
A mortal thing so to immortalize,
For I myself shall like to this decay,
And eek my name be wiped out likewise.
Not so, (quod I) let baser things devise
To die in dust, but you shall live by fame:
My verse, your virtues rare shall eternize,
And in the heavens write your glorious name.
Where whenas death shall all the world subdue,
Our love shall live, and later life renew.

The Armada Portrait of Elizabeth I, painted around 1588

http://www.dailymail.co.uk/femail/article-2031177

Questions to Consider:

1. What was Spenser's primary aim in writing The Faerie Queen?
2. How does The Faerie Queen fit into the chivalric tradition?

2.3.1 Outline: The Faerie Queen

I. Literature, as any other form of artistic expression, can inspire and promote a positive, civilizing or a negative, corrupting influence on the reading public and society. It can entertain and educate, but can also debase.

Al*thea Faerie Queen* is regarded as one of the best examples of enlightening, promoting and expounding the need for personal accomplishment through practicing moral virtues in the face of adversity.
1. To achieve this Spenser employs a sublime poetic diction, elevated language and use of allegory.
2. The reign of Elizabeth, was an age of honour and Spenser portrayed this notion, as descending hierarchically from the source of England`s honour, the Queen Elizabeth herself.

II. Spenser intended to write twelve books, but finished only six. The theme of *The Faerie Queen* is England itself. Each book emphasizes a particular virtue (*lat. Vir- man, manliness): holiness, temperance, chastity, friendship, justice* and *courtesy*. These virtues are embodied in six armoured knights, five men and a woman, on a quest to set the world right.

A. This epic aims at instructing the subjects of Elizabeth, particularly young men, to cultivate these virtues, to be acquainted with the "stumbling rocks" on the road, and the ways to deal with adversity.
1. Book I deals with the virtue of *holiness*. A noble knight, wearing a red cross, is searching for *fierce encounters*. He is called Red Crosse, and represents a symbol of St. George, the patron of England and the Anglican Church.The Bible describes St. George as conquering the dragon, which serves also as an allegory of obliterating paganism and bringing civilization. Another allegory is the fact that the cross is red, symbolizing the blood of Christ, through which believers are redeemed. The armour of Red Crosse is dented, recalling the fights for Christianity of our forefathers. This means that we do not have to suffer all the tribulations, as the armour protects us. However for any Christian, the principal adversary is oneself, i.e. the enemy is inside. Red Crosse`s inner battle is one between humility and pride. At the beginning he states that he is "solemn sad", emphasizing his humility. He encounters and fights a giant Orgoglio *(It. pride.)* which is partly represents himself. His guiding principle is Una, or Unity, who advises him to rely on faith and not reason.
2. Book II is centered on the knight Sir Guyon, who embodies the virtue of *temperance*. Sir Guyon is tempted to attack Red Crosse. When he arrives at the Bower of Bliss, he is tempted but resists engaging in violence, idleness and lust (the three deadly sins).Subsequently, he rescues the captives at the Bower of Bliss.
3. Book III is concerned with the virtue of *chastity*, as embodied in Sir Britomart (the name stems from ancient goddess, also called *sweet virgin*). Sir Britomart is an allegory of Queen Elizabeth, embodiment of militant chastity. Arthur[2] and Guyon meet Sir Britomart, who defeats Guyon in jousting duel. Britomart acknowledges that she is pursuing Sir Artegal to marry him. Red Crosse, an allegory of England, defeats Sir Artegal. Next, they meet Merlin, who foretells her destiny to found (strengthen, enrich and enlarge) the English monarchy. Sir Britomart next fights Sir Marinell. Next, Arthur and Britomart are tempted but resist sexual advances.
4. Book IV emphasizes the virtue of *friendship* and its foil *false friendship*, as a public virtue as opposed to the previous private virtues in Books I-III. An example of *friendship* is Britomart`s rescue of Amoretta, and the *false* and destructive friendship and jealousy between Blandamour and Paridell.
5. Book V emphasizes the virtue of *justice* through the exploits of Sir Artegal. Artegal acts as a just judge, and using Solomon`s examples from the Old Testament, tests his subjects to establish who really loves a woman. He, furthermore, defeats two foes who intruded on a wedding, and dishonors Braggadocio for boasting and stealing. After rescuing Eirene, two hags (Distraction and Envy) unleash The Blatant Beast, a representation of scandal and dishonor. Talus, Artegal`s squire, representing the system of *justice* drives these three enemies away.
6. Book VI emphasizes the virtue of *courtesy* through the exploits of Sir Calidore. Sir Calidore spreads Courtesy, by teaching it to opponents who he has defeated. Calidore defeats the poisonous Blatant Beast and his scandalous mouth by binding it together. The message is that *courtesy* (Calidore) can defeat slander (Blatant Beast), but that victory is only temporary.

B. Another point that this epic poem makes is that virtues are interdependent.

[2]In a letter to Sir Walter Raleigh (1590), Spenser suggests that Arthur represents the virtue of Magnificence, which ("according to Aristotle and the rest") is "the perfection of all the rest, and containeth in it them all";

1. This notion is present not only here, but in ancient writings, as the four cardinal (*Lat. Cardo*- hinge) virtues. Namely the qualities of: *justice, temperance, wisdom* and *courage*.
2. That recurring idea is that you either possess all, or you do not have any. Another viewpoint is that if you possess one, you possess all, which is the basis of the notion of unity or interdependence of virtues. For example *holiness* (Redcrosse) is rescued by *chastity* (Sir Britomart), *chastity* in turn seeks *justice* (Sir Artegal) to make itself complete in the social domain.
3. The moral of this epic poem elaborating the theme of virtue is that we should be virtuous because it is in ours and everyone`s interest. Virtue, as a moral excellence, is its own reward.

3. LECTURE 3: RENAISSANCE DRAMA AND CHRISTOPHER MARLOWE

3.1 Beginnings of Renaissance Drama

It is in Renaissance drama that English literature reached its apex. In order to appear, however, an older Catholic theatre represented by the mystery and morality plays had to die out. These plays were the precursors of the later Renaissance drama. The *guilds*, who performed the mystery plays (métier - profession), were substituted by the theatre groups, belonging to a rich nobleman`s company, such as those of the earl of Warwick, the Earl of Southampton, and the Earl of Leicester. A morality (Lat. mos, moris – custom) play theme, such as the vanity of all earthly things in Everyman, is further elaborated and given a new depth and outlook in, ex: Shakespeare's *Hamlet*. In Hamlet`s "Alas poor Yorick" speech, the contrast between Yorick as a "a fellow of infinite jest, of most excellent fancy" and his infinite and earnest silence embodied by his skull, serve as a remainder of the unavoidability and supremacy of death. The place of performance also changed. The Mystery and Morality plays were performed usually in the churchyard and the marketplace. Renaissance drama was different in this regard as special theatres were built, mainly in London. Puritan opposition to theatre performance was strong, so the bulk of the playhouses were built outside of the area of the City of London. This area, outside of the City`s jurisdiction, was known as the *Liberties*. It was in part of this area, just south of the river Thames, in the suburb of Southwark, where some of the most renowned Renaissance theatres were set up: The Rose, The Swan and Shakespeare`s (and Burbage`s) The Globe. The main characteristics of these theatres were: daylight performance, close contact between the actors and the audience, scarcity of scenery and props, continuous and rapid action and direct assault on the emotions and the imagination of the spectators. To get a better understanding of the atmosphere surrounding a play performance, a contemporary account of a London theatre provides additional illumination:

> *Thus daily at two in the afternoon, London has two, sometimes three plays running in different places, competing with each other, and those which play best obtain most spectators. The playhouses are so constructed that they play on a raised platform, so that everyone has a good view. There are different galleries and places, however, where the seating is better and more comfortable and therefore more expensive. For whoever cares to stand below only pays one English penny, but if he wishes to sit he enters by another door and pays another penny, while if he desires to sit in the most comfortable seats, which are cushioned, where he not only sees everything well, but can also be seen, then he pays yet another English penny at another door. And during the performance food and drink are carried round the audience, so that for what one cares to pay one may also have refreshment. The actors are most expensively and elaborately costumed; for it is the English usage for eminent lords or knights at their decease to bequeath and leave almost the best of their clothes to their serving men, which it is unseemly for the latter to wear, so that they offer them then for sale for a small sum to the actors.*
>
> T. Platter, (1599). *Travels in England*

Besides Shakespeare, some of the most notable authors of plays were the so-called University wits. They included Thomas Kyd, Robert Greene, George Peele, Christopher Marlowe and John Lily. In the following Jacobean Age, court entertainments in the form of court masques and dancing became popular. These forms of entertainments are closely associated with Ben Johnson, who wrote around thirty plays, including Volpone (1606), The Alchemist (1610) and Bartholomew Fair (1614).

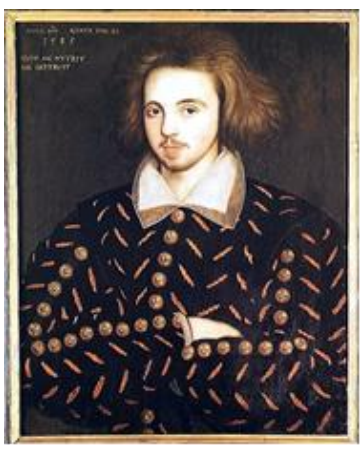
http://www.theguardian.com/stage/2014/mar/10/globe-theatre-amnesty-hamlet-tour-north-korea

The reconstructed (according to contemporary accounts) Globe Theatre, located in the vicinity of its original location in Southwark, London

3.2 Christopher Marlowe

3.2.1 Scope

Christopher Marlowe (1564–1593), born in the same year as Shakespeare, had composed seven plays by the date of his untimely death in 1593. Although his reputation at the time of his death was probably greater than Shakespeare's, in part because of the somewhat scandalous nature of his life, but also because of the vigor and energy of his plays, only one of his plays, *Dr. Faustus*, has come down to us, reflecting its lasting messages that earned him the reputation from the 16th century. Although Marlowe was occasionally accused of Renaissance atheism in his brief lifetime, his protagonist in Faustus, in fact, demonstrates the ethics of Christian humanism, as opposed to Christian god-centered importance of the human mind, spirit and body. The character of Dr. Faustus is a learned scientist who, failing to recognize the limitations of humankind's knowledge of the universe and god's omniscient and omnipotent control over nature, destroys himself. The tragedy serves as a warning against blind ambition and unwarranted faith in the shortcomings of the human intellect at the expense of a relationship with God. This lecture shows how Marlowe used what he had learned from the medieval stage and its tradition of the morality play to help create the Elizabethan stage and its substance of man already clashing with Go, in the arena of universal values.



A supposed portrait of Christopher Marlowe, 1585

https://en.wikipedia.org/wiki/Christopher_Marlowe#/media/File:Marlowe-Portrait-1585.jpg

3.2.2 Storyline

Faustus, a man born of lower-class parents, has obtained a doctorate at the University of Wittenberg. Although he has mastered Logic, Medicine, Law and Divinity he sees no use in possessing that kind of knowledge. In order to find the meaning of life he turns to dark magic, and various versions of the antithesis to the God, Master of wisdom, of light, love, natural order and divine justice. He is introduced to the occult by two famous magicians, Valdes and Cornelius. The Good Angel and the Bad Angel visit him, both proposing offers. Faustus opts for the promises of the Bad Angel. Faustus summons a devil, and revokes his baptism. Immediately he is visited by Mephistopheles, servant of the prince of devils – Lucifer. Mephistopheles stresses that Faustus has not summoned him, emphasizing instead that abjuring scriptures results in the coming of the devil to claim the soul of that person. Mephistopheles explains to Faustus the nature of Faustus and hell, pointing out that hell is not confined to a certain area, but that it represents a state of mind. Next, Faustus via Mephistopheles, strikes a deal with Lucifer. Lucifer would give him 24-years of supernatural powers and unbounded knowledge. When the period expires, Faustus would forfeit his soul (a notion known as a *Faustian bargain*). The deal is signed with Faustus` blood. After using his acquired powers and knowledge, Faustus realizes that this is only an illusion. The summoned Helen of Troy, for example, turns out to be a mere demon. Faustus is visited by two angels, a good one and a bad one. The good angel urges him to repent. Faustus fails to see his salvation, assuming that his soul is already damned. Lucifer summons the seven deadly sins, but Faustus again fails to see the message. Mephistopheles comes and collects his soul, and both end in hell.

Quotes relevant to Marlowe`s Dr. Faustus:

"What good is it for you to gain the whole world, yet forfeit your soul?" Mark 8:36
"People try to get out of themselves and to escape from the man. This is folly; instead of transforming themselves into angels, they turn into beast; instead of lifting, they degrade themselves. These transcendental humors frighten me, like lofty and inaccessible heights."

Michel de Montaigne, *Essays*

3.2.3 Outline

I. The life and works of the English playwright Christopher Marlowe provoke us to draw a parallel with his contemporary who defined the age, Shakespeare.

A. The story ofMarlowe, different form Shakespeare's, is one of the "obscure ones" of literature.
1. Both Marlowe and Shakespeare were born in the same year (1564).
2. His death was a violent one, being killed in a pub altercation, while still young (1593).
3. We know that Marlowe wrote seven well-received plays, all of them elaborating grand and complex themes that resound with their lasting messages throughout the 20th c. For example, one play dealt with Dido (princess of Carthage) and Aeneas (prince of Troy), who visited her but eventually left her and settled in Italy.
4. Recently, the relation between Marlowe and Shakespeare was accurately as well as wittily assumed and portrayed in the film *Shakespeare in Love*.

B. Marlowe may be regarded as the model for Shakespeare and the Elizabethan stage in general.
1. He taps on openly and energetically from earlier English drama.
2. Marlowe especially takes advantage of the tradition of English religious drama, which often deals with a stark conflict between good and evil (*Manichean struggle).*
3. Marlowe embraces the mixture of tragedy and comedy within a single play as portrayed in the medieval drama.
4. Some of his tools include the use of rhetorical pyrotechnics and thrilling intrigue.
5. His heroes constantly reach beyond what can be grasped in reality (over-reachers) and go beyond the limits laid down on them by God and/or society.
6. Marlowe, like Shakespeare, creates numerous characters, assigning them doubling - meaning that his characters play more than one part.

II. Marlowe's most remarkable play is Dr. Faustus.

A. The story`s roots can be traced to biblical scripture and classical literature.
1. We can draw a parallel between Faustus and the story of Simon the Magician[3] (Simony), as described in the New Testament.
2. The Simon story is in turn a probably inspired by the classical myth of Daedalus and Icarus[4].
3. As in points 1 and 2, the cause for the fall of Dr. Faustus is *hybris*, outrageous arrogance, belief in superhuman abilities provided by supposed unlimited knowledge.

B. *Faustus*is a tale of an educated scientist who sells his soul to the devil.
1. Dr. Faustus is unfulfilled with his worldly achievements and desires to acquire magical powers.
2. He conjures a devil, Mephistopheles, and commands him to propose to Lucifer (Light-bearer) a deal—Faustus's will give away his soul in return for serving Mephistopheles'24 years.
3. Faustus visits several countries throughout Europe with Mephistopheles.

III. Major theme of the play is that what is material is transient and, therefore, incapable of creating lasting happiness (similar message as in the Morality play *Everyman*).

A. After the period of 24 years has passed, Faustus is agonisedby his salvation.
1. At the play's end, Faustus conjures up Helen of Troy, who serves as a symbol of the detrimental and catastrophic results of appreciating the material above everything else.
2. The play`s performance period of 2 hours, and the fact that they encapsulate the rise to supposed happiness based on the material and the subsequent and inevitable fall, further emphasize the short-life of Faustus 'unnatural position.

B. Faustus's last speech is one of the best we get form Marlowe: "Was this the face that launched a thousand ships?"

IV. Faustus' damnation can be analysed on several levels.

A. One could assume that Marlowe's used the damnatone Faustus for purely dramatic reasons.
1. Marlowe may have used the damnation as a catalyst for Faustus'famous blank-verse concluding speech.
2. Dramatically, it is most impressive to have the main character end up in hell than to have him be saved.
B. Another way of interpretation is that Faustus does not repent because he cannot, he is addicted to sin. (refer to F. Bacon`s quote "*but their (men`s) deeds are after as they have been accustomed*.")
1. Faustus simply cannot abandon his habits.
2. *"Why this is hell, nor am I out of it."* Hell and Heaven are states of mind.

Essential Readings:
Marlowe, Dr. Faustus.
Kuriyama, Christopher Marlowe, *A Renaissance Life*. The reader should first skim the book, then read selected chapters.
Bevington, Shakespeare, xxix–xliii, "The Drama before Shakespeare." This section of Bevingtons's "General Introduction" ends with a discussion of Marlowe.

Questions to Consider:
1. How can Dr. Faustus be seen as a critique of materialism?
2. Is Faustus lured by the devils or is he aware of the dangers that lay ahead?

[3]Simon tried to levy in the air
[4]Icarus wanted to fly to the Sun, but the rays melted the wax that used to hold together his wings.

4. LECTURE 4: WILLIAM SHAKESPEARE, CONTEXT AND *HAMLET*

4.1 Biography

Biographical information about William Shakespeare is sketchy: we know that he was born in Stratford-upon-Avon in England, and was baptized on April 26, 1564. Although we celebrate this day as his birthday, the exact date is not known. His parents, John and Mary Arden Shakespeare, were solid citizens of Stratford. His father was a tenner, a glover and a dealer in farm produce, as well as holder of various local offices. Nicholas Rowe, in his 1709 biography of Shakespeare, reported that William attended a grammar school, the King`s New School as Stratford-upon-Avon, where Latin works would have formed the basis of the curriculum. In November 1552, Shakespeare married Anne Hathaway, who was eight years older than him. Their first child Susanna was born in May the following year, and three years later, in February 1585, the couple had twins, Hamnet and Judith.

The first reference to Shakespeare as an actor and dramatist in London came in 1592, in a critical mention by another playwright, Robert Greene, who called Shakespeare "an upstart crow". Between 1592 and 1594, plague forced theatres to suspend performances. By late 1594, when Shakespeare was listed as member of the Lord Chamberlain's company, there were several plays to his credit. From 1594 to 1601, Shakespeare was successful as a dramatist and actor in Lord`s Chamberlain`s Men, and in 1599 his family was granted its own heraldic coat of arms. William Shakespeare was part owner of the best-known Elizabethan theatre, the Globe, built in 1599. After Elizabeth I died and king James I ascended to the throne in 1603, Shakespeare`s company became King`s Men and enjoyed the king`s patronage. In 1608, Shakespeare and his company signed a twenty-one year lease for the Black friar's theatre.

Surviving records attest to Shakespeare as a substantial property owner in Stratford and London. He suffered the deaths of his son Hamnet in 1596, his father in 1601, his brother Edmund in 1607, and his mother in 1608. He returned to Stratford, 1611 or 1612 and died there on April 23, 1616. The largest share of his estate went to his married daughter Susanna, and a dowry went to his recently wed daughter Judith. By law, a third of the estate went to his wife Anne, although there was little mention of her in his will.

Shakespeare`s plays can be broadly divided in three categories: comedies/romances, tragedies and histories.

Shakespeare`s early comedies, are mostly light-hearted plays, concerning love and include devices such as mistaken identity, disguise/cross dressing, farcical effects as well as wordplay and wit. Shakespeare`s later comedies, by exploring themes such as the unreliability of love, illusion and self-deception, pave the way for the later great tragedies. Some of his comedies are very complex and can be read on several levels. *The Merchant of Venice* for example, deals with sensitive issues such as anti-Semitism, greed and mercy. *Measure for Measure* has a rather gloomy setting, as it explores the themes of justice and mercy. *Midsummer Night`s Dream* even questions the very nature of reality.

Shakespeare`s histories show that he was favorably disposed towards the authority of the monarchy. They present a vision of kingship as divinely ordained, with a strong need of a moral guide. This is particularly well portrayed in the plays *Richard II*, *Richard III*, *Henry IV* and *Henry V*. Shakespeare plays on the patriotic sentiments of the time, stressing the detrimental effects of divisions which lead to rebellion and disorder. He further points out the disastrous results of weak kings, such as the play *Henry VI*.

