ALL IN ONE
PG-TRB-ENGLISH CORE
2019-2020
FULL GUIDE-UNIT-1
BY
VIP COACHING CENTER-DPI
9600736379.
MODERN LITERATURE (1400-1600)

Geoffry Chaucer (1340 - 1400)
1) The Boke of the Duchesse
2) The Romaunt of the rose
3) The House of Fame
4) Troylus Cryseyde
5) The Canterbury Tales
6) Legends of Good Women
7) The Parliament of Fouls

Edmund Spenser (1552 -1599)
1) The Faerie Queene
2) The Shepheardes Calender
3) Amoretti
4) Epithalamion
5) Prothalamion
6) Mother Hubberd’s Tale
7) The Ruins of Time
8) The Tears of the Muses
9) Astrophel

Wyatt, Surrey-Selections in Peacock's English verse, Vol-I

Ballads: Peacock - Vol-II

Francis Bacon (1561-1626)
1) Essays
2) The Advancement of Learning
3) The New Atlantis
4) Novum Organum

Phillip Sidney (1554 – 1586)
1) Arcadia
2) Astrophel and Stella
3) An Apologie for Poetrie

The Bible: The Book of Job.

Christopher Marlowe (1564-1593)
1) Tamburlaine the great
2) Edward II
3) Doctor Faustus
4) The Jew Of Malta
5) The tragedy of Dido,
6) Queen of Carthage

Thomas Kyd ( 1557-1595) : The Spanish Tragedy
Ben Jonson (1573-1637)

1) Bartholomew Fayre  
2) Catline His Conspiracy  
3) Cynthia’s Revels’Or the Fountain of Self Love  
4) Epicaene or The Silent Women  
5) Every Man is His Humour  
6) Every Man Out of His Humour  
7) Sejanus His Fall  
8) The Alchemist  
9) The Devil as an Ass  
10) The Masque of Beauty  
11) The Poetaster or His Arraignment  
12) Volpone or the Fox

Poetry For Detailed Study

Chaucer : Prologue to the Canterbury Tales
Geoffrey Chaucer 14th 1340-1400

➢ Age of Chaucer is a link bet the old and the New – age of transition 1373 – he began his Canterburry t n, Boccaccio furnished he ex for Chaucer’s Canterbury tales greatest work of the ales.

➢ In his Decamero English period.

➢ C borrowed ideas for his C.T from Boccacio’s Decameron.

➢ Fatter of English Poetry reason 1. set up the standard English Lang 2. First to teach the art of versification. C combines in himself the best elements of French and English culture. This is evident by comparing him with his two contemporaries – Langland and Gower. Langland seeks to revive old English tradition Gower stands for foreign culture chaucer stands midway bet Langland and Gower.

➢ was familiar with the works of Virgil and Ovid and Latin prose writers.

➢ The Black Death Occurred (4 times) in England during the reign of Edward III (1348-49)
2. The book of the Duchess (1369) offer consolation Italian

To the of Gauant to the death of his French life “House of the fame”

Wife Blanche

Roman de la rose

- allegory-love poem transacted in to English. Hundred years of war began (C.T – greater work of this period)
in the reign of Edward III

Chaucer – The poet

C Introduced 7 line decasyllabic stanza riming abab bcc known as rime royal
was also called Triolus verse, Cressida verse, the Chaucerian stanza.

- 7 line stanza (decasyllabic)
- 10 syllable couplet called heroic couplet (the five beat line, in stanza or couplet)

Introduced

- Terzarima a seetian to “The complaint to his Lady”
- Popularised Freeh formes – Roundel and the balled

Chaucer’s Lang

(14th imp for growth growth of Eng. Lang during the first half of 14th French
was the chief lang of nobility.

- In the age of Chaucer there were four dialects prevalent in England-northern southern, the East midland and the west midland. Chaucer chose midland dialect because it was also used by the upper classes of society and it was really living.

- Poet of the lusty spring – Chaucer
  first great Eng humorist – Chaucer

In C’s P. to C. tales he gives an account of (14th social and religious condition – because religion is a part of life by the middle of (14th Eng was becoming the
common tongue of the nation. parliament was opened by an English speech in 1363.

➢ The kind of humour C and Shakespeare reveal is based on insight and sympathy. 30 pilgrims – each has to tell a story (The discussion was held at “Tabard Inn southwark”)

➢ On the way to the shrine of Thomas Becket Prologue is a picture of medieval society but it is in the process of disintegration.