Shakespeare`s great tragedies include: *Hamlet*, *Othello*, *King Lear* and *Macbeth,* written between 1601 and 1606. The narrative that links these four plays is the fall of the tragic hero. The cause of their fall is their own character.[5]The fatal flaw is a powerful passion: jealousy in *Othello*, ambition in *Macbeth*, revenge in *Hamlet*, arrogance in *King Lear*. Their passions destroy the normal moral codes. The destruction of the hero is Shakespeare's way of restoring the envisioned order. Everything moves towards the implacable progress of destiny. The storms and the madness are indications of the agony which the heroes experience in their struggle with destiny. Shakespeare uses exceptionally rich collection of vivid images to portray the human soul. His comic reliefs are also a stroke of genius (such as the Fool in *King Lear*, the gravediggers in *Hamlet* and the Porter in *Macbeth*), emphasizing the precarious situation of the tragic hero by a sharper contrast, containing concealed levels of psychological complexity and insight.

His late romances (1610-1611) are more lyrical, and contain a common thread such as fidelity (*Cymbeline, The Tempest, and The Winter Tale*). These plays move from a starting point of loss to a

[5]"*ethos anthropos daimon*."-Heraclitus, Character is Fate

happy ending, confirming the ideas of mercy and love. They have elements of a fairy tale and with their tranquility indicate that the author has found peace in his own heart at last.

The first complete edition of Shakespeare's 38 plays, the First Folio of 1623, was based on manuscript copies and on prompt-books used by actors in the plays, materials that were collected by Shakespeare's fellow actors John Heminges and Henry Condell. There are no known surviving manuscript copies of any other Shakespeare`s plays.

Shakespeare also wrote two long poems: *Venus and Adonis* (Roman goddess of love and god of fertility) and *The Rape of Lucrece*. The poem *Venus and Adonis* represents an erotic portrayal of the love story of Venus and Adonis. *The Rape of Lucrece* further examines the conflict between lust and conscience through the story of Tarquin (son of the last king of Rome) and Lucrece (a Roman matron).

Shakespeare wrote 154 sonnets, published in 1609, seemingly without Shakespeare's involvement. They are probably his most enigmatic works, apparently addressed partly to an enigmatic fair young man, and partly to mysterious dark lady. Compared with other sonnets of the day, they are highly original, and excite speculation and controversy regarding the identity and relationship of the young man and the dark lady.

Sonnet XVIII

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

The speaker commences the poem by asking whether he should compare his mistress to a summer`s day. Lines two to eleven deal with this question. The author states the advantages that his mistress has over the summer. She is lovelier and more constant. The sun (eye of heaven) can be too hot or go behind the clouds however, she is more long-lasting than summer. Even the beauty of the sun will one day fade, yet his mistress beauty will not pass (*But thy eternal summer shall not fade*). The cause for the eternal beauty of his mistress is that Shakespeare's concept of eternal love immortalizes the subject of his admiration articulated in this sonnet.

Fill in the chart below contrasting the characteristics of summer and of Shakespeare`s mistress.

A SUMMER`S DAY	SHAKESPEARE`S MISTRESS
hot	
brief	
decklines/fades	
beautiful	
Can be cloudy	
Rough winds	

'Chandos portrait' of William Shakespeare, named after a previous owner, James Brydges, 1st Duke of Chandos

https://en.wikipedia.org/wiki/William_Shakespeare#/media/File:Shakespeare.jpg

Chronology of Shakespeare`s Works

	Comedies/Romances	Tragedies	Histories	Poetry
1591			*Henry VI* part I	
1592	*The Comedy of Errors* *The Two Gentlemen of Verona*		*Henry Vi* part II *Henry VI* part III	
1593	*Love`s Labour Lost*	*Titus Andronicus*	*Richard III*	*Venus and Adonis*
1594			*King John*	*The Rape of Lucrece*
1595	*A Midsummer Night`s Dream*	*Romeo and Juliet*	*Richard II*	
1590s	*The Taming of the Shrew*			*The Sonnets*, published 1609
1596	*The Merchant of Venice*			
1597			*Henry IV* part I	
1598	*Much Ado About Nothing*		*Henry IV* part II	
1599	*As You Like It* *The Merry Wives of Windsor*		*Julius Caesar* *Henry V*	
1601	*Twelfth Night*	*Hamlet*		
1602	*Troilus and Cressida*			
1602	*All`s Well That Ends Well*			
1604	*Measure for Measure*	*Othello*		
1605		*King Lear*		
1606		*Macbeth*		
1606		*Anthony and Cleopatra*		
1607		*Timon of Athens*		
1608	*Pericles*			
1609		*Coriolanus*		
1610	*Cymbeline*			
1611	*The Winter`s tale*			
1611	*The Tempest*			
1613				*Henry VIII*

4.2 Shakespeare then and now

4.2.1 Scope

Shakespeare`s plays delighted and inspired audiences since their first performances. This lecture looks at how and in what ways people found Shakespeare meaningful. It outlines some of the various reinterpretations of Shakespeare. Some even went so far as to deny his very authorship of the plays.

4.2.2 Outline

I. Shakespeare`s plays inspire audiences today, just as they inspired people in their own time.

A. Shakespeare was an extremely creative playwright, writing 38 surviving plays in addition to 154 sonnets and two poems.
1. Around 1601, the scholar Gabriel Harvey described Hamlet as pleasing "the wiser sort".
2. A couple of years earlier, the writer Thomas Nashe had described Shakespeare`s effect on his audiences.

B. Puritans said plays had corrupting influence and promoted bad examples of unethical behaviour.
1. Nashe took the other side of the argument, claiming that on the contrary the plays honoured history and tradition and provided positive examples of virtues such as valour and heroism.

II. Shakespeare`s plays have refined and enriched many generations of readers and theatregoers.

A. Shakespeare`s plays have enhanced patriotism.
1. Following the closure of the England`s theatres between 1642 and 1660 by the Puritans, they have enabled the actors` subsistence.
2. They have become a staple in school and university curricula.
3. They have occupied the central place in the culture of English-speaking world, and in all European-based cultures in general.

B. Both John Dryden and Samuel Johnson regarded Shakespeare as the greatest modern writer.
1. Matthew Arnold and Ralph Waldo Emerson even consider him to be semi-divine.
2. Different generations have analysed him according to the peculiarities of the age.

C. During the 1940s and 1950s the dominant scholars regarded Shakespeare as a conservative figure who upheld the "Elizabeth World Picture".
1. Recently, critics portray Shakespeare as a defender of liberal or even radical positions in favour of the unprivileged parts of society and a proponent of feminism.
2. Shakespeare is portrayed as a "culture hero": a mythical figure, a patron of the society, a lawmaker, even a prophet. Each age reinterprets such a towering figure according to its peculiar needs.

III. By far the most extreme reinterpretation is Anti-Stratfordianism, which claims that someone other than Shakespeare wrote the plays attributed to him.

A. Such arguments are not based on factual basis.
1. False expectations are at the core of Anti- Stratfordianism.
2. The lives of great playwrights are expected to be recorded in detail, just like the lives of celebrities.

B. Plays elaborating nobility themes are expected to be written by an aristocrat.
1. Plays containing learned allusions from mythology or scriptures are expected to be written by someone with a University degree.

IV. Anti- Stratfordianism may be regarded as a radical version of a natural reactionto the abundance of Shakespeare`s plays, poems and sonnets; the desire to adapt him to meet contemporary expectations, concerns and imaginations.

Questions to Consider:
1. What do readers and audiences nowadays expect of a person with a reputation of a “great writer”?

4.3 The nature of Shakespeare`s plays

4.3.1 Scope

This lecture views Shakespeare as a theatrical professional. It look into the various ways in which his plays may be regarded as “abundant” and “diverse”

The plays structural elements serve as sources for their plots. The very nature of the stage itself calls for presentation of individual lives in broad social and metaphysical terms and contexts.Specifically, the plays portray private lives in public areas and imagination within realistic situations. Shakespeare couples comic effects with tragic effects in a manner that challenges normal generic limitations.

4.3.2 Outline

I. Shakespeare was a professional theatre playwright. The flourishing of his dramatic genious was made possible because he lived at a time when the theatre itself flourished. He was not a a solitary genius.One way in which Shakespeare`s plays are abundantis their contents.

A. His plays have five acts and numerous scenes, acts, characters, and plots.
1. He draw inspiration for his plots from diverse sources.

B. Originality lay more in treatment and development of existing stories than in one`s invention of new stories.
1. For example, *Hamlet* is based on a legend recorded by Saxo Grammaticus in Latin around 1200 AD, found in his book *Gesta Danorum*, or *History of the Danes*, describing the rise and fall of the Danish rulers, including the tale of Amleth, Saxo's Hamlet.
2. *Twelfth Night* is believed to draw from *Gl'ingannati* (*The Deceived Ones*), a 1531 comedy play written collectively by the *Accademia degli Intronati*
3. *Henry IV* part I and II, are primarily based on Raphael Holinshed`s *Chronicles of England, Scotland, and Ireland* (2nd edition, 1587), but also on Samuel Daniel`s epic poem *The Civil Wars Between the Two Houses of York and Lancaster*.

C. The size of the stage in Shakespeare`s time conceived both epic and intimate effects.
1. The parts of the stage known as heavens and the hell provided a possibility for supernatural context.
2. The size of the stage enables placing of personal lives in a wide social context. For example, the large stages of Shakespeare`s time made possible the portrayal of eavesdropping.
3. *Troilus and Cressida* provides such an example, where a situation of double eavesdropping renders a single event to mean five different things to three different sets of characters.

II. Shakespeare employs both the private and the public in interplay.

A. He portrays the title character of Richard II in both his private and public parts.
1. Shakespeare invented intense ways to make the complex inner self come to the fore.
For example, he invented the modern soliloquy.
2. *Romeo and Juliet*provides another example of the difference between private and public identities. Romeo`s passion to be private in his love for Juliet is countered by his public identity as a Capulet.
B. Despite the importance of the feelings, motivations, and desires of Shakespeare`s characters, we are always conscious that their lives are associated with the condition of the societies in where they live.

III. Shakespeare retains both the pragmatic and the imaginative in interplay.

A. For example, In *Much Ado About Nothing*, Beatrice refers simultaneously to the pain her mother went through in giving birth to her and to the fantastic vision of star dancing over the scene of her birth.
B. Cleopatra`s dream of Antony, in addition to romanticizing her dead lover also points to qualities that Antony genuinely possessed.

IV. The first ones to collect Shakespeare`s plays were Hemminges and Condell under the title *Mr. William Shakespeare`s Comedies, Histories and Tragedies*.
A. Shakespeare evades the boundaries of generic definition.
B. Shakespeare`s tragedies and comedies are very different from those of ancient Greece. No ancient Greek analogue to Shakespeare`s history plays exists.

Questions to Consider:
1. Compare one of Shakespeare plays with a play of another period, ancient or modern. Is there a difference with regard to "abundance" of the former as contrasted to the more disciplined focus of the latter?

4.4 WILLIAM SHAKESPEARE`S *HAMLET, PRINCE OF DANMARK*

4.4.1 Storyline

Against the backdrop of imminent Norwegian invasion, Shakespeare`s longest play commences with the death of the father of the main protagonist prince Hamlet, (also his namesake Hamlet - King of Denmark) at Elsinore, Denmark. His uncle, Claudius, usurps the throne and quickly marries prince Hamlet`s mother and his brother`s wife, Gertrude. While the night watch is on duty, the Ghost of King Hamlet appears. Meanwhile, Hamlet is despondent about the death of his father and worried about the speedy marriage between his mother and his uncle. He contemplates suicide in the famous "To be or not to be" speech. King Claudius notices this and sends Rosencrantz and Guildenstern to spy on him. The Ghost appears to Hamlet, demanding from him to revenge his "father`s most unnatural death". The Ghost claims that Claudius has sipped poison in his ear while he slept in the garden. Hamlet is perplexed about the veracity of the words uttered by the ghost. Ophelia, daughter of Claudius` most trusted advisor Polonius courts Hamlet. Ophelia notices his "antic disposition". On their next meeting Hamlet rants at her, accusing her of immodesty telling her to go to nunnery. Soon Hamlet sees a chance to verify the veracity of the Ghost words by staging a play by a troupe of actors that involves murder by poisoning. When King Claudius sees the pouring of poison in the ear of the Player King, abruptly leaves the room. For Hamlet this confirms his suspicion based on the Ghost`s story. His mother asks him to visit her at her bedchamber seeking explanation. On his way, Hamlet sees King Claudius kneeling and praying for repentance. He hesitates on whether to kill him, supposing that if he does that while his uncle is in the midst of praying, Claudius` soul might go to heaven. After this indecisiveness, he goes to the bedchamber, where a row erupts between him and his mother regarding her incestuous marriage. Hamlet hears a noise from behind the tapestry, pulls the knife, and stabs at what is behind the curtain. He pulls aside the curtain and realizes his mistake. He has killed Polonius, not Claudius. Claudius sends Hamlet, accompanied by Rosencrantz and Guildenstern to England. His two companions carry a latter by Claudius, addressed to the King of England, demanding the immediate murder of Hamlet, after he lands there. The ship is attacked by pirates, Hamlet boards their ship, and heads back to Elsinore. Meanwhile, Ophelia has lost her wits and soon commits suicide. Her brother Laertes who had previously went to Paris for to study returns. Laertes sees in Hamlet, the cause of the misfortunes that have befallen his family. King Claudius uses this fact to his own advantage, by proposing to stage a duel between Laertes and Hamlet. He organizes that Laertes sword has poison-tipped foil, preparing also a poisoned wine in case this fails. Laertes cuts Hamlet, but in the skirmish Hamlet takes hold of the poisoned sword and wounds Laertes. Gertrude mistakenly drinks from the poisoned wine and dies. Laertes and Hamlet reconcile before they die, Laertes disclosing Claudius` scheme. Hamlet wounds Claudius and forces him to drink from the poisoned wine. Fortinbras, king of Norway arrives and takes the crown.

The "gravedigger scene", Eugene Delacroix, 1839

https://en.wikipedia.org/wiki/Hamlet#/media/File:Eug%C3%A8ne_Ferdinand_Victor_Delacroix_018.jpg

4.5 The Abundance of Hamlet

4.5.1 Scope

This lecture commences by examining the classic status of Hamlet, finding that quality in its combination of familiarity and strangeness. This quality of being “and old thing made new” is supported by the range of characters and actions, the diversity of traits within the leading personage and specifically in the placements of events so that developments surprise the audience.

The lecture then examines what has been called the interrogative nature of the play, how it stimulates “*thoughts beyond the reaches of our soul,”*questioning the nature of death and the reality of ghosts.

4.5.2 Outline

I. It is a characteristic of a great book that it always seems both new and old. Shakespeare`s Hamlet had this characteristic even when it first appeared in 1600.

A. The earliest version of the story can be traced back to the monk Saxo Grammaticus about 1200. Later it appeared in French in *Francois de Belleforest`s Histoires Tragiques* in 1570 and reached the Elizabethan stage in the late 1580`s.
1. This plata play, now lost, is referred to by scholars as the “*Ur-Hamlet*”.
2. It was probably written by Thomas Kyd.
3. Shakespeare`s version is his longest play (nearly 4,000 lines) featuring also his longest leading role. It is so abundant in material that even those who have read it many times are often surprised by some of its contents when reading or seeing it again.

B. *Hamlet* contains characters of all walks of life: kings, courtiers, pirates, players, gravediggers, a jester, a ghost, and many others.
1. The action shifts from a formal court council to a scene in which Hamlet in the company of the gravediggers questions the transience of life. Countries that are in one way or another involved in the plot are: Denmark, Norway, England, Poland, Germany (Wittenberg) and France (Paris).
2. The title character is a prince, a son, a nephew, a lover, a poet, a swordsman, a potential suicide, a student of philosophy, and a critic of the theatre.

II. The material of the play is often deliberately placed in a way so as to take the audience by surprise.

A. The first appearance of the ghost interrupts a speech of sustained exposition by the watchtower. The visual effect overwhelms the narrative.

1. The same kind of ambush is also arranged for Hamlet when he sees the ghost for the first time, but with greater impact.

B. A fourteen-line academic exposition on hamartia (tragic flaw) is interrupted by the ghost `s appearance.
1. The ghost is simultaneously undeniable and ambiguous.
2. The unexpected event overwhelms the theory.
3. Hamlet turns from exposition to prayer.

C. Scenes are arranged so that the focus of the audience is divided
1. The second scene of the play may serve as an example of this. Where should we look at: Claudius, Hamlet, or off to the side?

III. A large part ofthe play takes the form of questioning: people often ask questions, from "Who`s there?"(*Act I, scene, 1, line 1)* referring to the ghost with the famous "To be or not to be: that is the question."(Act 3, Scene 1, line 57) questioning suicide.

A. The play questions reality and mysteries.
1. The questioning reaches its zenith with the appearance of the ghost in Act I.

B. It is usual for tragedies to end in death, but this tragedy goes further and examines the nature of afterlife.
1. C.J. Lewis suggested that death could well be the main subject of this play.
2. That which is at the core of Hamlet is the notion of being after death.
3. This eschatological questioning bears similarity with the Myth of Er, from Plato`s Republic. In short, Er comes back from the death to describe what happens to those that are virtuous and those that are not after they die. Hamlet and the ghost both touch upon these questions.

IV. The ghost represents the mysterious aspectsof the play.

A.16th century Catholic writers looked at ghosts as coming from purgatory with legitimate demands to living people.

> Ghost: *I am thy father's spirit,*
> *Doomed for a certain term to walk the night*
> *And for the day confined to fast in fires,*
> *Till the foul crimes done in my days of nature,*
> *Are burnt and purged away*
>
> *(Act I, scene, 5, lines 9-14)*

1. Protestant writers regarded that ghosts as demons seeking to beguile the people to whom they appeared into damnation. Marcellus` line on whether he and Horatio should follow Hamlet and the ghost gives credence to this view. Marcelus: "*Something is rotten in the state of Denmark". (Act I, scene, 4, line 95)*
2. Sceptics proposed that ghosts were mere hallucinations, a product ofan unsound mind.

B.Without giving precedence to any theory Shakespeare uses all three.

1. The ghost describes itself using mostly Catholic terms.
2. ruminates the possibility that the ghost is a devil (The protestant theory)
3. The Horatio and Gertrude tend to think of it as a hallucination.
Horatio: *Wait, look! It has come again. I'll meet it if it's the last thing I do. —Stay here, you hallucination! (Act 1, scene1, line 125)*

C. The main goal of Shakespeare`s inclusion of the ghost is to pose Hamlet and us a problem, and at the same time to give us the experience of encountering a ghost, thus placingus into the same position as Hamlet.
1. This ghost is at the same time real, (Hamlet, Horatio and Marcellus have seen it), ambiguous (Hamlet: "Stand and unfold [identify, disclose] yourself. - *Act I, scene, 1, line 2)* and dangerous, a) Hamlet: "My father's spirit in arms I all is not well; I doubt some foul play." (Act1, Scene 2, lines 254-255*b)*

"The spirit that I have seen may be the devil, and the devil hath power to assume a pleasing shape. Yea, and perhaps out of my weakness and my melancholy…abuses me to damn me. I'll have grounds more relative than this. The play's the thing wherein I'll catch the conscience of the king." *(Act, Scene 2, line 561-567)*

Questions to Consider:
1. Could the subject of Hamlet be death, as C.S Lewis has suggested? How many characters, under which circumstances have died, and what were the reactions of the remaining characters? What does this tell us?
2. Hamlet is widely considered as the first modern play in the English language. Which characteristics of its central character might account for this label?

4.6 The Causes of Tragedy

4.6.1 Scope

The characters in Hamlet are remarkably pensive. Moreover, Hamlet is the only Shakespearean hero whose university we know. The lecture analyses the Renaissance relationship ofeducation, the classics, and the theatre. It goes on with analysis of Hamlet's own exploration of the causes of tragedy by applying Aristotle`s theory of the tragic flaw, Boethius` theory of fortune, and Isaiah`s theory of divine ministers.

4.6.2 Outline

I. Hamlet is an intellectual and epistemological play distinguished by its thoughtful speeches.

A. Older characters, such as, Polonius and Claudius, deliver long speeches of advice, for example, Polonius advice to his son Laertes:

"Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man."

(Act 1, Scene 3, 76 -81)

B. Younger characters, including: Hamlet, Horatio, Rosencrantz, and Guildenstern, are university students.

II. As an intellectual Hamlet is interested in education, the classics, and in the theatre, sometimes connecting the three. Hamlet probably saw the Players perform a play on a classical subject at Wittenberg.

A. Wittenberg, founded by Frederick the Wise, elector of Saxony in 1502, was one of the new universities of the Renaissance. It was a hotbed of Humanism and Protestantism.
1. Martin Luther, who wrote the 95 thesis attacking Catholicism and the Pope, took a degree at the university.
2. The fictional character Doctor Faustus, also studied there.
3. Hamlet follows the Protestant idea that words have greater significance over Catholic images. When asked what he is doing when reading in a library, he answers: *"words, words, words". (Act 2, Scene 2, line 183)*

B. This playseems to have been popular with university audience as it was performed at Oxford and Cambridge (a protestant hotbed). It was praised by a Cambridge don, Gabriel Harvey.

III. The scope of Hamlet`s mind and education is evident in his efforts to explain the causes of evil.

A. In act I Scene 4, Hamlet explores Aristotle`s theory of the tragic flaw (hamartia). We should ask

and try to find the answer whether Shakespeare used this theory to write his own tragedies.

B. In Act 2 Scene 2, Hamlet`s demand for a speech regarding the fall of Troy introduces a speech on Boethius theory (6th century) that Fortune is the cause of tragic falls.
1. The appeal to the fall of Troy leads us back to the quintessential tragic story.

C. In Act 3 Scene 4, Hamlet employs the prophetic theory of Isaiah, namely that God selects human agents to serve as scourges and ministers to deal with evil on earth.
1. King Richard III is an example of a scourge.
2. Richmond, future king Henry, is an example of a minister.
3. Hamlet combines both characteristics in one person. After the misjudged murder of Polonius, Hamlet utters:

For this same lord,
I do repent.
But heaven hath pleased it so,
To punish me with this and this with me,
That I must be their scourge and minister.
I will bestow him and will answer well
The death I gave him. So, again, good night.
I must be cruel only to be kind.
Thus bad begins and worse remains behind.
(Act 3, scene 4, lines 175- 182)

IV. Hamlet`s all-encompassing search for the origins of tragedy has been analysed by many critics seeking to uncover the reasons for Hamlet`s own misfortunes and irresoluteness.

A.The great poet Goethe suggested that Hamlet`s nature was too delicate and too sensitive.
B. Coleridge was of the opinion that Hamlet`s nature was prone tothoughtrather than to action.
C.The critic Kitto put forward the idea that Hamlet was overwhelmed by his father`s death and his mother`s hasty remarriage to his uncle to be able do anything.
D. Freud suggested that Hamlet was unable to exact revenge on his uncle because Claudius has usurped Hamlet`s Oedipal fantasy.

Questions to Consider:
1. Look back at analyses of Hamlet in Paragraph IV of the Outline. Which one(s) do you consider the most appropriate one? Explain your reasons. Can you think of another reason for Hamlet`s troubles not mentioned in the lecture?
2. Is there any significance in Hamlet`s status as a university (drop-out) student?

4.7 Hamlet: The Protestant Hero

4.7.1 Scope

This lecture first analyses the king and the queen and the different interpretations that they may inspire. It then focuses on Hamlet and portrays him asa symbol of the variety of problems that a young man experiences. Hamlet is especially related to certain Renaissance ideals and to certain issues arising from the Protestant doctrine of rejection of mundane authorities.

4.7.2 Outline

I. Claudius has been portrayed in a number of ways, ranging from the repulsive king Basil Sidney in Laurence Olivier`s film (Basil Sidney) to the able and courteous king in BBC-TV videotape (Patrick Stewart).

A.Whatever the production, his guilt, not necessarily evident at first, becomes clear, and may turn out to be tragic and touching in the prayer scene.
B. Claudius depicts the usurper, guilt-ridden with the “oldest primal curse” of fratricide, and what he undergoes because of this.

II. Gertrude`s awareness of what is going on in Elsinore is not revealed.
III. Hamlet`s tragedy is the tragedy of adolescence. He is struggling with problems created by nature.

A. He is the opposite of the middle-aged Macbeth and the old Lear.
1. Part of the trouble is his inability to coordinate his excellent mind and education (rational part) with his passionate feelings and impulses (visceral part).
2. He reveres both the stoical Horatio and the emotional Player.
3. His feelings about Opheliaare contradictory, ranging from love to profound doubt.For example, in the grave scene, he declares his love. But a bit earlier, when he mistrust her, he actually insults her, telling het to go to the nunnery.

B. He is also uncertain about what should be his relationship with Claudius. In one case he first rages at his uncleand goes on to mock his own rage.

IV. Hamlet is the embodiment of Protestant doubts and anxieties, the isolated soul without the intermediaries provided by the Catholic Middle Ages.

A. His soliloquy "what a piece of work is man", (Act 2, Scene 2, line 285) shows his acquaintance of medieval humanistic doctrine (Leon Battista Alberti- A man can do all things if he but wills it), yet he can`t agree with it. Hamlet: And yet, to me, what is this quintessence of dust? (Act 2, Scene 2, line 290)
1. However, after the failed attempt of his uncle to have him killed and his safe return from the sea voyage, he displays a belief in the existence of divine governance of the world Hamlet: "There is special providence in the fall of a sparrow" (Act 5, Scene 2, Lines 205-206)
2. Hamlet ceases his attempt to control things from this point onwards.
B. Since God is the One who governs all things, it is not our calling to look for explanation in theories (Ex. Aristotle, Boethius, and Isiah).
1. He utters, "Readiness is all," (Act 5, Scene 2, line 208) and "This I I, Hamlet the Dane" (Act 5, Scene 1, line 233, - 234). Now he is set to act.

Questions to Consider:
1. Why is the protestant background of Hamlet important? Can Hamlet be analyzed from another aspect?

5. LECTURE 5: *HENRY IV* Part 1 & Part 2

5.1 Storyline

Henry IV Part 1

Henry Bolingbroke has defeated King Richard II, and has proclaimed himself King Henry IV. He feels troubled though, as he has second thoughts about the murder of Richard II and about the threats from rebels in Scotland and Wales. In addition, Henry is at odds with the Percy family, led by Henry Percy "Hotspur" who have helped him obtain the crown. After their altercation, the Percy's proceed to make "common cause" with Scots (led the Earl of Douglas) and the Welsh (led by Owen Glendower). They also enlist the support of Richard`s nominee for king Edmund Mortimer. Meanwhile, Henry`s son, Hal has plunged into debauchery, encircled by base comrades, such a Poins, Bardolph and Peto, chief among whom is Sir John Falstaff. Together they enjoy joking, drinking and thieving. In short, Hal is an object of scorn to the nobles. These three groups, Henry IV and his council, the Percy's and their allies, and Falstaff`s "confederacy of vice or league of pleasure" will meet at the battle of Shrewsbury. The third group though, shows early signs of incoherence, as Hal for all the pleasure he finds in Falstaff's company, doesn`t seem to hold him in high regard. He insults him and plays tricks on him, trying to expose his dissolute nature. Acts that foreshadow that he will re-assume his worthy place proving his noble exploits on the field and in state affairs. After the Percy's revolt, Hal reconciles with his father and is given a high command. As battle commences, Hal and Hotspur meet and Hotspur is killed. Hal is no longer a tavern-brawler, but worthy warrior and future king. Falstaff however is not transformed. He continues his base schemes, by taking money from the rich, and arranging them absence from the battle. He proves to be master of disguise when

about to be attacked, he feigns to be dead. When the danger has passed, he revives, and stabs Hotspur, claiming that he has killed him. Hal forgives him for his tricks, and Falstaff promises to leave his previous bad manners and live like a nobleman. The victory is total and Hal demonstrates mercy by realizing the Earl of Douglas. With the Percy's defeated, Henry and Hal are opposed by the Archbishop of York, who has allied himself with Owen Glendower and Edmund Mortimer.

In ***Henry IV*** **Part 2**, the rift between Hal and Falstaff is complete as Hal assumes the kingship in name and in deed. In the whole play, they meet only twice and briefly. Falstaff, is ever jovial, visiting the taverns, doing petty criminality and enjoying good life. He feels ill and has had his urine tested. Hal, however, uses this to play tricks on him by sending him a page to report on the matter. The page mocks Falstaff by telling him that "the urine is healthier than the patient". Falstaff, however, is not disappointed adding that ""I am not only witty in myself, but the cause that wit is in other men." (Henry IV, Part 2, Act 1, Scene 2, lines 10-12).To cheer himself up he decides to visit "the stews" (the brothels). Lord Chief Justice visits him to enquire about a recent robbery. Falstaff resorts to his old tricks, and feigns deafness. To avoid answering he diverts the conversation by asking about the king`s health. Second rebellion erupts and Falstaff does what he is used to do, taking bribes from men for avoiding conscription. Hal is still immersed into the London lowlife. His father is disappointed by him. Another rebellion erupts, but this time it is quelled by machinations and not by force. King Henry sickens ad appears to be dead. Hal hastily takes the crown, but in the meantime the king awakes. Henry is devastated when he sees that Hal is interested only in becoming a king. Hal returns and convinces his father otherwise, bringing solace to the dying king. Falstaff, having learned about the death of King Henry and the coronation of Hal, rushes to London expecting rewards. He tells his friends: "Master Robert Shallow, choose what office thou wilt in the land, 'is thine. Pistol, I will double-charge thee with dignities." (Henry IV, Part 2, Act 5, Scene 3, lines 111-112). He further adds that he is "Fortune`s steward" (Henry IV, Part 2, Act 5, Scene 3, 116). Hal, however, fully rejects him pretending that he doesn`t even know him, forbidding him to come closer than ten miles to him, and warning him that he should know that "the grave doth gape For thee thrice wider than for other men."(Henry IV, Part 2, Act 5, Scene 5lines 49-50) Instead of Falstaff`s expected prosperity of London`s lowlife, Hal gives the "devil" his due.

5.1.1 Scope

Henry IV part 1 and *Henry IV* part 2 represent the most wide-ranging accomplishment by any playwright from the Western canon, when it comes to dramatization of history plays. This lecture is a summary of the political aspect of the plays, highlighting the fact that the protagonist is Prince Hal, rather than his father after whom the plays are named. Shakespeare draws inspiration about the character of Hal both from legend and history, but a character whom Shakespeare has significantly altered.

Shakespeare uses the principle of contrast to set up the people and events, specifically the triple contrast by which King Henry, Hotspur, and Falstaff arrange a context for the pivotal figure of Hal.

The lecture then focuses on Henry`s view of kingship and Hal`s approach to this task as the heir to the throne. It analyses Hal`s soliloquy in which he discloses his plans to the audience. It then follows Hal as he arrives at what could be regarded as a double reformation, an acknowledgement of various aspects of good kingship, as both plays finish.

5.1.2 Outline

I. *Henry IV* Part 1 and *Henry IV* Part 2 represent a rich, diverse, and thorough dramatic interpretation of history.

A. The legitimacy of Henry`s crown is at the core of the political narrative. Anyone who is not satisfied with his rule can argue that he is not the rightful king anyway.

1. The Percy's, were led by the energetic young Hotspur. Hotspur assisted Henry in obtaining the throne. Hotspur now feels that he should have been more amply rewarded.
2. Edmund Mortimer, a Percy relative, has stronger claims as he was a closer heir by blood to Richard II.
3. The Archbishop of York, related to the Percy's, assembles an army to settle the grievances.

B.The main role is ascribed to Henry IV`s eldest son, nicknamed Hal, whom legend has made a frivolous prince, a prodigal son who spends his time by enjoying the tavern life in the company of his friend Falstaff. Shakespeare makes him a self-conscious prodigal, deliberately displaying a bad reputation in order to amaze England with his true excellence when he becomes king.

1. Thus, although each play finishes with Hal`s historical acts as prince of Wales, most of his scenes deal with his private affairs with his tavern friends and his father.
2. The scenes in the plays range from public events to scenes in taverns to rural locations including artisans, servants, and farmers.

II. The organization of this rich diversity is the underlying principle of contrast among the three main groups: the king and his councilors, Falstaff and the tavern cronies, and Hotspur and the rebels. Their perception of time is what makes these three groups distinctive.

A. The councilors, focused on the king, perceives time as linear chain of necessity, fraught with dangers, demanding persistent attention and calculation.
B. The tavern cronies, focusing on Falstaff, disregard time altogether, living for entertainment and pleasure. Emergencies are to be evaded or diffused rather than met and resolved.
C. The rebels and their leader Hotspur, regard time as a chance for carrying out chivalric exploits.
D. Hal possesses traits from each group, but no one can grasp his long-term agenda. He is underestimated by each group.

III. In this play, due to the mere deposition of the rightful king Richard II, any notion of the divine rights of kings has been obliterated. Kingship has nothing sacred or majestic in this play. In fact, Henry IV has even trouble to fall to sleep. Meditating on his precarious situation, he utters some of the most famous lines regarding the human nature of kings:

> *Can's thou, O partial sleep! give thy repose*
> *To the wet sea-boy in an hour so rude;*
> *And, in the calmest and most stillest night,*
> *With all appliances and means to boot,*
> *Deny it to a king? Then, happy low, lie down!*
> *'Uneasy lies the head that wears a crown'*.
>
> *(Henry IV, Part 2, Act3, Scene 1, lines 26*-31)

A. Henry IV never glorifies the kingship as Richard II had.
B. He regards the ornaments of kingship purely as political tools.
C. He is discontented by Hal because he can`t see any political awareness in his heir.

IV. Hal has in fact a high political acumen; his tactics bear no resemblance with those of his father`s.

A. His soliloquy in 1.2., sums up his scenario relying fully on the principle of foil, contrasting his present immoral attitude and his agenda for reformation.

Prince Hal: *So, when this loose behavior I throw off,*
And pay the debt I never promised,
By how much better than my word I am,
By so much shall I falsify men's hopes;
And, like bright metal on a sullen ground,
My reformation, glittering o'er my fault,
Shall show more goodly, and attract more eyes,
Than that which hath no foil to set it off.

(Henry IV Part 2, act3, scene 1, lines 178-185)

1. Hal considers that he can deal with any situation.
2. One may ask a question to what degree he is displaying mere self-indulgence.
3. Similar to Saint Augustine, Hal attempts to delay his reformation.

B. Hal ends both plays by displaying traditional royal virtues: valour and honour on the field of battle at the end of part 1, and fairness and good governance at the end of part 2.

Questions to Consider:
2. How does is Hal`s regard the concept of kingship?
3. Does the reputation of a person in public life affect his capacity to rule?

Falstaff Examining Prince Hal, Robert Smirke.

http://www.english.emory.edu/classes/Shakespeare_Illustrated/Smirke.Falstaff.html

5.2 *Henry IV*: The Life of Falstaff

5.2.1 Scope

This lecture looks at the origins of Falstaff, not the real Falstaff, but tracing him as a theatrical phenomenon, partly stemming from the character of Vice in the morality plays, *the miles gloriosus*(braggart soldier)in Roman comedies, and the medieval court jester. These ideas are not fully imitated, as Shakespeare has adapted them to serve his purpose: the goal of Falstaff`s actions in the Henry IV plays is to erode the conventional worldview, to advocate the opposite of what is regarded as acceptable with regard to social order and kingly rule. Several speeches are included to demonstrate his skill for improvisation aimed at disrupting traditional practices and values.
The lecture ends by confronting Prince Hal against Falstaff, the synonym of the body politic, against the man defying authority, the synonym of the body impolitic, the fat, silly human body himself. The lecture presents Hal as what we understand under Protestant ethic, contrary to Falstaff who embodies the ethic of the self-fulfillment, or what we regard as counter-cultural.

5.2.2 Outline

I. Falstaff is the Shakespearean character with most references in surviving comments on Shakespeare's from its first publication. He remains one of his three most remarkable creations (alongside with Hamlet and Iago), a towering figure in the mythology of English-speaking peoples.

A. He is a profoundly symbolic figure. Just as Hamlet, his role calls for interpretation and re-interpretation.
B. To averta too abstract analysis, one should bear in mind his theatre portrayal as an imposing, obese physical figure.

II. Despite the fact that Falstaff features in two history plays, he is not actually based on a historical person. He is Shakespeare`s adaptation of various theatrical types.

A. He stems from the figure of Vice in medieval morality plays. Vice tempts people to commit a sin. However, Hal evades the trap which was not the case of the protagonists in the morality plays.
1. He stems from the *miles gloriosus*, the boasting soldier of Roman comedy. The difference is that, he is not arrogant.
2. He stems from the parasite of early Elizabethan comedy. The difference with the parasite is that he is a giver as well as taker.
3. He stems from the medieval court jester, but in addition he is a sharp critic of society.

III. The goal of Falstaff`s actions is to erode the conventional worldview, to advocate the opposite of what is regarded as acceptable.

A. For Falstaff highway robbery is not immoral. He argues that it is simply his vocation.
'T is my vocation, Hal; 't is no sin for a man to labour in his vocation.(Henry IV, Part 1, Act 1, Scene 2,lines 90-91)

1. To conceal the cowardice in the Gadshill robbery, he invents a story and turns things upside down by accusing Hal and Poins of cowardice and inventing a story that is utterly unbelievable.
Falstaff to Hal and Poins: A plague of all cowards, still say I.

B. In order to prosper he creates chaos, turning the serious issues into a game without fixed rules based on improvisation.

1. Falstaff advocates that the opposite of what is accepted as morality is true. Thus he portrays himself as the victim, accusing Hal of being the perpetrator and corrupter.

> Falstaff: *O, thou hast damnable iteration, and art indeed able to corrupt a saint. Thou hast done much harm upon me, Hal, God forgive thee for it. Before I knew thee, Hal, I knew nothing, and now am I, if a man should speak truly, little better than one of the wicked.*
> *(Henry IV, Part 1, Act 1, Scene 2,lines78-82)*

2. Despite the fact that he at about the age of sixty, he claims that the older generation "hate us youth."*(Henry IV, Part 1, Act 2, Scene 2, line 75)*
3. During a battle, he plays possum to survive.
4. Hal sees that Falstaff is a master of disguise, a chameleon; he can change different colours (roles) very quickly.

IV. As Hal assumes his position of leader, he symbolizes what we understand nowadays as Protestant ethic: a mundane asceticism that emphasizes devotion to duty, temperance and engagement in public welfare.

A. This Protestant ethic is always present in him, although largely in a latent form during his early experience as aprofligate, but it become apparent only over time. For example, the foreboding of Falstaff`s downfall came in the acting scene when Hal assumes the role of his father and addresses Falstaff (as Hal):

> *Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swoln parcel of dropsies, that huge bombard of sack that stuffed cloak-bag of guts that roasted Manningtree ox with the pudding in his belly, that reverend vice, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning, but in craft? wherein crafty, but in villany? wherein villanous, but in all things? wherein worthy, but in nothing?*
> *(Henry IV Part 1, act 2, scene 4, lines 394 - 405)*

In addition Hal, describes Falstaff as: "That villainous abominable misleader of youth, /Falstaff, that old white-bearded Satan."*(Henry IV Part 1, act 2, scene 4, lines 408-409)*

Despite the pleas of Falstaff (as Hall) not to banish Falstaff, Hal (as King Henry) announces his downfall with short and razor sharp determination: *I do, I will.* Hal's speech (now as King Henry V) is telling of his reformation, by definitely forswearing his former vanity and assuming the role of a dutiful and king protector.