➢ It tells about the society:
   The knight and “The squire – represent old tradition of chivalry.
   The friar, the monk, Thepardonar parish priest, Oxford scholar – denounced the abuses and corruptions of the church.
   A shipman – a blend of merchant
   Sailor and pirate – merchant, a number of guild members Miller, the Manciple, the Reeve and Wife of Bath – ugly things about the medieval church.
   The friar – bears witness to the worldliness and corruptions growing up among the clergy. He was so popular with the Franklin and respectable women of the town – licenced to hear confessions. Let the sinner give silver to the poor Friars and his sins were remitted at once.
   friaroughtto be led to poverty but he led a merry and jovial life. payinglittle heed to religious concerns moved about like a master or Pope.

**Wife of bath**

C’s masterly creation quite respectable women in the society.

➢ Dressed fashionably

➢ First he go up to alter he make offerings

➢ Wide traveler – had been to Jerusalem

   30 pilgrims including the host belong to diverse professions
   Knight and his son – represent war like elements
Represent by the man of law the Doctor, the oxford clerk and the poet – The learned and the liberal

The machant and The shipman – Higher commercial community
The wife of Bath – Expert cloth maker
Haberdasher and his associates – Belong to the class of smaller London traders and manufacturers
Playhman, the miller and the Franklin- Agriculturists
Maniple and Reeve – Upper servants represent down
Yeoman and cook – Lower servants represent country
The monk, Themonastry the prioress from her convent, her attendant priests, the village parson, the roaming – Religious order people.
Friar, the pardoner and the summour – Religious order people.
C gives distinctions among these characters by pointing out the difference in their clothes, manner of speech habits and tendencies and the characteristics of each profession. These are real human beings.

Example: The host, the reeve, the man of Law, the Franklin are drawn from living models.
Some of the characters seem to live even today

Example: The knight, The squire
The prologue is rightly called – the social picture of England of the late 14th as Dryden says “There is God’s plenty” Chaucer is “the poet of the lusty spring” – says H.A. Beers

Chaucer – 1340 – 1400
Born in London
Chaucer lived during the period of three kings –Edward III Richard II and Henry IV
During the rule of Edward III – there was medieval civilization in England Chaucer wrote knight’s tale – it was a chronicle of historical accounts.
1. Trade expansion – resulted – increase of wealth
2. Living conditions of the people – Miserable
3. Terrific epidemic called Black Death many people died
4. During the Frech wars the condition of the country – worsened
5. There was necessity for taxing the people - these situations brought the symptoms of social umest.

100 years of war began in his reign King Richard II was unwise. The conflict between the king and the people. In the age of Chaucer evil increased to a greater extent. There was corruption in churches. Chaucer lived in this period. He wanted to reveal the shocking state of things of the churches. There was also another prominent person lived at this age.

John Wyclif – morning star of reformation

- wanted to revive the spiritual Christianity of England
- wrote religious pamphlets.
- Produced the complete Eng version of the Bible

Later part of the (14th– period of social umest and the beginning of a new religious movement and also new learning.

Petrarch (1304-74) and Boccaccio (1313-75) – considered to be the leaders of this revival.

- They spread the spirit of humanism in England. This situation later on gave rise to renaissance. But the spirit of humanism was infused in chaucer’s age.

The divine comedy of Dante was the final and supreme expression of the world of medieval Christendom. The oxford scholars – Duns, Scotus William Occam – are among last of the medieval school men

**Geoffrey Chaucer (1340-1400)**

Son of John Chaucer. After his marriage, he became a valet in the kings chamber. Chaucer died in 1400 and was buried in the Westminster Abbey. The place afterwards came to be called ‘poet’s corner’ [FP – Freeh Period, IP – Italian Period]

**ENGLISH PERIOD**
Works

1369 – The Book of the duchess – (FP)
1372 – Troilus and Criseyde – (IP)
1377 – The parliament of fowls (IP)
1379 – The house of the fame(IP)
1384 – The Legend of Good women – (unfinished work) (adapted from latinwone of BoccacciosDe Claris Mulieribus)
1387 – The Centerbury tales (EP)
1391 – The complaint of Venus(EP)
1399 – the complaint of Chaucer to His Empty Purse. Chaucer was influenced by the Italian master of Dante and Boccaccio.