> King Henry V: *The tide of blood in me*
> *Hath proudly flow'd in vanity till now:*
> *Now doth it turn and ebb back to the sea,*
> *Where it shall mingle with the state of floods*
> *And flow henceforth in formal majesty.*

Now call we our high court of parliament;
And let us choose such limbs of noble counsel,
That the great body of our state may go
In equal rank with the best govern'd nation;

(Henry IV, Part 2, Act 5 Scene2, lines 129 – 137)

A. Falstaff is an embodiment of everything that is contrary to this Protestant ethic; he is a symbol of the ethic of pleasure and self-fulfillment, and the rejection of established authorities, values and pretensions. Some of his most famous speeches shed additional light on his epicurean and cynical ethos. His epicurean nature is disclosed by his speech where he praises the benefits of drinking sherry:

Falstaff: *A good sherris sack hath a two-fold operation in it. It ascends me into the brain; dries me there all the foolish and dull and curdy vapours which environ it; makes it apprehensive, quick, forgetive, full of nimble fiery and delectable shapes, which, delivered o'er to the voice, the tongue, which is the birth, becomes excellent wit. The second property of your excellent sherris is, the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice; but the sherris warms it and makes it course from the inwards to the parts extreme: it illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits muster me all to their captain, the heart, who, great and puffed up with this retinue, doth any deed of courage; and this valour comes of sherris. So that skill in the weapon is nothing without sack, for that sets it a-work; and learning a mere hoard of gold kept by a devil, till sack commences it and sets it in act and use. Hereof comes it that Prince Harry is valiant; for the cold blood he did naturally inherit of his father, he hath, like lean, sterile and bare land, manured, husbanded and tilled with excellent endeavour of drinking good and good store of fertile sherris, that he is become very hot and valiant. If I had a thousand sons, the first humane principle I would teach them should be, to forswear thin potations and to addict themselves to sack.*

(Henry IV, Part 2, Act 5, Scene2, lines 78– 112)

And his cynical nature is seen through his speech on the irrelevance of the notion of honour:

Falstaff:*'Tis not due yet. I would be loath to pay Him before His day. What need I be so forward with Him that calls not on me? Well, 'tis no matter. Honour pricks me on. Yea, but how if honor prick me off when I come on? How then? Can honor set to a leg? no. Or an arm? no. Or take away the grief of a wound? No. Honor hath no skill in surgery, then? No. What is honor? A word. What is in that word "honor"? What is that "honor"? Air. A trim reckoning. Who hath it? He that died o' Wednesday. Doth he feel it? No. Doth he hear it? No. 'Tis insensible, then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it. Therefore, I'll none of it. Honor is a mere scutcheon. And so ends my catechism.*

(Henry IV Part 1, Act 5, Scene 5, lines 43 – 141)

B. Hal`s full renunciation and estrangement of Falstaff at the end of Part 2, is an important almost epic moment in Western civilization, creating a profound rupture in human nature compared to previous depictions.

King Henry V:
I know thee not, old man. Fall to thy prayers.
How ill white hairs become a fool and jester.
I have long dreamt of such a kind of man
So surfeit-swelled, so old, and so profane;
But being awaked, I do despise my dream.
Make less thy body hence, and more thy grace;
Leave gormandizing. Know the grave doth gape
For thee thrice wider than for other men.
Reply not to me with a fool-born jest
Presume not that I am the thing I was,
For God doth know—so shall the world perceive—

That I have turned away my former self.
So will I those that kept me company.
When thou dost hear I am as I have been,
Approach me, and thou shalt be as thou wast,
The tutor and the feeder of my riots.
Till then I banish thee, on pain of death,
As I have done the rest of my misleaders,
Not to come near our person by ten mile.

(Henry IV Part 2, act 5, scene2, lines 43– 61)

C. One of the major signs of the abundance of Shakespeare is that he creates this situation without taking sides, rejecting neither Hal nor Falstaff.

Questions to Consider:
1. Name the differences regarding the appearance, speaking, dealings with other people, references to health of Falstaff in Part 1 and Falstaff in Part 2.
2. Consider the way in which Falstaff uses words, humor, and punning not only to negotiate the world around him, but also to constantly describe and redescribe himself. What is the impression of Falstaff that we ultimately come away with, and where (or with whom) does it originate?

6. LECTURE 6: *TWELFTH NIGHT*[6]

6.1 Storyline

Viola and her brother Sebastian are shipwrecked off the coast of Illyria. With the help of the captain, she comes to the shore. Believing that her brother is dead, she disguises herself as a boy and enters into service to the Duke of Orsino under the name of Cesario. The Duke is in love with Olivia. Her brother and father have recently passed away, and she refuses any kind of marriage proposal. The Duke decides to use 'Cesario' as an intermediate to advance the affair. Olivia however falls in love with 'Cesario', not knowing that he is in fact Viola.

The comic subplot revolves around the steward of the castle, Malvolio. The other residents of the castle engage in attempt to make him believe that Olivia is in love with him. These include: Sir Toby Belch, Sir Andre Aguecheek, the servants Maria and Fabian and the fool Feste. One night, their noisy reveling, earns them reprimand from Malvolio. Angrily, he questions their sanity, asking whether they have any wit, manners, or honesty, stressing that they have transformed Olivia`s house into an alehouse.

They decide to hatch a plot to chastise him by planting a forged love letter, written supposedly by Olivia. In it Olivia expresses her love for him, demanding him that he wears yellow stockings, be insolent towards the others, and to smile constantly when Olivia is around. He accepts this, but Olivia is surprised by his odd behavior. The others use his compromising attitude, to proclaim him mad and lock him in dark chamber. The wheel has come full circle. He is now the "mad one". Feste comes to mock his "insanity". Meanwhile, Viola`s brother Sebastian is saved, and arrives at the castle. Olivia takes Sebastian, for 'Cesario' and they secretly marry. Finally Sebastian and 'Cesario' appear before Olivia and the Duke. Viola reveals that she is a female, and Sebastian is her twin brother. Duke Orsino marries Viola. Likewise Toby marries Maria. All that Malvolio can do is follow the meaning of his name "ill-willed" by swearing revenge.

6.2 Scope

This lecture explores the elements of Shakespearean comedy and the accompanying world of romantic love, which is the special vocation of these plays. Starting from this premise, we will look at how Shakespeare both uses and challenges the literary norms of the genre and the social norms of his time in Twelfth Night. For example, it was a practice to use male actors to play the female roles, but Shakespeare goes further as he assigns to one of the woman characters (Olivia) an enactment of

[6]*"Twelfth Night" refers to the twelfth night after Christmas Day, known asFeast of Epiphany. Originally a Catholic holiday, it took the shape of day of revelry some time before the play was written.

a male role, thus offering additional possibilities for delving deeper into the nature of love.

Malvolio wearing yellow stockings pompously “courting” Olivia

http://tvtropes.org/pmwiki/pmwiki.php/Theatre/TwTwelfthNight

6.3 Outline

I.The moving force in Shakespearean comedy consists of the notion of desire and the need for fulfillment. At its core is the human desire for romantic love, passing through courting to marriage.

A. This framework for a comedy plot is as basic as the tragic notions of decline and fall.
B. Shakespeare has contributed in the formation of modern Western ideas about romantic love, courting and marriage.
C. The major concern of a comedy plot is the overcoming of the obstacles that lay on the way to the fulfilment of desire.
1.In *As You Like It*, *a Midsummer Night`s Dream*, and *The Merchant of Venice*, these barriers to fulfillment of desire are positioned outside of the characters; In *The Taming of the Shrew* and *Much Ado About Nothing*, they are found inside the characters. These barriers cause the major plot framework.
2. These external and internal barriers differ in the way the characters react to them. In the first case they spur an action of escape from the place with such barriers. In the second case they spur an action of intrusion into the impasse.

II. Shakespeare particularly acknowledges that love is simultaneously foolish, sometimes making us look silly in the eyes of the others, and wonderful, a profound feeling and experience capable of transforming us.

A. Thus, romantic comedies are simultaneously funny and moving.

1. The cause for foolish behavior stems from the fact that societies establish highly artificial codes of behavior and particular speech that lovers use.
2. The accepted code of behavior for early twentieth-century Americans was restraint, formal visits and companions.
3. The custom of late twentieth-century American lovers was to converse in psychobabble.
4. The code for late sixteenth- century English lovers consisted of courting in ballads, formal speeches of praise using allusions from classical mythology, and sonnets following the conventional descriptions from Petrarch.

III. *Twefth Night*`s main plot depicts and challenges these sixteenth century norms.

A. In (Act 1, Scene 1) Orsino praises Olivia and draws a parallel between himself and the hunter Actaeon. He perceives himself as Acteon[7] who in the form of a stag was pursued by hounds, representing his unsatisfied desires. At Orisno`s behest, Cesario (Viola in disguise) makes an overture to Olivia praising her, but Olivia dismisses the praise and derides the method.

[7]Main character in a story from Ovid`s Greek mythology.

B. Talking in a direct way, a valiant and insightful Cesario speaks to Olivia.
C. Cesario reproaches Olivia for distancing herself from human interactions.
D. As described in the Parable of the talents[8] , we are not the unquestioned owners of our possessions and natural abilities. Rather, God has entrusted us with them, with the goal of augmenting and strengthening them by using them to do good things in the world.
Ethos move from selfishness to generosity and subsequent social inclusion is an essential element in Shakespeare`s characters, particularly for lovers.

Questions to Consider:
1. In the course of the play, we see frequent courtships. Orsino, Cesario, and Malvolio courting Olivia, and Olivia courting Cesario and Sebastian. Compare and contrast modes of courtship within the play.

6.4 *Twelfth Night*: Malvolio in Love

6.4.1 Scope

In this analysis of Twelfth Night, we look closely at the characters of the play. This lecture aims at contrasting the "inner circle" consisting of young lovers, with the outsider who would like to enter the circle. Malvolio is also contrasted with a group of minor characters who, seeking revenge for earlier insult, hatch a plot. The plot involving Malvolio"courting" Olivia succeeds. *Twelfth Night* is an unusual comedy as it does not have the characteristic "happy" ending, typical for Shakespeare`s romantic comedies.

6.4.2 Outline

I. In his soliloquy in Act 4 Scene 3, Sebastian realizes the strange nature of events in Illyria, and supports Olivia`s sanity. The essential significance of the speech lies in Sebastian`s keen appreciation of the benefits that this world offers such as: the sun, the air, the Countess.

A. This worldview is integral part in Shakespearean comedy.
1. The scene of Sebastian in the sun is the direct opposite of Malvolio imprisonment in the dark-house. The dark-house represents his weakness and unwillingness (Lat. malum-voluntas) to see beyond his selfish ambition.
2. In 16th century England, the upper servants in great country house were important people, maybe even part of the lesser gentry.

B. Malvolio values and cares about his job as an estate manager.
1. His devotion to the estate is the contrary of Sir Toby`s merry-making.
2. This is one of the frequent examples that Shakespeare uses to contrast: festivity and duty, Carnival and Lent, merry-making and Puritanism.
3. Twelfth Night, or Epiphany (January 6th), follows the solemnity of Christmas, and in Shakespeare`s time has acquired festive characteristics.
4. Malvolio possesses the Puritan desire for advancement and restrictiveness but lacks the Puritan religious devotion. He is virtuous in the negative sense; he desires to abolish every festivity.

II. The cause for Malvolio`s restrictive concern with order lies in the fact that his life is an inherent disorder, caused by his ambition to rise above his social status by marrying Olivia.

A. For Shakespeare, there is nothing wrong in desiring a beautiful and rich woman. Malvolio, however, does not want her for her beauty, but wants her as a tool for climbing up the social ladder.
1. There is nothing wrong in advancing in the society either. The issue is that Malvolio`s goal is that he wants advancement for exercising authority over others in petty matters.

B. The servants` plot to punish Malvolio for his restrictiveness and intimidations represents a fine example comic revenge.
1. The revenge is appropriate and fits the offense. Malvolio is mistreated and made to appear as if he is mad.

[8]New Testament, Gospel of Matthew

2. The dark-house symbolizes Malvolio`s ignorance of his own capabilities and selfishness.
3. Although the revenge is just we begin to bemoan Malvolio`s situation.
4. As we perceive his true suffering, the comic revenge turns out to be with a bite.

C. His blank-verse plea to Olivia for some explanation regarding his humiliation help him recuperate some of his dignity.

> *Lady, you have. Pray you, peruse that letter.*
> *You must not now deny it is your hand:*
> *Write from it, if you can, in hand or phrase;*
> *Or say 'tis not your seal, nor your invention:*
> *You can say none of this: well, grant it then*
> *And tell me, in the modesty of honour,*
> *Why you have given me such clear lights of favour,*
> *Bade me come smiling and cross-garter'd to you,*
> *To put on yellow stockings and to frown*
> *Upon Sir Toby and the lighter people;*
> *And, acting this in an obedient hope,*
> *Why have you suffer'd me to be imprison'd,*
> *Kept in a dark house, visited by the priest,*
> *And made the most notorious geck and gull*
> *That e'er invention play'd on? tell me why.*
>
> (*Twelfth Night*, Act 5, Scene 1, lines 2542 – 2556)

1. Malvolio continues with his shortsightedness and refuses to recognize his faults. He also rejects the peace-making overtures of Fabian.
2. Shakespeare`s portrayal of Malvolio, as an irreconcilable person who still pursues revenge, *"I'll be revenged on the whole pack of you."* (*Twelfth Night*, Act 5, Scene 1, line 2590) despite the fact of a generally happy ending, is a sign of the scope of his of mastery of the genre
3. Malvolio`s rejection of reconciliation, somewhat diminishes our pleasure. By this stroke however, Shakespeare enacts a real life situation on the scene and thus makes it even more remarkable.

Questions to Consider:
1. Why do you think Shakespeare fails to redeem Malvolio at the end of the play?

7. LECTURE 7: BEN JONSON. THE METAPHYSICAL POETS

7.1 Scope

Ben Johnson (1572-1637) was born in London and graduated at Westminster School. After finishing school he was employed as an actor writer by a theatrical entrepreneur. He was briefly imprisoned for offence caused by certain passages of the book "Isle of Dogs" (1597), written in collaboration with Thomas Nashe. The following year, Ben Jonson killed a man in a duel. He was again imprisoned, but was soon released in large part to his father`s clerical profession. Initially a protestant, in prison he converted to Catholicism. In 1598, Johnson published the satirical play *Every Man in his Humour*, which established his reputation as a dramatist. The reign of James I (1603-1625), ushered a new era accompanied with specific requirements. Johnson took advantage of these demands for masque`s performances by writing a series of masques. In 1605, due to offending the Scots caused by the play *Eastward Hoe* (King James ancestry was partly Scottish), he was again briefly imprisoned. In 1605-1606, Jonson wrote his most performed and most popular comedy *Volpone (it. The Fox)*. Other notable comedies include *The Alchemist* (1610), and *Bartholomew Fair* (1614). Two years later in 1616, Johnson became the first poet to receive a monthly pension of some 60£ pounds. Jonson was well read in the classics, and tried to follow their works in terms of simplicity, precision, and restraint.

Benjamin Jonson, after Abraham van Blyenberch

https://en.wikipedia.org/wiki/Ben_Jonson#/media/File:Benjamin_Jonson_by_Abraham_van_Blyenberch.jpg

7.2 Outline

I. Johnson dedicated Volpone (1606) to the universities of Oxford and Cambridge, which have recently awarded him honorary doctorate.

A. The dedication further hints at the aim of this play, which is to act as a " moral play", that will make amoral statement, in contrast with the plays of the so-called poetasters (derogatory term for inferior playwrights).
B. This will be achieved by following the writing tradition of the classical dramatists.
C. In the Prologue, however the tone changes and Jonson`s character traits comes to the surface, by boasting that the witticisms that are to follow are all his own and this boisterous tone continues in the following parts of the play.

II. Act I opens with Volpone waking and praising the day but particularly his gold.

> *Good morning to the day; and next, my gold:*
> *Open the shrine, that I may see my Saint.*
> *[MOSCA WITHDRAWS THE CURTAIN, AND DISCOVERS PILES OF GOLD,*
> *PLATE, JEWELS, ETC.]*
> *Hail the world's soul, and mine! more glad than is*
> *The teeming earth to see the long'd-for sun*
> *Peep through the horns of the celestial Ram,*
> *Am I, to view thy splendour darkening his;*
> *That lying here, amongst my other hoards,*
> *Shew'st like a flame by night; or like the day*
> *Struck out of chaos, when all darkness fled*
> *Unto the centre. O thou son of Sol,*
> *But brighter than thy father, let me kiss,*
> *With adoration, thee, and every relick*
> *Of sacred treasure, in this blessed room.*
> *Well did wise poets, by thy glorious name,*
> *Title that age which they would have the best;*
> *Thou being the best of things: and far transcending*
> *All style of joy, in children, parents, friends,*
> *Or any other waking dream on earth:*
> *Thy looks when they to Venus did ascribe,*
> *They should have given her twenty thousand Cupids;*
> *Such are thy beauties and our loves! Dear saint,*
> *Riches, the dumb God, that giv'st all men tongues;*
> *That canst do nought, and yet mak'st men do all things;*
> *The price of souls; even hell, with thee to boot,*
> *Is made worth heaven. Thou art virtue, fame,*
> *Honour, and all things else. Who can get thee,*
> *He shall be noble, valiant, honest, wise,--*
>
> (Volpone, Act I, Scene 1, lines 1- 27)

A. He emphasizes the importance of gold, stating that the sun and his friends pale in comparison with it.
1. However there is one thing that outshines the gold itself, and that is the "clever" way in which he obtains it.
2. His "clever" way is to feign illness, so that competitors would visit him on his deathbed offering him gifts in the hope of being nominated as his inheritors.
3. In the next scenes, Volpone accompanied by his servant Mosca (It. fly), welcomes separately the would-be inheritors, Voltore (it. Vulture), Corbaccio (it. Raven) and Corbino (It. crow).
4. Mosca not only makes each of them thinking he is the heir, but secures his place in each of their wills. Mosca uses wordplay to outwit Volpone, by comparing Corbino`s wife to Voplone`s most desired object, gold.

B. Mosca`s has great acumen in character judgment and he uses it to exploit Volpone`s and Corvino`s weaknesses. Mosca perceives that Volpone`s main weakness is not greed but lust, and Corvino`s `s main flaw is not jealousy but greed.
1. In the next Act Volpone, disguised as a charlatan, advertises his elixir oil, and pretends that he doesn`t care about gold, stating that health is priceless.
2. Volpone admits that he never intended to make Corvino his heir, but only to cuckold him.
3. Volpone has fallen ill, but has recovered. Mosca explains to Corvino, that in order Volpone to fully recover, the doctor has recommended that he should sleep with a woman. Upon hearing that a doctor has offered his wife, Corvino seeing that as a competition for his inheritance claim, offers his wife.

III. Emergence of flaws in Mosca`s plan.

A. Mosca is joyful of the success of his plot; he delights in being a parasite, particularly the part of manipulating people.
1. His next plot is to make Bonario believe that his father, Corbaccio wants to disinherit him. However, unpredictably Corvino arrives earlier Mosca not wanting Bonario to hear their dealings, points out to him that he should wait in the gallery until his father arrives.
2. Corvino, brings his wife Celia to Volpone`s bed.
3. She is, however, unwilling to sleep with Volpone.
4. Just as Volpone grabs her, Bonario enters the room, and both he and Celia exit. Volpone laments that he is "unmasked, unspirited, and undone".[9] Bonario injures Mosca.
5. Corbaccio entrance is followed by Voltore`s. Prior to entering however, Voltore has heard of the plan to make Corbaccio the inheritor. This is another flaw in Mosca`s plan. Mosca says that it is a part of the plan to make Voltore the heir. Voltore, who is a lawyer sends for Corvino to be brought to the courthouse.These unpredicted events mark the beginning of the end of Mosca as a puppet master.

IV. Voltore the defier of the justice system and the catalyst of Volpone and Mosca`s downfall.

A. At the courthouse, Mosca separately promises the inheritance to the three would-be heirs. At the same time he make certain that they will tell appropriate lies in order to condemn Bonario and Celia.
1. The Avocatori (judges) are familiar with the story of Bonario and Celia and comment on how heinous are the crimes of Mosca, Volpone and Corbaccio.
2. Voltore speaks in Volpone`s behalf, stating that Bonario and Celia`s affair left Corbaccio no choice but to disinherit him.
3. Upon hearing the testimony of Corbaccio and Corvino, who decry the honour of Bonario and Celia, the judges condemn the accused. Voltore is commended for his service.
4. Bonario and Celia, accept the inequities of the worldly life and stoically submit themselves to heaven`s judgment. This idea is Jonson`s "sumum bonum"self-sacrifice when faced with worldly falsehood, as a way to divine truth.

V. Universality of Morality. Even Mosca with his non-existent moral development attacks the lack of moral compass in the would-be-heirs.

A. In the last scene, Volpone fainted illness becomes real. Volpone tells to his confidants to spread the word that he had died of grief. He redrafts his will, naming Mosca as his sole heir.

1. Voltore, Corvino and Corbaccio enter. Mosca inform them about the new will of Volpone and

[9]Compare the Iliad, Book XXII, line 484, Achiles on Hector`s death "unwepth, unhonor`d, uninterr`d he lies!"

berates them for their base behaviour to become heirs. (Betrayal of the law, becoming a cuckold, deingerining his son)
2. Mosca plans to betray Volpone, locking the house and taking the keys. A disguised Volpone teases his three would be heirs in the streets, stating that he has heard of them becoming heirs.
Voltore goes to the court and confesses that he has mislead it, giving the notes that shed light on his lies and the lies of the two other would-be heirs and Mosca . Volpone`s learns of Mosca`s actions and senses betrayal.
3. A disguised Volpone enters the courthouse and tells Vulture that he is the heir. Still disguised, Volpone asks Mosca to confirm that Volpone is alive, promising him half of the fortune. Mosca implies that Volpone is dead, demanding more than half of the fortune.
4. As Volpone is to be whipped for lying to the court, he throws off his disguise so that Mosca will also be punished.
5. Bonario and Celia are realised, and all the malefactors are accordingly punished in line with the Eye for an Eye Old Testament code. Volpone for example, is to be held shackled in prison until he becomes as ill as his feigned illness.

Questions to Consider:
1. What do you think is Johnson intention in this opening of the play? What is he attacking?
2. The main characters in the play are named after animals. Describe the animal imagery in Volpone, and discuss the effects on how we perceive the play. How is it related to the main plot, and does it provide any element of forewarning?

7.3 The Metaphysical Poets

> *The metaphysical poets were men of learning, and, to show their learning was their whole endeavour; but, unluckily resolving to show it in rhyme, instead of writing poetry, they only wrote verses, and, very often, such verses as stood the trial of the finger better than of the ear; for the modulation was so imperfect, that they were only found to be verses by counting the syllables... The most heterogeneous ideas are yoked by violence together; nature and art are ransacked for illustrations, comparisons, and allusions; their learning instructs, and their subtlety surprises; but the reader commonly thinks his improvement dearly bought, and, though he sometimes admires, is seldom pleased.*
>
> Samuel Johnson, *Lives of the Most Eminent English Poets*, vol. 1 (1779)

This passage by Samuel Johnson sums up the poetry of the so-called Metaphysical poets. Their goal, as pointed out by Samuel Johnson, was not to write fluid and pleasant verses to please the reader`s ear. Instead they used wit, (metaphysical) conceits, imagery, similes and metaphors to express their knowledge on the existing and recent discoveries by examining moral and religious problems, but also love. Thus, popular themes, such as nature and allusions to classical mythology were not part of their poems. The sixteenth seventeen century was an age of discovery[10], both geographical and technical, and as most artists often do, they acted as a *speculum naturae*, or (holding up a) mirror to the nature. The mere term, the metaphysics[11] is somewhat misleading, as in their own time it was used pejoratively, due in part to the fact their conceits were often accompanied by intelligent humour (wit). Another characteristic is that Metaphysical poetry gives precedence to analysis of feeling over expressing it, by delving into the recesses of the consciousness. The foremost representatives of the metaphysics include, John Donne and George Herbert.

7.3.1 John Donne

7.3.2 Scope

John Donne (1572- 1631) was born into a Roman Catholic family, in a time when England was a Protestant country and when it was illegal to be one. This fact was an obstacle for obtaining a college degree. However, after his brother died in prison for his collaboration with Jesuit priest, he gradually converted to Protestantism. Following his travels to Italy and Spain, he was appointed to

[10]Some of the technical inventions from this period include: the microscope, the telescope, the thermometer.
[11]The philosophical branch of Metaphysicsis concerned with explaining the fundamental nature of beingand the worldthat encompasses it, or in Descartes view the characteristics of God, the limitations of our souls and all our innate notions.

high offices and entered Parliament. The secret marriage to his employer`s niece cost him dearly, as he was dismissed from his post, and struggled for several years to live by. In 1615, he entered the Church on King`s request and was awarded decree of divinity by the University of Cambridge. Subsequently, his successful service as Dean of St. Paul`s Cathedral made him the most popular preacher in England. John Donne's writings include: lyric poetry (collected in *Songs and Sonnets*), satires and elegies. His prose works include a treatise on suicide (Biathanatos), two anti-Roman catholic tracts and his *Devotion upon Emergent Occasions*. Some of his most important writings include the love lyric *The Good Morrow*, and *Holy Sonnet X*.

John Donne

https://en.wikipedia.org/wiki/John_Donne#/media/File:John_Donne_BBC_News.jpg

The Good-Morrow

I wonder, by my troth, what thou and I
Did, till we loved? Were we not weaned till then?
But sucked on country pleasures, childishly?
Or snorted we in the Seven Sleepers' den?
'Twas so; but this, all pleasures fancies be.
If ever any beauty I did see,
Which I desired, and got, 'twas but a dream of thee.

And now good-morrow to our waking souls,
Which watch not one another out of fear;
For love, all love of other sights controls,
And makes one little room an everywhere.
Let sea-discoverers to new worlds have gone,
Let maps to other, worlds on worlds have shown,
Let us possess one world, each hath one, and is one.

My face in thine eye, thine in mine appears,
And true plain hearts do in the faces rest;
Where can we find two better hemispheres,
Without sharp north, without declining west?
Whatever dies, was not mixed equally;
If our two loves be one, or, thou and I
Love so alike, that none do slacken, none can die.

7.3.3 Outline: *The Good-Morrow*

I.The poet begins Stanza I by asking several rhetorical questions in order to emphasize the importance of love.

A. He stresses that their lives only begun when they fell in love. Prior to that they were weaned

babies, childishly enjoying country pleasures.
1. He proceeds by making a comparison between their prior state and the Biblical story of the seven persecuted Christians who were imprisoned in a cave but did not die.
2. All pleasures until then were just an imagination.
3. Everything that he considered a beauty before, was just a dream (an image) of her beauty.
4. He thus elevates her beauty to an ideal beauty.

II. The poet begins the second stanza by saluting their present condition, being awaken or alive.
A. He proceeds by stressing the supremacy of love over the other senses. (Amor omnia vincit)
1. Love can make transform their little room into an everywhere.
2. The discovery of new world means nothing to him.
3. His discovery of the love for his lady, is for him a new world.

III. The third stanza describes their love as mutually projected, perfect and immortal.

A. He sees his visage in her eye, and vice versa.
1. In addition he stresses the sincerity of their hearts.
2. He points out their perfect union by contrasting it with the hemispheres and their negative characteristics.
3. As their love is perfect, i.e. contains perfect balance of the elements, they and their love are immortal.

Questions to Consider:
1. How does love transform the room where the lovers are?
2. What is Donne`s conclusion? What conditions are necessary for the love to last forever?

Death, Be Not Proud (Holy Sonnet X)

Death, be not proud, though some have called thee
Mighty and dreadful, for thou are not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou'art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy'or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die.

7.3.4 Outline: *Death, Be Not Proud*

I. The poet begins with using an apostrophe (figure of speech used to address personified abstract quality or inanimate object) to address death.

A. The poet immediately challenges death as having the last word and cutting the rope, the role the fate Atropos who cuts the thread of life.
1. Donne continues with role reversals. By using the word “overthrow” (usually used to refer to royalty), Donne transfer the title of King from Death, to humans and thus elevates them.
2. He further transfers the generally perceived wretched state of humans to Death.
3. He relies on Christen teaching on eternal life to defy the notion of death.
(Refer to the Bible, John 3:16)

B. Rest and sleep are just images, imperfect ideas of death. Donne`s idea is that If they are equally pleasurable, than Death as an ideal and perfect form of these images and ideas, is surely more pleasurable and pleasant.
1.“Undoubtedly, death is the penalty of all who come to birth on earth as descendants of the first man;

nevertheless, if the penalty is paid (Christ death on the Cross) in the name of justice and piety, it becomes a new birth in heaven (257)."
2. The first to die are the best men. This implies that the best are the first to experience the pleasures of death.

C. The poet starts to mock death, calling it a slave to fate, to fortune, to kings who have the power to order death and to desperate or reckless men who can bring themselves and others to death.
1. Next he uses a rhetorical question asking why death is proud, when the same state of sleep, can be achieved with an unpretentious poopy or charm, thus debasing it further.
2. He ends the sonnet by comparing death to a "short sleep", after which we will have eternal life. Death`s proudness and hubris, Donne addresses it as if it is a person, will lead to its own death.

Questions to Consider:
1. Rest and sleep are pleasant for men; how does Donne use this argument to make Death seem pleasant?
2. What is Donne`s elegant final paradox, linking the ideas of Death and Eternal Life?

The Sun Rising

Busy old fool, unruly Sun,
Why dost thou thus,
Through windows and through curtains call on us?
Must to thy motions lovers' seasons run?
Saucy pedantic wretch, go chide
Late schoolboys and sour 'prentices,
Go tell court huntsmen that the King will ride,
Call country ants to harvest offices;
Love, all alike, no season knows, nor clime,
Nor hours, days, months, which are the rags of time.
Thy beams, so reverend and strong
Why shoulds't thou think?
I could eclipse and cloud them with a wink,
But that I would not lose her sight so long;
If her eyes have not blinded thine,
Look, and tomorrow late, tell me,
Whether both th'Indias of spice and mine
Be where thou left'st them, or lie here with me?
Ask for those kings whom thou saw'st yesterday,
And thou shalt hear, 'All here in one bed lay.'
She's all states, and all princes, I;
Nothing else is.
Princes do but play us; compared to this,
All honour's mimic, all wealth alchemy.
Thou, Sun, art half as happy as we,
In that the world's contracted thus;
Thine age asks ease, and since thy duties be
To warm the world, that's done in warming us.
Shine here, to us, and thou art everywhere;
This bed thy centre is, these walls, thy sphere.

7.3.5 Outline: *The Sun Rising*

I. Some 30 year before John Donne was born, Copernicus published his revolutionary theory of heliocentric universe. In 1616, the Church in Rome declared heliocentrism "false and contrary to scripture". "Unruly" may refer to the Sun, challenging Roman inquisition.
A. The lovers lament their obligation to separate as the day dawns.
1. The speaker greats the sun, with a teasing tone.
2. The speaker, as a boastful youth, addresses the old, dotard sun.
3. The lover declares that he could eclipse the sun with a mere wink, if only that wouldn`t have taken the pleasure of losing sight for a few moments of his lady.

5. Even the sun is at risk of being blinded by a look from his mistress.

B. His mistress is “all states”, not only all rich states, but states of amorous feeling.
1. The building of relationships is reflected in the marrying of “I” and “she” into “we” in the last stanza.
2. The lover proceeds by displaying generosity, the sun is forgiven.
C. Instead of the sun, he places himself and his lover at the center of the universe, thus creating his own erotic cosmology.
1. The sun can continue to shine on them, and since they are the world, to shine on the whole world.

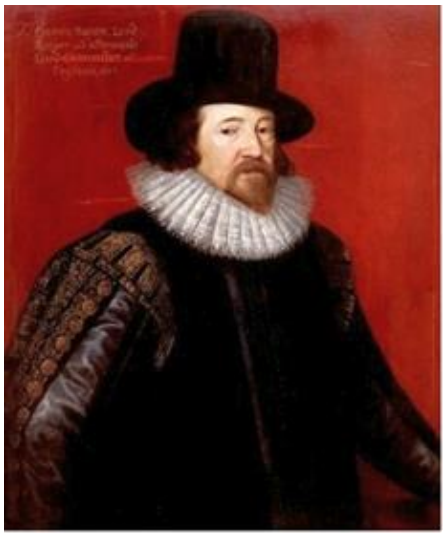
Questions to Consider:
1. What are the main conceits in this poem?
2. What figures of speech does he use to demonstrate how great their love is?

8. LECTURE 8: RENAISSANCE PROSE. FRANCIS BACON. THOMAS MORE

8.1 Francis Bacon

8.1.1 Scope

Francis Bacon was an English statesman, philosopher, scientist and jurist. For his services to the English state he was knighted in 1603, and created Baron Verulam and Viscount St. Alban. He died of pneumonia, by one account, while studying freezing on the preservation of meat. Francis Bacon is best remembered as the father of Empiricism. He expounded his ideas for knowledge based on scientific methodology, in scientific books such as *Ovum Organum* and *The Advancement of Learning*. His most notable religious and literary works are, the utopian novel *The New Atlantis* and his *Essays*, with an original title *Essayes: Religious Meditations. Places of Perswasion and Disswasion. Seene and Allowed*. Due to their literary significance and instructive nature, his clarity, acumen and depth of thought, familiarity with the *Scriptures* and the Classics, analytical competence and ability for induction and deduction, the authors of this textbook consider it appropriate to look at some of his observations on human affairs. However, Francis Bacon is not a moralist per se, for as a man of the Renaissance, he knew that man was prone to evil, as well as to good. In addition to describing man as “he ought to appear”, he describes man as “he appears”. Although it is clear that Bacon values morality and truth, he is pragmatic and even opportunistic in his advices. A characteristic trait of his essays is their brevity and his ability to encapsulate deeper meaning in a few words. *The Oxford Dictionary of Quotations* (1999 edition) contains at least 91 quotations from the *Essays.* Below are some of his most notable quotes.



Portrait of Francis Bacon, by Frans Pourbus (1617)

https://en.wikipedia.org/wiki/Francis_Bacon#/media/File:Pourbus_Francis_Bacon.jpg

8.1.2 Quotes from Bacon's *Essays*

On Truth:
Truth may perhaps come to the price of a pearl, that showeth best by day; but it will not rise to the price of a diamond or carbuncle, that showeth best in varied lights. A mixture of a lie doth ever add pleasure.

But howsoever these things are thus in men's depraved judgments and affections, yet truth, which only doth judge itself, teacheth that the inquiry of truth, which is the love-making or wooing of it, the knowledge of truth, which is the presence of it, and the belief of truth, which is the enjoying of it, is the sovereign good of human nature. Saith he (M. de Montaigne) *If it be well weighed, to say that a man lieth, is as much to say, as that he is brave towards God and a coward towards men.* For a lie faces God, and shrinks from man.

On Death:
He that dies in an earnest pursuit, is like one that is wounded in hot blood; who, for the time, scarce feels the hurt; and therefore a mind fixed and bent upon somewhat that is good doth avert the dolers of death.

On Religion
It was great blasphemy when the devil said, *I will ascend and be like the Highest;* but it is greater blasphemy to personate God, and bring him in saying, *I will descend, and be like the prince of darkness:* and what is better, to make the cause of religion to descend to the cruel and execrable actions of murthering princes, butchery of people, and subversion of states and governments?

On Revenge
But yet the spirit of Job was in a better tune: *Shall we* (saith he) *take good at God's hands, and not be content to take evil also?* And so of friends in a proportion.

On Adversity
It was a high speech of Seneca (after the manner of the Stoics), that the good things, which belong to prosperity, are to be wished; but the good things, that belong to adversity, are to be admired.

Certainly virtue is like precious odors, most fragrant when they are incensed, or crushed: for prosperity doth best discover vice, but adversity doth best discover virtue.

On Envy
A man that hath no virtue in himself, ever envieth virtue in others. For men's minds will either feed upon their own good or upon others' evil; and who wanteth the one will prey upon the other; and whoso is out of hope to attain to another's virtue, will seek to come at even hand by depressing another's fortune.

On Goodness and goodness of nature:
The desire of power in excess, caused the angels to fall; the desire of knowledge in excess, caused man to fall: but in charity there is no excess; neither can angel, nor man, come in dan ger by it.
If he be thankful for small benefits, it shows that he weighs men's minds, and not their trash.

On Atheism:
But the great atheists, indeed are hypocrites;

They that deny a God, destroy man's nobility; for certainly man is of kin to the beasts, by his body; and, if he be not of kin to God, by his spirit, he is a base and ignoble creature. It destroys likewise magnanimity, and the raising of human nature;

On Counsel:
Things will have their first or second agitation: if they be not tossed upon the arguments of counsel, they will be tossed upon the waves of fortune; and be full of inconstancy, doing and undoing, like the

reeling of a drunken man.

On Delays:
…; and generally it is good to commit the beginnings of all great actions to Argus with his hundred eyes, and the ends to Briareus with his hundred hands; first to watch, and then to speed.

On Riches:
I cannot call riches better than the baggage of virtue. The Roman word is better, *impedimenta.* For as the baggage is to an army, so is riches to virtue.
For certainly great riches have sold more men than they have bought out.

On custom and education:
Men`s thoughts are much according to their inclination; their discourse and speeches according to their learning and infused opinions; but their deeds are after as they have been accustomed. And therefore, as Machiavel well noteth (though in an evil-favored instance), there is no trusting to the force of nature nor to the bravery of words, except it be corroborated by custom.

On fortune:
The way of fortune is like the Milken Way in the sky; which is a meeting or knot of a number of small stars; not seen asunder, but giving light together.

On youth and age:
Natures that have much heat and great and violent desires and perturbations are not ripe for action till they have passed the meridian of their years; as it was with Julius Cæsar and Septimius Severus.

But reposed natures may do well in youth. As it is seen in Augustus Cæsar, Cosmus Duke of Florence, Gaston de Foix, and others.

On Studies:
Studies serve for delight, for ornament, and for ability. 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.

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

Reading maketh a full man; conference a ready man; and writing an exact man. 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. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral grave; logic and rhetoric able to contend.

8.2 Thomas More

8.2.1 Biography

Thomas More was born in 1478. He was a Renaissance man and an extremely talented lawyer known for his integrity. He became the first layman to hold the office of Lord Chancellor. He resigned in 1532, over his refusal to acknowledge the role of King Henry VIII as the head of the Anglican Church. For this, he was charged with treason and beheaded in 1535. His final words were “I die the kings faithful servant, but God`s first”. In 1935 he was canonized as martyr by the Catholic Church. In 2000, the Pope declared More the "heavenly Patron of Statesmen and Politicians." He wrote the idealistic *Utopia* in 1516.

Sir Thomas More, by Hans Holbein the Younger, 1527

://en.wikipedia.org/wiki/Thomas_More#/media/File:Hans_Holbein,_the_Younger_-_Sir_Thomas_More_-_Google_Art_Project.jpg

8.2.2 Scope

More coined the word Utopia from Greek (o*ú* -topos – not place). Utopia is a synthesis of Christianity and Plato`s *The Republic.* The character Raphael Hythloday (Raphael Non-Sense), narrates the story of this fictional island in the Atlantic to More. Utopia is an idealized "communist society". All property in Utopia is owned by the community. They treasured leisure, but not as a way of self-indulgement, but on the contrary using it to pursuit self-betterment. Their marriages are for love and are not arranged. The political live of the Utopians was modelled on the English parliament and Plato`s Republic. The Utopians live according to natural religion, not revealed religion (e.g. Chritianity). The Utopians value things for their practical worth. This aspect of their life conveys a pregnant message, suggesting that the Europeans value worthless things for superficial reasons. The moral theory of the Utopians was eudemonic (happiness oriented), or "higher" hedonism. This however excluded pleasures such as: excessive eating, drinking alcohol, gambling, fine clothing etc. The higher pleasures are those that promote contemplation of a higher truth and the realization of a well lived life.

8.2.3 *Utopia* (excerpts)

Ch. 1: Discourses of Raphael Hythloday, of the Best State of a Commonwealth

Though, to speak plainly my real sentiments, I must freely own that as long as there is any property, and while money is the standard of all other things, I cannot think that a nation can be governed either justly or happily: not justly, because the best things will fall to the share of the worst men; nor happily, because all things will be divided among a few (and even these are not in all respects happy), the rest being left to be absolutely miserable.(Utopia, book 1)[1]

Ch. 3: Of Their Magistrates

One rule observed in their council is, never to debate a thing on the same day in which it is first proposed; for that is always referred to the next meeting, that so men may not rashly and in the heat of discourse engage themselves too soon, which might bias them so much that, instead of consulting the good of the public, they might rather study to support their first opinions, and by a perverse and preposterous sort of shame hazard their country rather than endanger their own reputation, or venture the being suspected to have wanted foresight in the expedients that they at first proposed; and therefore, to prevent this, they take care that they may rather be deliberate than sudden in their motions.

Ch. 3: Of the travelling of the Utopians

They wonder much to hear that gold, which in itself is so useless a thing, should be everywhere so much esteemed, that even men for whom it was made, and by whom it has its value, should yet be thought of less value than it is.

Ch. 4: Of their trades, and manner of life

The chief, and almost the only, business of the Syphogrants is to take care that no man may live idle, but that every one may follow his trade diligently; yet they do not wear themselves out with perpetual toil from morning to night, as if they were beasts of burden, which as it is indeed a heavy slavery, so it is everywhere the common course of life amongst all mechanics except the Utopians: but they, dividing the day and night into twenty-four hours, appoint six of these for work, three of which are before dinner and three after; they then sup, and at eight o'clock, counting from noon, go to bed and sleep eight hours: the rest of their time, besides that taken up in work, eating, and sleeping, is left to every man's discretion; yet they are not to abuse that interval to luxury and idleness, but must employ it in some proper exercise, according to their various inclinations, which is, for the most part, reading.

Ch. 5: Of their traffic

"Thus old men are honoured with a particular respect, yet all the rest fare as well as they. Both dinner and supper are begun with some lecture of morality that is read to them; but it is so short that it is not tedious nor uneasy to them to hear it. From hence the old men take occasion to entertain those about them with some useful and pleasant enlargements; but they do not engross the whole discourse so to themselves during their meals that the younger may not put in for a share; on the contrary, they engage them to talk, that so they may, in that free way of conversation, find out the force of every one's spirit and observe his temper."

Ch. 6: Of the travelling of the Utopians

"In their great council at Amaurot, to which there are three sent from every town once a year, they examine what towns abound in provisions and what are under any scarcity, that so the one may be furnished from the other; and this is done freely, without any sort of exchange; for, according to their plenty or scarcity, they supply or are supplied from one another, so that indeed the whole island is, as it were, one family. When they have thus taken care of their whole country, and laid up stores for two years (which they do to prevent the ill consequences of an unfavourable season), they order an exportation of the over plus, both of corn, honey, wool, flax, wood, wax, tallow, leather, and cattle, which they send out, commonly in great quantities, to other nations. They order a seventh part of all these goods to be freely given to the poor of the countries to which they send them, and sell the rest at moderate rates; and by this exchange they not only bring back those few things that they need at home (for, indeed, they scarce need anything but iron), but likewise a great deal of gold and silver; and by their driving this trade so long, it is not to be imagined how vast a treasure they have got among them, so that now they do not much care whether they sell off their merchandise for money in hand or upon trust."

"It is certain that all things appear incredible to us in proportion as they differ from known customs; but one who can judge aright will not wonder to find that, since their constitution differs so much from ours, their value of gold and silver should be measured by a very different standard; for since they have no use for money among themselves, but keep it as a provision against events which seldom happen, and between which there are generally long intervening intervals, they value it no farther than it deserves--that is, in proportion to its use. So that it is plain they must prefer iron either to gold or silver, for men can no more live without iron than without fire or water; but Nature has marked out no use for the other metals so essential as not easily to be dispensed with. The folly of men has enhanced the value of gold and silver because of their scarcity; whereas, on the contrary, it is their opinion that Nature, as an indulgent parent, has freely given us all the best things in great abundance, such as water and earth, but has laid up and hid from us the things that are vain and useless.

"If these metals were laid up in any tower in the kingdom it would raise a jealousy of the Prince and Senate, and give birth to that foolish mistrust into which the people are apt to fall--a jealousy of their intending to sacrifice the interest of the public to their own private advantage. If they should work it into vessels, or any sort of plate, they fear that the people might grow too fond of it, and so be unwilling to let the plate be run down, if a war made it necessary, to employ it in paying their soldiers. To prevent all these inconveniences they have fallen upon an expedient which, as it agrees with their other policy, so is it very different from ours, and will scarce gain belief among us who value gold so much, and lay it up so carefully. They eat and drink out of vessels of earth or glass, which make an agreeable appearance, though formed of brittle materials; while they make their chamber-pots and close- stools of gold and silver, and that not only in their public halls but in their private houses. Of the

same metals they likewise make chains and fetters for their slaves, to some of which, as a badge of infamy, they hang an earring of gold, and make others wear a chain or a coronet of the same metal; and thus they take care by all possible means to render gold and silver of no esteem; and from hence it is that while other nations part with their gold and silver as unwillingly as if one tore out their bowels, those of Utopia would look on their giving in all they possess of those metals (when there were any use for them) but as the parting with a trifle, or as we would esteem the loss of a penny! They find pearls on their coasts, and diamonds and carbuncles on their rocks; they do not look after them, but, if they find them by chance, they polish them, and with them they adorn their children, who are delighted with them, and glory in them during their childhood; but when they grow to years, and see that none but children use such baubles, they of their own accord, without being bid by their parents, lay them aside, and would be as much ashamed to use them afterwards as children among us, when they come to years, are of their puppets and other toys.

The people are industrious, apt to learn, as well as cheerful and pleasant, and none can endure more labor when it is necessary; but, except in that case, they love their ease. They are unwearied pursuers of knowledge;

Ch. 7: Of Their Slaves, and of Their Marriages

"If any man aspires to any office he is sure never to compass it. They all live easily together, for none of the magistrates are either insolent or cruel to the people; they affect rather to be called fathers, and, by being really so, they well deserve the name; and the people pay them all the marks of honour the more freely because none are exacted from them. The Prince himself has no distinction, either of garments or of a crown; but is only distinguished by a sheaf of corn carried before him; as the High Priest is also known by his being preceded by a person carrying a wax light."

"They have but few laws, and such is their constitution that they need not many. They very much condemn other nations whose laws, together with the commentaries on them, swell up to so many volumes; for they think it an unreasonable thing to oblige men to obey a body of laws that are both of such a bulk, and so dark as not to be read and understood by every one of the subjects."

Ch. 8: Of Their Military Discipline

"They would be both troubled and ashamed of a bloody victory over their enemies; and think it would be as foolish a purchase as to buy the most valuable goods at too high a rate. And in no victory do they glory so much as in that which is gained by dexterity and good conduct without bloodshed. In such cases they appoint public triumphs, and erect trophies to the honour of those who have succeeded; for then do they reckon that a man acts suitably to his nature, when he conquers his enemy in such a way as that no other creature but a man could be capable of, and that is by the strength of his understanding. Bears, lions, boars, wolves, and dogs, and all other animals, employ their bodily force one against another, in which, as many of them are superior to men, both in strength and fierceness, so they are all subdued by his reason and understanding.

"Their skill in military affairs increases their courage: and the wise sentiments which, according to the laws of their country, are instilled into them in their education, give additional vigour to their minds: for as they do not undervalue life so as prodigally to throw it away, they are not so indecently fond of it as to preserve it by base and unbecoming methods."

Ch.9: Of the religion of the Utopians

The education of youth belongs to the priests, yet they do not take so much care of instructing them in letters, as in forming their minds and manners aright; they use all possible methods to infuse, very early, into the tender and flexible minds of children, such opinions as are both good in themselves and will be useful to their country, for when deep impressions of these things are made at that age, they follow men through the whole course of their lives, and conduce much to preserve the peace of the government, which suffers by nothing more than by vices that rise out of ill opinions.

"Thus have I described to you, as particularly as I could, the Constitution of that commonwealth, which I do not only think the best in the world, but indeed the only commonwealth that truly deserves that name. In all other places it is visible that, while people talk of a commonwealth, every man only

seeks his own wealth; but there, where no man has any property, all men zealously pursue the good of the public, and, indeed, it is no wonder to see men act so differently, for in other commonwealths every man knows that, unless he provides for himself, how flourishing so ever the commonwealth may be, he must die of hunger, so that he sees the necessity of preferring his own concerns to the public; but in Utopia, where every man has a right to everything, they all know that if care is taken to keep the public stores full no private man can want anything; for among them there is no unequal distribution, so that no man is poor, none in necessity, and though no man has anything, yet they are all rich; for what can make a man so rich as to lead a serene and cheerful life, free from anxieties; neither apprehending want himself, nor vexed with the endless complaints of his wife?

Questions to Consider:
1. What are the consequences of materialism according to Utopia?
2. Bacon elaborates a number of topics. What is the general method he uses? What is the aim of the Essays with regard to his ideas?
3. Compare and contrast Bacon` Essays and More`s *Utopia*. Find any similarities and differences.

9. LECTURE 9: CIVIL WAR AND RESTORATION

9.1 Historical Context

The Stuarts were the opposite of the Tudors in many ways. As we have already mentioned they were obstinate, tactless and almost foolish. The son of James I, Charles I continued the quarrels with the parliament over taxation. He was arrogant and held a passionate belief in the Divine Rights of kings. Although he dissolved the parliament, he was forced to recall it for financial reasons. In return, the Petition of Rights was passed in the, which gave the Parliament authority over finances and law. Charles I, again dissolved the Parliament, but due to his tactless decision to appoint the puritan William Laud as Archbishop of Canterbury, was forced to recall it again in 1637. The immediate reason was Laud`s attempt to impose the organization of the Anglican Church to Scottish Church. The Scotts rose in rebellion, and Charles was forced again to convene the Parliament. In 1641 Ireland rebelled against Protestant settlers. The differences between the king and the parliament resurfaced again. Following his unsuccessful attempt to arrest five MP`s he was locked out of London. He established his seat in Nottingham and the Civil War begun. The Royalists controlled the North and West, while London and the Southeast supported the Parliament. In the end the Parliament, under the leadership of Oliver Cromwell, a Puritan, defeated the Royalists. Charles I was beheaded and the "Commonwealth" or "Republic" was established. The House of Lords and the Anglican Church were abolished. The Scots rose in rebellion, supported by Charles II, son of Charles I. The Scots were defeated, which was accompanied by mass murders in Ireland. Oliver Cromwell also had disagreements with the Parliament, and dissolved it. From 1653 till his death he practically ruled as a dictator. Oliver Cromwell`s reign was too restrictive, imposing numerous limitations in the daily life of his subjects. Upon his death, his son Richard proved to be extremely incompetent. As a result, MP`s invited Charles II to return and reestablish the Monarchy. The Restoration as this period is called, was characterized by Charles II`s political skill to make peace with his enemies. He also tried to heal the religious rift between Catholics and Puritans by allowing them free religious expression. The Parliament however did not agree, and passed a law which forbade Catholics from holding public posts. This law was to serve as a deterrent to a possible conversion of Charles II to the Catholic faith. It is in this period that the first political parties in Britain appeared: The Whigs and the Tories. In broad terms the Whigs supported religious freedom and were against religious freedom. The Tories believed in the authority of the Church and the Crown. Charles died in 1685, and his brother James II, a Catholic, ascended to the throne. He tried to restore the Catholic Church, and the Parliament reacted strongly. The situation worsened when James` son was born, with the Pope as the godfather. William of Orange, a protestant stadtholder of several provinces in the Netherlands married to James` daughter Mary, was invited to invade England. This invasion and subsequent takeover of England is known as the Glorious Revolution. William, as King William III of England and his wife Mary became joint rulers. Parliament became more powerful than the king, which was enshrined in the Bill of Rights in 1689. The biggest defeat of James II took place in Ireland at the Battle of the Boyne in 1690. The final outcome of the battle between the struggle between the Catholics and the Protestants was the Act of Settlement in 1701, which ensured that only a Protestant could inherit the Crown. This law is still valid today. For the most of the time the Scottish supported James II. This support continued, and lead to two major Jacobite (Jacobus, James in Latin) rebellions. With the Act of Union in 1707, during the reign Queen Anne, Mary`s sister, the parliaments of England and Scotland were united. The main

reason was to curb any possibilities of the so-called Auld Alliance between Scotland and France. This union created the Parliament of Great Britain.

9.2 Social Context

One of the main characteristics of this period is the place in the society and beliefs of the Puritans. Under Elizabeth they enjoyed religious freedom. The Stuarts however changed this, and tried to bring to them under their authority. This was met with strong opposition, as the Puritans were passionate in their distinct beliefs. They valued simplicity and personal relationship with God, as opposed to Catholic excessive decoration and bishops acting as intermediaries. They regarded any outward religious manifestation as blasphemous, and objected to decoration of altars and presence of images. The Church demanded "conformity", which meant abiding to the Thirty-Nine Articles of the Church. The non-conformists were banned from preaching or punished. Some groups decided to leave Britain and sail to the New World. The most notable example is the voyage of The Mayflower in 1620, and subsequent establishment of the Plymouth Colony, in what is today the State of Massachusetts, USA.

The publication of the *Authorized Version of the Bible*, led to creation of large numbers of religious sects, such as Baptist and Quakers. The main intellectuals were Puritans, Bunyan and Milton. A number of scientific discoveries were accomplished, such as the discovery of blood circulation by William Harvey. The Royal Society, which promoted scientific research, was founded in 1660. Most illustrious names from this period are: Isaac Newton (Principia, Newton Laws), Edmund Halley (sighted Halley's comet) and Christopher Wren (rebuilt St. Paul`s cathedral). The conditions of the poor improved By 1650 London, had a population of half a million. With the Restoration a more leisure seeking period commenced. Theatres, closed by the Puritans, were reopened. Vice and immorality became fashionable, accompanied by cynicism and hypocritical outlook to life. Outward signs of this attitude are the use of masks and fans, as well as a penchant for promiscuity and affectation.

9.3 Literary Context

The main representatives of this period were the" Cavalier Poets". They were associated with the Royalist cause, and wrote on classical themes. The most important among them include: Robert Herrick, Sir John Suckling and Richard Lovelace. However, it is the genius of John Milton that dominates the period. Satire, a way to "make men laugh themselves out of their follies and vices" became a popular mode. Notable examples are:Samuel Butler`s *Hudibras*, a satirical representation of figures of the civil war, and John Dryden's political satire *Absalom and Achtitopel* (an allegory using the biblical story of Absalom and David to refer to the Popish Plot, the Exclusion Crisis and the Monmouth Rebellion).

9.4 John Milton

9.4.1 Scope

The study ofJohn Milton (1608–1674), owing to his religious beliefs, knowledge of classics and influence can be approached from several perspectives. In addition to being a great spokesman for the anti-monarchist position and a protestant, he was also a defender of the liberty of the the press (in *Areopagitica*), a distinguished polemicist (defending the Commonwealth from Catholic attacks) and a humanist (essay on education). However, it is his role as England`s preeminent poet that this lecture focuses on.

Besides offering a a brief overview of Milton`s career and writings, this lecture will focus on a discussion of *Paradise Lost*. This poem is regarded as the most important epic poem ever written in the English language. Milton`s aim in writing *Paradise Lost* was to write a biblical epic that attempts to "assert Eternal Providence, /And justify the ways of God to men." Despite this attempt, this biblically inspired work also represents Milton's inclusion of the epic tradition from previous periods (classical world, the middle Ages, and the Renaissance). While offering a short outline of the 12 books of Milton's poem, we will focus on extracts from three books:a) the opening in Book I, where Milton outlines the theme of the hole work, b) Satan`s remorse before entering Eden in Book IV and c) "The Fall of Adam and Eve" in Book IX, Book IX , displays the core of what is most central to Milton, with

regard to themes and subtlety approached both from a literary and psychological perspective.

Milton Dictates the Lost Paradise to His Three Daughters, ca. 1826. Artist: Eugène Delacroix

https://en.wikipedia.org/wiki/John_Milton#/media/FilEug%C3%A8ne_Ferdinand_Victor_Delacroix_032.jpg

9.4.2 Outline

I. The specific nature of Milton's life provided the basis for his enterprise in writing *Paradise Lost.* In addition Milton incorporated his life experiences into the epic.

A. Milton's thorough education enabled him to write Paradise Lost.
1. Milton ranks as some of the most comprehensively learned poets in the Western tradition and portrays this fact frequently in his works.
2. His father, who was a scrivener, made sure that his son would obtain the best education. For that aim, Milton was instructed both by private tutors and by studying at St. Paul's School and Cambridge. He graduated with a Master of Arts
3. He obtained additional insights in literature by the fact that he was able to allow himself long-term periods of analysis, when he would have the chance to focus on intensive, self-directed and thorough study.
4. He acquired mastery of five ancient and modern languages: Greek, Hebrew, Latin, French, and Italian.
5. In 1638 he started his Grand Tour, visiting Italy and meeting Galileo. The news of the Civil War, reached him in Naples. This fact prompted him to return to England, because as he stated in a letter, "The sad news of civil war in England determined me to return, inasmuch as I thought it base to be travelling at my ease for intellectual culture while my fellow-countrymen at home were writing for their liberty".

B. Milton`s earlier poetic experience helped him to write an epic.
1. Early in his life, he paraphrased psalms and wrote poems as school exercises in a number of languages.
2. He used the mastery in various poetic forms, to marriage Christian and classical themes.
3. Thepoem, "On the Morning of Christ's Nativity," is an engaging example of Christian humanism.

C. Both Dante`s and Milton`s political career ended unfortunately, which would have a significant influence on his literary works.
1. The synergy between active and contemplative life is avisible theme in much of Milton's poetry.
2. Milton's was a strong supporter of the Parliamentarians in their fight against the Royalists and against the official Church.
3. Milton offered his services to the Protectorate, and was awarded the title of Secretary of Foreign Tongues to the Council of State. In addition, he was given the task of writing a defence regarding the written attacks by a Dutch professor who defended the policies of Charles I. At the time, as one of his

eyes has become useless, Milton was in danger of becoming totally blind. His doctors advised him not to take on the task. However he felt that he had to do it. As he wrote " The choice lay before me of a supreme duty and loss of eyesight; in such a case I could not listen to the physician […] I could not obey but my inward monitor, I know not what, that spoke to me from heaven."

4. Following the Restoration, Milton was released from duty and briefly imprisoned. The poet John Dryden took his cause and arranged his release.

5. Milton was aware of the difference between divine plan and human agency, and this aspect is part of the fabric of *Paradise Lost*.

6. Hhumiliation as a trait of Christian heroism is portrayed as having an essential and existential significance to Milton and is reflected in the narrative voice of Paradise Lost.

7. Written after the Restoration, *Paradise Lost* can be interpreted as a political allegory, the fall of Man in Eden reflecting the collapse of Milton`s endeared Republic.

II. Milton's epic, Paradise Lost, narrates the story of the fall of Adam and Eve as told in the beginning of the book of Genesis in the Bible. It explores some fatal human flaws reflected through: Satan (pride), Adam (blinding love for Eve, and curiosity), and Eve`s flaw (vanity)

A. Milton`s theme is nothing less than "asserting eternal providence" to "justify the ways of God to men."

B. Paradise Lost follows the epic convention of beginning In Medias Res (in the midst of action).

1. The opening of *Paradise Lost* lays the groundwork for this epic, by presenting his purpose subject and need for divine plan.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat,
Sing heavenly muse, that on the secret top
Of Ore, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning how the heavens and earth
Rose out of chaos: Or if Sion hill
Delight thee more, and Siloa's brook that flowed
Fast by the oracle of God; I thence
Invoke thy aid to my adventurous song,
That with no middle flight intends to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.
And chiefly thou Oh spirit, that dost prefer
Before all temples the upright heart and pure,
Instruct me, for thou knowest; thou from the first
Wast present, and with mighty wings outspread
Dove-like satst brooding on the vast abyss
And mad'st it pregnant: What in me is dark
Illumine, what is low raise and support;
That to the heighth of this great argument
I may assert eternal providence,
And justify the ways of God to men.
(Book I, lines 1 -26)

2. Books I and II deal with the decision of Satan and his followers to rebel against God`s decision to appoint his Divine Son, Jesus, as the Head and Lord of the Angels. After being hurled out of Heaven, Satan and his followers plot to avenge themselves by tempting humans.

3. Book III tells about God following the progress of Satan and the Son volunteering to assume human form

4. Book IV involves Satan's remorse andspying in the Garden of Eden.

Me miserable, which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell; myself am Hell;
And, in the lowest deep, a lower deep

Still threatening to devour me opens wide,
To which the Hell I suffer seems a Heaven.
Oh, then, at last relent: Is there no place
Left for repentance, none for pardon left?
None left but by submission; and that word
Disdain forbids me, and my dread of shame
Among the Spirits beneath, whom I seduced
With other promises and other vaunts
Than to submit, boasting I could subdue
The Omnipotent. Ay me! they little know
How dearly I abide that boast so vain,
Under what torments inwardly I groan,
While they adore me on the throne of Hell.
With diadem and scepter high advanced,
The lower still I fall, only supreme
In misery: Such joy ambition finds.
But say I could repent, and could obtain,
By act of grace, my former state; how soon
Would heighth recall high thoughts, how soon unsay
What feigned submission swore? Ease would recant
Vows made in pain, as violent and void.
For never can true reconcilement grow,
Where wounds of deadly hate have pierced so deep);
Which would but lead me to a worse relapse
And heavier fall: so should I purchase dear
Short intermission bought with double smart.
This knows my Punisher; therefore as far
From granting he, as I from begging, peace;
All hope excluded thus, behold, in stead
Mankind created, and for him this world.
So farewell, hope; and with hope farewell, fear;
Farewell, remorse, all good to me is lost;
Evil, be thou my good; by thee at least
Divided empire with Heaven's King I hold,
By thee, and more than half perhaps will reign;
As man ere long, and this new world, shall know.

(Book IV, lines 73- 113)

5. In Book V, Eve narrates her dream to Adam. God sends the angel Raphael to caution the couple of the iminent threat.
6. In Book VI, Raphael tells the couple the story about the war in Heaven.
7. In Book VII, Raphael explains to the couple the story of creation.
8. In Book VIII, Adam reminds himself both, how he met Eve and how they got married.
9. Book IX retells the story about the fall. This Book represents at the same time, the climax of the epic and of Milton's poetic works.

Queen of this universe, do not believeThose rigid threats of death: ye shall not die:
How should you? by the fruit? it gives you life
To knowledge; by the threatener? look on me,
Me, who have touched and tasted; yet both live,
And life more perfect have attained than Fate
Meant me, by venturing higher than my lot.
Shall that be shut to Man, which to the Beast
Is open? or will God incense his ire
For such a petty trespass? and not praise
Rather your dauntless virtue, whom the pain
Of death denounced, whatever thing death be,

Deterred not from achieving what might lead
To happier life, knowledge of good and evil;
Of good, how just? of evil, if what is evil
Be real, why not known, since easier shunned?
God therefore cannot hurt ye, and be just;
Not just, not God; not feared then, nor obeyed:
Your fear itself of death removes the fear.

(Book IX, lines 684 – 702)

9. In Book X, God sends Jesus to earth to temper justice with mercy.
10. In Books XI and XII, the angel Michael narrates Adam's dream and a vision of the future.

III. Milton considered his work as a continuity to the epics from previous ages.
A. Milton included knowledge from various fields: literary, scientific and historic. That is why Paradise Lost can be regarded as a sort of encyclopedia of human knowledge.
B. Previous epic works served as a model. By following the main pattern, Milton was at same time paying homage and trying to surpass the previous works.
C. Milton uses as a model both Dante and Virgil.
1. In Book I, a large part of the description of Hell is inspired by Dante.
2. Milton uses Satan's speech when he tries to instill false hope in his fellow fallen angels as a foil to Aeneas's exhortation to his men in Book I of the Aeneid. This way he shows the positive qualities of Aeneas the hero, and the destructive nature of Satan, the hero turned anti-hero.
3. The panorama of the Biblical history in the last books of Paradise Lost, bears resemblance with the vision of Roman history given to Aeneas as written by Virgil in the Aeneid.

IV. Book IX of *Paradise Lost*, as a considerably autonomous part, is the most suitable place to look for traits of Milton`s excellence.
A. Some of these traits are: mastery over language, his sense for creating drama particularly in the case of the psychology of temptation, the way in which he creates characters, and his profound knowledge.

Essential Readings:
Milton, Paradise Lost, Books I–II and Book IX.
"On the Morning of Christ's Nativity."
Danielson, The Cambridge Companion to Milton, chapters on Milton's biography and on Paradise Lost.

Questions to Consider:
1. In what way did Milton's life experiences prepare him to write Paradise Lost?
2. In what way does Milton's chosen theme for his epic reflect his literary objectives?

10. LECTURE 10: THE EIGHTEENTH CENTURY. DANIEL DEFOE

10.1 Historical context

The 18th century in English literature is known to critics as the "peace of the Augustans" because it shared similarities with the Roman emperor Augustus (63 BC- 14 AD). After the Glorious or Bloodless Revolution at the end of the 17th century, England was no longer in a state of civil war. The country was now prosperous and could see itself as the leader of Europe in commerce, science, and international diplomacy.

The absolute constitutional rights of kings was effectively undermined in post-1688 England. This represented a stark contrast to the despotic monarchical regimes in the other countries. British parliamentarians were in position to influence the monarch despite the fact that he still had great power.

It was an age of political stability. There were two political parties in parliament: the Whigs and the Tories. The term "whig" was often used to refer to horse thieves and suggested non-conformity. On the other hand, "tory" was a term used to associate with those who strived to restore James II, who was a Roman catholic, to the English throne.
With the Act of Union passed in 1707 Scotland and England were united as "Great Britain" and were

governed under one government. After Queen Ann's death, there was a Jacobite uprising in support of James II's son, but it only further alienated the Tories from the king and for the next 50 years the political power remained in the hands of the Whigs.

Queen Ann was succeeded by the Hanoverian King George I, who was more concerned with his native Hanover and frequently absent. Many decisions were taken by his Whig ministers. Robert Walpole became the most prominent politician of the time, who managed to maintain a peaceful foreign policy and low taxes at home. Walpole remained prime minister under George II (1727- 1760) until 1742. The following period was marked by British hegemony in India and North America and it became chief power in overseas colonization.

The third Hanoverian king to rule Britain was George III (1760-1820). Unlike his predecessors, he was born in England and felt greater attachment with his subjects. This certainly meant that he enjoyed greater popularity, but also intended to make important decisions like choosing his own ministers.

On the international scene, the end of the American war of independence in 1783 officialised the loss of the American colonies. Political activists in America considered that "Taxation without Representation" was unacceptable. Then, in 1793 France declared war to Britain which put an end to any possibility of reform in England during the late eighteenth century. Finally, the American war on independence had an influence on Irish politics. Ireland succeeded in gaining greater independence in 1782.

10.2 Social context

The prevailing spirit of the eighteenth century was optimism. Keeping with the general intellectual climate of the Enlightenment in Europe there was a tendency of believing in the rational capacities of man. Order, reason and balance prevailed under the influence of thinkers like John Locke (1642-1704) and Sir Isaac Newton (1642-1727). They played an important role in bringing about a new, empirically oriented and more rational way of considering the world.

By the end of this century, Britain had undergone industrial and agricultural revolution and had become one of the most prosperous nations in the world. It was the main supplier of colonial goods to Europe. The volume of trade increased sevenfold during the eighteenth century. In 1694 the Bank of England was set up, which contributed to the establishment of insurance and trading companies.

Historians suggest that the 5.5 million population at the beginning of the century had reached 8.8 million by 1800. London doubled its population to 1 million between 1700 and 1800, and it had become a modern city – the commercial and cultural centre of England.

Although social conditions were probably better than in most other European countries, they were not ideal. The poor lived in wretched conditions in the towns: housing was overcrowded and there was an inefficient sanitary system. This led to diseases and a very high mortality rate. Gambling and drinking, as ways of escaping everyday problems, became two of the most popular pastimes in eighteenth-century England.

The rise of Methodism, a new religious movement which started in 1739, sought to compensate for the lack of concern for the social and spiritual needs of the population by the established Church of England. Although, Methodism has been seen as the first signs of the Romantic spirit, it had never constituted a revolutionary threat.

10.3 Literary context

Neoclassical literature, which had its roots in post-Restoration England, had its culmination in eighteenth-century England. The beginning of the century represented a golden age of prose. The new prose was simpler, clearer and more precise from that of the past. Unlike Metaphysics and Puritans, who expressed verbal opaqueness and unlikely associations, the prose and poetry of this period was focused more on poise, balance and coherence, partly affected by the rationalist tendencies of the age. It reflected the desire for peace and order in a society emerging from a period of revolution and civil war. The models that poets generally turned to were Horace, Virgil and Tibullus; those of the golden 'Augustan' age in Rome.

The reading public in the eighteenth century changed in line with the changes in the structure of society itself. Female readers became increasingly numerous and there was a growing middle-class public. The prose was far removed from the complicated niceties of its seventeenth-century forerunner. It became sophisticated, speech-based, a kind of social prose for the social age it was created in.

Poetry and drama had a secondary place in eighteenth-century literature. The classical

influence of ancient Rome with its well-balanced lines and predictable diction lasted till the first half of the century. By the mid-1700s, it became evident that the 'conflict' between the intellect and the emotions was challenged, and a more personal and melancholic kind of poetry took the place.
This period is rather barren as far as drama is concerned. According to critics not a single tragedy of any worth was written during the eighteenth century. Restoration drama and its comedy of manners were not popular for the new middle-class audiences who rejected immoral attitudes they contained.

On the other hand, essays, journalism and the novel were important aspects of literature. As accomplished writers as Defoe, Swift and Johnson wrote articles and essays for the growing number of newspapers and periodicals.

10.4 Daniel Defoe

10.4.1 Scope

Defoe's literary fame rests on his novels, and he is considered to be the father of the English novel by many critics. His best-known novel, *The Life and Adventures of Robinson Crusoe* (1719), which is considered by many to be the first modern novel. The idea of the shipwreck in the deserted island comes from the real-life adventure of a Scot named Alexander Selkirk. *Robinson Crusoe* is a travel narrative and a story structured as a providential narrative, one that embodies the values of the Neoclassical world, and as a narrative of individual agency. We will explore the paradoxical structure of the novel, whose title character's ingenuity in this "brave new world" of commercial enterprise brings him both great wealth and, simultaneously, great need of redemption.

10.4.2 Storyline

Robinson Crusoe is the youngest son of a merchant of German origin from the town of York. He sets sail from Hull on a sea voyage in August 1651, against the wishes of his parents, who want him to pursue a career in law. After a stormy journey where his ship is wrecked, his passion for the sea remains so strong that he sets out to sea again. This journey ends in disaster, as well, as the ship is taken over by pirates and Crusoe is enslaved by a Moor. Two years later, he escapes in a boat with a boy named Bury; a Captain of a Portuguese ship off the west coast of Africa rescues him. The ship is en route to Brazil. Crusoe sells Xury to the captain. With the captain's help, Crusoe acquires a plantation.

Years later, Crusoe joins an expedition to Africa but he is shipwrecked about forty miles out to sea on an island, which he calls the Island of Despair. Only he and three animals, a dog and two cats, survive. Overcoming the feeling of hopelessness, he manages to bring arms, tools, and other supplies from the ship before it breaks apart and sinks. He builds a house near a cave which he excavates. He creates a calendar in a wooden cross. He hunts, grows crops, dries grapes to make raisins, makes pottery, and grows goats. He reads the Bible and becomes religious, thanking God for his fate in which nothing is missing but human society.

Years later, Crusoe discovers native cannibals, who occasionally come to island to kill and eat prisoners. When a prisoner escapes, Crusoe helps him, naming his new companion "Friday" after the day of the week he found him. Crusoe then teaches him English and converts him to Christianity. After more natives arrive to partake in a cannibal feast, Crusoe and Friday kill most of the natives and save two prisoners. One is Friday's father and the other is a Spaniard, who informs Crusoe about other Spaniards shipwrecked on the mainland. They devise a plan wherein the Spaniard would return to the mainland with Friday's father and bring back the others, build a ship, and sail to a Spanish port.

Before the Spaniards return, an English ship appears; mutineers have taken control over the vessel. Crusoe helps the captain and the sailors retake the ship. Crusoe goes back to England in 1687. He was left nothing in his father's will since his family believed him dead. So he departs for Lisbon to reclaim the profits of his estate in Brazil, which has granted him much wealth. In conclusion, he transports his wealth overland to England to avoid travelling by sea. Friday accompanies him and, en route, they endure one last adventure together.

10.4.3 Outline

I. One of the reasons for the great success of the novel may be the fact that it possessed the ability to provide its audience with something people craved, something novel, or new.

A. Compelled by religious and scientific inquiry, the end of the 17th century and the beginning of the 18th century are marked by insatiable desire for “news” or “the new.”
1. The consuming public was eager for stories about criminals, accounts of ghosts, tales of scandal, travelogues, and autobiographical narratives, real or fictional.

B. Another reason is the fact that readers were attracted to the novel’s representation of the real. The same empiricism that defined the nature of scientific experimentation and philosophical inquiry at this time helps to explain the attraction of the novel.
1. Readers were eager to know about the material world and were unwilling to depend on received wisdom about relationships in the world of nature.
2. The details of everyday life are examined for clues about the fate of the protagonists; natural phenomena are considered as signs of moral and social success or failure.
C. Third, ordinary people were able to read and understand the text or the world presented in the novel.
1. Such a focus has partially its origin in the Protestant claim that the individual needs no intermediary between himself and God.
2. What such an individual wants in literature is a representation of the values of his or her life, rather than the expression of the values of a cultural elite.
D. These three ways of defining the novel’s general qualities—a desire for novelty, a belief in empiricism as a method for understanding everyday reality, and an emphasis on the individual as the producer and consumer of the culture—help to explain why Defoe was so enormously successful.
E. His own career as a spy and propagandist made him particularly suited to turning his powers of observation to the manners and values of his culture.

II. Defoe’s father was a Dissenter or Nonconformist; thus, Defoe was depraved of attending university or holding public office and was subject to oppression for his religious beliefs.
A. His education at Dissenters’ schools focused on the new science and philosophy, rather than the traditional Latin and Greek, and stressed the exploration of imagined moral and theological dilemmas.
B. Although his father expected him to become a Nonconformist minister, Defoe turned to trade, but his risky business brought him to bankruptcy.
C. Defoe produced more than 500 works, in addition to several periodical series, for which he wrote two or three essays a week
D. It was not until he was 59 years old, that Defoe found a way of earning money that released him from working for both political parties: publishing the novel Robinson Crusoe.

III. Robinson Crusoe is based on Scottish sailor Alexander Selkirk’s account of his five years on the island of Juan Fernandez.
A. Robinson Crusoe is often compared to Faust, Don Quixote, or Don Juan in literature, which means that it contains more than a story of shipwreck and survival.
B. The French philosopher Jean-Jacques Rousseau (1712–1778), stated that Robinson Crusoe was the only book that offered “a complete treatise on natural education.”

IV. James Joyce even called Robinson Crusoe the English Ulysses.
A. The journeys that Crusoe undertakes and the adventures that befall him on the high seas are not just another travel narrative but an allegory of the spiritual journey of the soul, the story of the prodigal son who learns to be content with his lot in life.

V. Crusoe’s struggle to create a home on the dessert island represents the effort that his soul makes in adjusting itself to God’s providence.
A. Determining the way his world looks to represents the way the individual gives his world a shape in order to conform to God’s design.
B.This offers the reader understanding of the intimate connection of the secular and the spiritual, the economic and the religious, for the audience at that time.

VI. Crusoe’s effort to understand God’s plan for him begins when he is taken ill and, in his fevered sleep, has a terrible dream.
A. Defoe’s illustration of Crusoe’s vision in his dream evokes John Bunyan’s Pilgrim’s Progress (1678).
B. As a reaction to his dream Crusoe contemplates on the “Stupidity of his Soul, without desire of Good, or Conscience of Evil” that overwhelmed him.

1. Crusoe gives an account of the reaction of an irrational creature, who is endowed with only common, that is, uncultured, sense.
C. In remorse, Crusoe remembers his father's reprimand that if he cast off his place in God's order, he would suffer God's reproach. This is the moment after many years when Crusoe prays.
D. Crusoe's fear that the discovered footprint might be a sign of Satan or point to the presence of cannibals temporarily diminishes his faith, but upon contemplation, he regains his belief in God.
E. After his faith has been put on a test Crusoe is capable of passing his faith on to another person.
F. Friday's rescue from the cannibals represents Crusoe's rescuing himself from the condition of animal desires.

VII. Crusoe had to learn to value both his earthly and heavenly father's wisdom. In the same way Friday learns to value his father/rescuer, Crusoe.
A. Crusoe's life is an account of a man who gradually acquires knowledge on how to master his own self, the world outside, and other people. It can be understood as the story of England's colonization of the New World.
B. Robinson Crusoe is a narrative about the capacity of human reason to prevail over the natural world and in a way a personification of Enlightenment ideology, but not the expression of the same kind of freedom from enslavement that Voltaire and Rousseau would support.

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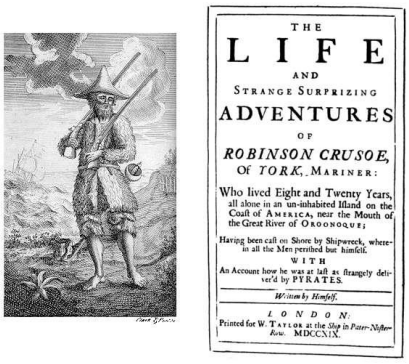

THE
LIFE
AND
STRANGE SURPRIZING
ADVENTURES
OF
ROBINSON CRUSOE,
Of *YORK*, MARINER:
Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of AMERICA, near the Mouth of the Great River of OROONOQUE;
Having been cast on Shore by Shipwreck, wherein all the Men perished but himself.
WITH
An Account how he was at last as strangely deliver'd by PYRATES.
Written by Himself.
LONDON:
Printed for W. TAYLOR at the Sign in Pater-Noster-Row. MDCCXIX.

Robinson Crusoe 1719, 1st edition

https://en.wikipedia.org/wiki/Robinson_Crusoe#/media/File:Robinson_Crusoe_1719_1st_edition.jpg

Essential Reading: Daniel Defoe, Robinson Crusoe.
Recommended Reading: Maximillian E. Novak, Daniel Defoe—Master of Fictions: His Life and Ideas. Pat Rogers, Robinson Crusoe.

Questions to Consider:
1. Does Robinson Crusoe, as emblematic of the self-made man, still hold power over us today?
2. How can we explain the lack of women in Crusoe's "empire", excluding those sent over from England later to populate the island?

11. LECTURE 11: JONATHAN SWIFT

11.1 Scope

Swift was born in Dublin in 1667, but travelled much between Dublin and London in hopes of becoming of significance to both politics and the Church. Although his hopes for a position in the Church of England were not met, he eventually settled in Dublin when he became dean of St. Patrick's in 1713. During his stay in England, Swift met Pope, and it was during this period when as a member of the Scriblerus Club that he produced part of Gulliver's Travels (1726).

11.2 Storyline

In Book I, Lemuel Gulliver, a failed English surgeon, narrates the adventures that befall him on his sea travels. After his shipwreck he wakes to find himself in Lilliput, bound by innumerable tiny threads by small people. Heis surprised by the size of the Lilliputians. The Lilliputians exercise

control over Gulliver that is inadequate with their size, which can be paralleled with the position of England in the world at the time. Gulliver becomes a national resource, used by the army in its war against the people of Blefuscu. Gulliver is convicted of treason and eventually manages to escape to Blefuscu, where he repairs a boat and sets sail for England. Gulliver encounters the arbitrary divisions in Lilliputian society—divisions that satirize factionalism in his own world. Thus, the quarrel between the Big-Endians and Little-Endians mocks the quarrel between religious groups about how to interpret the Bible. Gulliver's size relative to the Lilliputians destabilizes the universal concepts that normally govern our view of the world. If Gulliver is a giant compared to the Lilliputians, might not he be a Lilliputian to another race of men?

Gulliver then travels in Book II to the kingdom of Brobdingnag, a land inhabited by giants, where many of the same issues raised in Book I are examined again, specifically, the relative nature of human culture. Gulliver becomes the sexual plaything of the women at court, whom he finds repulsive. Their ordinary flaws are many times magnified by their huge size. He is generally startled by the ignorance of the people here—even the king knows nothing about politics. Gulliver boasts of European civilization, but the king thinks of the English as "odious little vermin." Gulliver leaves Brobdingnag when his cage is plucked up by an eagle and dropped into the sea.

In Book III, Gulliver travels to various islands, where he encounters theoreticians who engage in speculation and extravagant scientific experiments. While intellectuals play with words and ideas, their people starve in the streets. The proper study for the philosopher and scientist is the good of society—a maxim that allies Swift both with ancient philosophers and with Voltaire. Gulliver is able to witness the conjuring up of figures from history, such as Julius Caesar and other military leaders, whom he finds much less impressive than in books.

Finally, in Book Ion his fourth journey, Gulliver sets out as captain of a ship, but after the mutiny of his crew and a long confinement in his cabin, he arrives in an unknown land. He meet the Houhynhms, rational horses who rule over the debased and morally degenerate Yahoos. Gulliver is no longer in a human society, albeit one that is either much smaller or much larger than his own, but in a nonhuman world. The opposition between reason and passion, between sanity and madness, is here embodied in the difference between the horses and the human-like Yahoos—a strange way to represent the Enlightenment belief in the power of rational thought and human optimism. Gulliver wishes to remain with the horses even though he recognizes his close resemblance to the Yahoos. He is forced to leave, however. When he returns to England, he finds his family disgusting and spends many hours conversing with his horses. He has, in other words, gone mad. He concludes his narrative with a claim that the lands he has visited belong by rights to England, as her colonies, even though he questions the whole idea of colonialism.

11.3 Outline

I. During his stay in England, Swift met Pope, and it was during this period when as a member of the Scriblerus Club that he produced part of Gulliver's Travels (1726).

II. Swift wrote ardently in favour of the Irish, whom he considered to be politically and economically mistreated by the English.

A. Swift's satire follows the Juvenalian tradition**,** and represent a severe kind of satire in which individuals are frequently directly attacked. To ridicule society is its basic intent.
B. In his representation of the Laputans in Gulliver's Travels, Swift expresses disapproval of the idleness of purely abstract knowledge and the belief that modern science is able toimprove the moral condition of the human race.
D. Swift proposed that humans were not rational creatures but rather creatures capable of rational thought.

III. Like Defoe's Robinson Crusoe, Swift's Gulliver has become synonymous with a certain kind of Englishman. As his name suggests, Gulliver is gullible and, unlike Crusoe, is passive and unimaginative. He is, perhaps, an Irishman's version of the English or, given Swift's savage satire on the Irish in A Modest Proposal, a version of the Irish.
A. Swift characterizes Gulliver as a plausible narrator of his adventures but also as somewhat gullible in how he reacts to those adventures. The reader, however, is skeptical of Gulliver's account. The irony of the text lies in the difference between Gulliver's reactions and our response. Swift offers a third overarching, satirical perspective on European claims to rationality and human progress.

B. The various communities and political structures that Gulliver encounters provide models of both successful and corrupt versions of society. Gulliver's Travels is modeled on both the travel narrative and the utopian narrative, following the tradition of Plato's Republic and Thomas More's Utopia.
C. In Book I, Gulliver is surprised by the size of the Lilliputians but not incredulous. Like England in the world, the Lilliputians have a power over Gulliver that is incommensurate with their size. Gulliver encounters the arbitrary divisions in Lilliputian society—divisions that satirize factionalism in his own world. Thus, the quarrel between the Big-Endians and Little-Endians mocks the quarrel between religious groups about how to interpret the Bible.
D. Gulliver's size relative to the Lilliputians destabilizes the universal concepts that normally govern our view of the world. If Gulliver is a giant compared to the Lilliputians, might not he be a Lilliputian to another race of men? If our customs are not universal, what other ways of conducting the affairs of man might be available to us?
E. Gulliver then travels in Book II to the kingdom of Brobdingnag, a land inhabited by giants, where many of the same issues raised in Book I are examined again, specifically, the relative nature of human culture. Gulliver becomes the sexual plaything of the women at court, whom he finds repulsive because of their smell and appearance. The same women in England would, of course, be attractive to him. Gulliver boasts of European civilization, but the king thinks of the English as "odious little vermin."
F. in Book III, Gulliver travels to various islands, where he encounters theoreticians who engage in speculation and extravagant scientific experiments. While intellectuals play with words and ideas, their people starve in the streets. The proper study for the philosopher and scientist is the good of society—a maxim that allies Swift both with ancient philosophers and with Voltaire.
G. Finally, in Book IV, we meet the Houhynhms, rational horses who rule over the debased and morally degenerate Yahoos. Gulliver is no longer in a human society, albeit one that is either much smaller or much larger than his own, but in a nonhuman world. The opposition between reason and passion, between sanity and madness, is here embodied in the difference between the horses and the human-like Yahoos—a strange way to represent the Enlightenment belief in the power of rational thought and human optimism.

The King of Brobdingnag and Gulliver, James Gillray (1803)

https://en.wikipedia.org/wiki/Gulliver%27s_Travels#/media/File:James_Gillray_The_King_of_Brobdingnag_and_Gulliver.%E2%80%93Vide._Swift%27s_Gulliver_Voyage_to_Brobdingnag_The_Metropolitan_Museum_of_Art_edit.jpg

H. Gulliver wishes to remain with the horses even though he recognizes his close resemblance to the Yahoos. He is forced to leave, however. When he returns to England, he finds his family disgusting and spends many hours conversing with his horses. He has, in other words, gone mad.
IV. Swift wrote A Modest Proposal (1729) after he left England disappointed that his career there had come to an end, and he was personally angry at the English. Even though he was himself Anglo-Irish and, thus, a member of the ruling class in Ireland, he speaks for the whole country in this pamphlet.

A. Ireland was a colony of England and depended entirely on England for its political, social, and economic prosperity. It was, however, in English interest to keep Ireland weak, given its natural alliance with France because of its large Roman Catholic population. England controlled the Irish parliament, and absentee landlords owned most of the land; the Irish were passive in the face of this historical oppression.

B. A Modest Proposal is an attack both on the English for exploiting the Irish and on the Irish for allowing themselves to be exploited. It also parodies the useful projects proposed for improving the situation.
C. Rhetorically, Swift asks the reader to accept the consequences of a premise apparently accepted by both the English and the Irish: that thousands of people can starve to death each year and no one seems to mind. The rational and eminently sensible narrator proposes a way of making economic and social sense out of this horror. Swift's savage rage is contained within the persona of this shrewd businessman who advocates cannibalism.
D. The title of the essay informs the reader of the style of writing: modest, familiar, and plausible. The speaker proposes to resolve the problem of so many starving children with a sensible plan. The reader is fooled into anticipating a logical and sensible solution.
E. When the speaker offers his actual thesis, the horror of his proposal is both undermined and, paradoxically, intensified by the modest tone that he adopts.
F. With precision and relentless logic, the speaker lays out his plan as if he were speaking of livestock—and how, after all, Swift suggests, can we claim to think of them as anything more than animals, given the way they are treated?
G. Swift's proposal ends with a list of reasonable suggestions to alleviate the suffering of the Irish.
H. Swift's satire condemns the English for their economic greed and inhumanity and the Irish for their passivity—and, of course, the satire eventually must include the reader who can stand to read about such a solution but who is not driven by outrage to act to improve another's misery.

Essential Reading: Jonathan Swift, Gulliver's Travels and Other Writings, Clement Hawes, ed.

Recommended Reading:
Victoria Glendinning, Jonathan Swift: A Portrait. Carol Houlihan Flynn, The Body in Swift and Defoe.

12. LECTURE 12: ALEXANDER POPE

12.1 Scope

At the age of 29, Pope had already created a body of literary work typically the result of a lifetime's poetic work. It included various types of verse: heroic, elegiac, pastoral, mock-epic and didactic. He made translations of *TheIliad* and *The Odyssey* and a six-volume edition of Shakespeare's works (1725). This lecture will examine two of Pope's works- a poetic essay asserting the aesthetic and moral values of Neoclassical culture, *An Essay on Criticism* (1711), and *The Rape of the Lock* (1717), a mock-epic satire on the manners and mores of his own social circle. Both illustrate Pope's focus on classical themes and conventions, as well as his advocacy that they were essential to the sustainment of a civilized (according to him an aristocratic) society.

Alexander Pope, by*Michael Dahl*

https://en.wikipedia.org/wiki/Alexander_Pope#/media/File:Alexander_Pope_by_Michael_Dahl.jpg

12.2 Outline

I. In Pope maintained the common values of Neoclassicism.
A. It is a belief that an orderly society is sustained by the universal values of rational and moderate thought and action, assuming the appearance of the natural world.
B. Classical literature expressed the idea of these values.

II. Pope expressed the position of the elite: He saw himself as the defender of classical values and forms and directed his satire towards hack writers, such as Defoe.
A. However, 's attitude was not purely oppositional: He also satirized the superficial values of his own society.
B. Two poems which outline Pope's moral and aesthetic maturing are *An Essay on Criticism* (1711), which is a type of philosophical poetry, and *The Rape of the Lock* (1717), a mock-epic satire.

III. Pope was born into a Catholic family in 1688, the year when the Protestant William, Duke of Orange, descended the throne.
A. In the period that followed, Catholics were deprived until the Catholic Emancipation Act of 1829. Catholics were not allowed to live within ten miles of London and there were also some land-owning restrictions. Pope could not attend university or hold public office.
B. Pop suffered prejudice all his life. It was enhances by his physical defects: he was practically a dwarf and a tubercular disease during adolescence left him deformed.
C. Pope was a member of one of the most famous of all the clubs: the Scriblerus Club, which included John Gay, the author of*The Beggar's Opera*, and Jonathan Swift of *Gulliver's Travels*.

IV. An *Essay on Criticism* (1711) is written in the style of Horace's Ars Poetica (c. 19 B.C.). It is an essay written in verse which depicts the characteristics of contemporary poetry and criticism and expounds his poetic theories.
A. In the poem, he, both satirises contemporary critics for their bad taste, suggesting that the reader of the poem is expected to be more able to tell apart good from bad tastesince he is reading Pope's poem.
B. The poem also derides the poets and critics who lack of poetic understanding, and proposes the standards, which poets and critics should be guided by.
1. Several key words are in the centre of the poem: "Nature," "Wit," and "Judgment."
2. Nature refers to God's created world which is demonstrated in the divine order—the Great Chain of Being—through which the natural world functions. People, thus, should tend to equal this universal, ordered, and rational plan.
3. The true artist is one who is insightful of this natural design.
4. Wit means intellectual astuteness and creativeness, and the ability to notice similarities between dissimilar things. According to him when wit becomes unreasonable, judgment must be employed to control those excesses.
5. Judgment is the applying critical skills, both moral and aesthetic, that place man into balance with the universal principles of the natural world and other people.
D. The poem is composed in the heroic couplet or the pentameter couplet.
E. The heroic couplet consists of two lines that rhyme, each line contains five feet, each foot usually consists of one unstressed and one stressed syllable in that order.

V. The poem consists of three parts.
A. In the first part of the poem (lines 1–200), Pope outlines the key terms (nature, wit, and judgment). Starting with a simple opposition, he continues by introducing binary.
B. In addition to the category—bad writers and bad critics, he now adds the author and the audience.
1. The source for the "light" of judgment for all writers and critics should be Heaven, or divine reason.
2. Pope outlines one of the central professions of Neoclassical critical theory: the standard for what should be represented in art and the principle by which that art should be valued is entailed in the universal and the permanent, which according to him that is nature.

VI. The second part (lines 201–599) focuses on the barriers to judgment, referring to pride in displaying one's knowledge.
A. He asserts that pride depraves good reason and blurs the truth.
B. Authors should not yield to the inclination for fame, and critics should express their disapproval of

the immoralities of the age, which he thought were the profanities of the liberated press.

VII. In the third part of the poem (lines 560–744), Pope presents the principles that produce good writing and good criticism- the moral and aesthetic rules.

VIII. *The Rape of the Lock* (1717) was inspired by a real event and real people: two distinguished Roman Catholic families. The actual event occurred when Lord Petre (the Baron in the poem) cut a lock from the hair of Arabella Fermor (the Belinda of the poem) without her permission. John Caryll, Lord Petre's cousin, commissioned this poem in order to make fun of the of the affair and reconcile the families through laughter.

IX. In Canto I, Pope summons the muse in order to assist him in his epic task, a narrative about "mighty Contests" provoked by "trivial Things."
A. The supernatural,presented by Belinda's "Morning Dream", directs the action of the poem
B. Belinda's elaborately thorough preparations for the party brings association to the arming for battle.

X. In Canto II, Pope invokes the image of Cleopatra on the barge on the Nile, by presenting Belinda's journey on the Thames to Hampton Court Palace. The author applies irony in presenting her beauty accentuated by the cross around her neck.
A. Her curls are the reason of man's destruction and particularly ensnare the Baron.
B. Ariel, Belinda's chief protector, gathers the fairy guardians and assigns them their duties.

XI. A situation of a "heroic" contest is presented in which the party-goers converse, have tea, and flirt, while judges sentence people to death.
A. Following the epic game of cards in which Belinda wins, coffee is being prepared, and the Baron prepares to cut off the lock of hair he so eagerly desires.
B. Pope condemns the incorrect percetion of small matters with great ones, and the subsequent erroneousness of moral responses.

XII. On Belinda'srequest, her "knight," Sir Plume, has to challenge the Baron and bring back "the precious Hairs."

XIII. In Canto V, Clarissa, who had previously assisted the Baron inwinning his prize, makes an effort to convice Belinda to use humour and reason to finish the battle. Clarissa's good moral sense is not appreciated, and Belinda takes up the battle.
A. In the created chaos, the lock is lost and the poet tries to comfort Belinda that it has been transformed into a constellation.
B. In the final reminder of the unimportance of the argument over the lock, the poet brings to mind that even those who are able to "murder" with their eyes will also die at last.

Essential Reading: Alexander Pope, The Major Works, Pat Rogers, ed. The Rape of the Lock, Cynthia Wall, ed. **Recommended Reading:** Maynard Mack, Alexander Pope: A Life.

APPENDIX

1. LITERARY TERMS

1. **HAMARTIA** – fatal flaw of a character (literal translation, missing the mark) that leads to hero`s downfall

2. **HYBRIS** – outrageous arrogance, pride

3. ANAGNORISIS– self-discovery of a character (recognition), "a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune" (Poetics, Aristotle 1452a). Examples:
A."This is I, Hamlet the Dane" (*Hamlet*),
B. "Here I stand, your slave- A poor, infirm, weak, and despised old man." (*King Lear*)
C."I am afraid to think what I have done" (*Macbeth*)

4. PERIPETIA is a turning point (a change by which the action veers round to its opposite, subject always to our rule of probability or necessity.)

2. LITERARY DEVICES

1. ALLITARATION

From forth the fatal loins of these two foes; A pair of star-cross'd lovers take their life.
(From the prologue to Romeo and Juliet lines 5-6)
This is an example of alliteration with the "f" and "l".)

2. ANAPHORA

This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,..
(Richard II, Act II, Scene 1, lines 50-51)

3. ANTITHESIS

Juxtaposition, or contrast of ideas or words in a balanced or parallel construction
Not that I loved Caesar less, but that I loved Rome more.
(*Julius Caesar*,Act III, scene ii, line 21)

4. ANASTROPHE

A figure of speech in which the syntactically correct order of subject, verb and object is changed.

Her mother is the lady of the house, And a good lady, and wise and virtuous. I nursed her daughter that you talked withal. I tell you, he that can lay hold of her, Shall have the chinks.
(*Romeo and Juliet, Act I, Scene 5, lines 113-117)*

5. APOSIOPESIS

A figure of speech wherein a sentence is deliberately broken off and left unfinished, the ending to be supplied by the imagination, giving an impression of unwillingness or inability to continue.

I will have such revenges on you both
That all the world shall—I will do such things—
What they are yet I know not, but they shall be
The terrors of the earth. You think I'll weep?
No, I'll not weep.

(King Lear Act II, Scene 4, Lines 276-280)

Shakespeare used this technique wonderfully to show moods of his characters. Here, it is employed when King Lear gets furious against his wicked daughters. He cannot declare punishment but he breaks down and burst into tears.

6. APOSTROPHE

An exclamatory figure of speech, occuring when a speaker turns from addressing the audience to addressing a third party usually an inanimate object.

! O God, God!
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!

(Hamlet. Act I, Scene 1, lines 133-135)

7. ASYNDETON

The omission or absence of a conjunction between parts of a sentence

Call up her father.
Rouse him. Make after him, Poison his delight,
Proclaim him in the streets. Incense her kinsmen,
And, though he in a fertile climate dwell,

(Othello. Act I, Scene 1, lines 69-72)

In this extract, Shakespeare has eliminated conjunctions deliberately. There is shortage of “and, for, or, but” which are required to join the sentences. Due to this, the words have been emphasized and feelings of anger and jealousy are articulated explicitly.

8. CHIASMUS

A figure of speech in which two or more clauses are related to each other through a reversal of structures in order to express a larger point; i.e. the ssheme is known as inverted parallelism.

Suit the action to the word, the word to the action.

(Hamlet, Act III, Scene 2, line 15)

Fair is foul, and foul is fair

(Macbeth, Act II, scene 1, line 12)

9. ELLIPSIS
Ellipsis is a series of dots (typically three, such as "…") that usually indicates an intentional omission of a word, sentence, or whole section from a text without altering its original meaning.

And he to England shall along with you.

(*Hamlet*, Act III, scene 3, line 6)

10. HENDIADYS
Is a figure of speech used for emphasis, by linking two words with “and” rather than one modifying the other.

...to have the due and forfeit of my bond.

(*The Merchant of Venice*, Act IV, Scene 1, line 37)

11. HYPERBOLE

Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

(Macbeth, Act II, Scene 2, lines 61-64)

12. HYSTERON PROTERON

It occurs when the first key word of the idea refers to something that happens temporally later than the second key word. The goal is to call attention to the more important idea by placing it first

That time of year thou mayst in me behold
When yellow leaves, or none, or few do hang . . .

(Shakespeare, Sonnet 73, lines 1-2)

13. LITOTES

A figure of speech wherein understatement is used to emphasize a point by stating a negative to further affirm a positive, often incorporating double negatives for effect

Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved
I never writ, nor no man ever loved.

(Shakespeare, Sonnet 116, lines 11-15)

14. METAPHORE

A metapho**r** is a figure of speech that identifies something as being the same as some unrelated thing for rhetorical effect, thus highlighting the similarities between the two. While a simile compares two items, a metaphor directly equates them, and does not use "like" or "as" as does a simile.

Now is the winter of our discontent
Made glorious summer by this son of York.

(*Richard III*, Act I, Scene 1, lines 1-2)

15. METONYMY

A figure of speech in which a thing or concept is called not by its own name but rather by the name of something associated in meaning with that thing or concept

Friends, Romans, countrymen, lend me your ears.

(*Julius Caesar*,Act III, Scene 2, line 72)

16. ONOMATOPEIA

I s a word that phonetically imitates, resembles or suggests the source of the sound that it describes
There be moe wasps that buzz about his nose.

(*Henry VIII*,Act III, scene 2, line 55)

17. OXYMORON

Is a figure of speech that juxtaposes elements that appear to be contradictory? Oxymorons appear in a variety of contexts, including inadvertent errors (such as "ground pilot") and literary oxymorons crafted to reveal a paradox.

Why then, O brawling love, O loving hate,
O anything of nothing first created!
O heavy lightness, serious vanity,

Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

(Romeo and Juliet, Act I, scene 1, lines 167-174)

We notice a series of oxymoron being employed when Romeo confronts the love of an inaccessible woman. An intense emotional effect is produced to highlight his mental conflict by the use of contradictory pairs of words such as “hating love”, “heavy lightness”, “bright smoke”, “cold fire”, and “sick health”.

18. PARENTHESIS

Insertion of some word or clause in a position that interrupts the normal syntactic flow of the sentence (asides are rather emphatic examples of this)

...Then shall our names,
Familiar in his mouth as household words—
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester—
Be in their flowing cups freshly remembered."

(*Henry V*, Act IV, scene 3, lines 54 -58)

19. PERSONIFICATION

It is the attribution of human form and characteristics to abstract concepts such as nations and natural forces likes seasons and the weather

No night is now with hymn or carol blessed.
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.

(*A Midsummer Night’s Dream*Act II, scene 1, lines 87 -90)

In this example of personification, Shakespeare uses the concept of the moon as a character. The moon is feminized (as often it is in literature, if given a gender) and said to be a governess of floods. The color of the moon lends to the depiction of “her anger” and she is said to cause more disease to spread due to her displeasure. Shakespeare thus gives the moon new descriptive qualities, emotions, and motivation.

20. PLEONASM

Pleonasm is the use of more words or parts of words than is necessary for clear expression

This was the most unkindest cut of all.

(*Julius Caesar*, Act III, scene 2, line 178)

In this extract, Shakespeare has deliberately used the term “most unkindest” as pleonastic. He could have used unkindest only; however, most is added in order to emphasize and give an even clearer meaning.

21. POLYSYNDETON

Polysyndeton is the use of several conjunctions in close succession, especially where some could otherwise be omitted

If there be cords, or knives,
Poison, or fire, or suffocating streams,
I'll not endure it.

(*Othello*, Act III, scene 3, lines 398 -400)

22. PROLEPSIS

The representation of a thing as existing before it actually does or did so

Horatio, I am dead

(Hamlet, Act V, scene 2, line 328)

23. SIMILE

An explicit comparison between two things using "like" or "as"

My love is as a fever, longing still
For that which longer nurseth the disease

(Sonnet CXLVII, lines 1-2)

24. SYNECDOCHE

The use of a part for the whole, or the whole for the part

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