English period

In his Decameron, Boccaccio furnished the example for C. C. T – greatest wore of English period.

Chaucer – Not a poet of the people.

➢ Court poet

➢ wrote only for the high class readers and cultured society

➢ never took painful subjects

➢ not a serious reformer

➢ rightly called the morning star of Renaissance

➢ Mostly written in ‘out of door atmosphere’

➢ Father of English poetry

➢ First great painter of characters

➢ First great English humorist
_calls himself ‘an unlettered man’

★ First creator of human characters in English literature

★ Poet of the lusty spring

**Characters of C.T**

The knight, a squire and yeoman – military profession.

A prioress, a nun (her secretary) – connected with Christian church

Ecclesiastical group member of RC religious community. A monk, A friar, A summoner, A pardonner, A poor parish, parish prest, a clerk of oxford (student of divinity)

★ A lawyer, A physician and many miscellaneous

**Characters**

★ Ruling Class: knight, squire

★ Clergy: monk, friar, prioress, parson summoner, pardonner

★ Middle Class: Franklin, Reeve, doctor, oxford student, wife of Bath, sergeant at law

★ Trade Class: guildsmen, cook, miller, host, manciple, merchant.

★ Peasants: skipper, plowman, yeoman
The Narrator A character called Geoffrey Chaucer. We should be wary of accepting his words and opinions as Chaucer’s own. In the General Prologue, the narrator presents himself as a gregarious and naïve character. Later on, the Host accuses him of being silent and sullen. The narrator writes down his impressions of the pilgrims from memory. What he chooses to remember about the characters tells us as much about the narrator’s own prejudices as it does about the characters themselves.

The Knight The first pilgrim Chaucer describes in the General Prologue and the teller of the first tale. The Knight represents the ideal of a medieval Christian man-at-arms. He has participated in no less than 15 of the great crusades of his era. Brave, experienced, and prudent, the narrator greatly admires him.

The Wife of Bath A seamstress by occupation and an “expert on marriage.” The Wife of Bath has been married five times and had many other affairs in her youth, making her well practiced in the art of love. She presents herself as someone who loves marriage and sex, but, from what we see of her, she also takes pleasure in rich attire, talking, and arguing. She is deaf in one ear and has a gap between her
10 front teeth, which was considered attractive in Chaucer’s time. She has traveled on pilgrimages to Jerusalem three times and elsewhere in Europe as well. Bath is an English town on the Avon River, not the name of this woman’s husband.

**The Pardoner** A charlatan, who “officially” forgives people’s sins for a price. Pardoner’s granted papal indulgences—reprieves from penance in exchange for charitable donations to the Church. Many pardoner’s, including this one, collected profits for themselves. Chaucer’s Pardoner excels in fraud, carrying a bag full of fake relics. For example, he claims to have the veil of the Virgin Mary. The Pardoner has long, greasy, yellow hair and is beardless. These characteristics were associated with shiftiness and gender ambiguity in Chaucer’s time. The Pardoner also has a gift for singing and preaching whenever he finds himself inside a church.

**The Miller** Stout and brawny, with a wart on his nose and a big mouth, both literally and figuratively. He threatens the Host’s notion of propriety when he drunkenly insists on telling the second tale. Indeed, the Miller seems to enjoy overturning all conventions: He ruins the Host’s carefully planned storytelling order, he rips doors off hinges, and he tells a tale that is somewhat blasphemous, ridiculing religious and scholarly clerks, carpenters, and women.

**The Prioress** A nun who heads a convent. Described as modest and quiet, this Prioress aspires to have exquisite taste. Her table manners are dainty, she knows French (though not the French of the court), she dresses well, and she is charitable and compassionate.
The Monk  A monk given to corporeal pleasures. Most monks of the Middle Ages lived in monasteries according to the Rule of Saint Benedict, which demanded that they devote their lives to “work and prayer.” This Monk cares little for the Rule; his devotion is to hunting and eating. He is large, loud, and well clad in hunting boots and furs.

The Friar  An example of the unscrupulous friars of Chaucer’s time. Roaming priests with no ties to a monastery, friars were great objects of criticism in Chaucer’s time. Always ready to befriend young women or rich men who might need his services, the friar actively administers the sacraments in his town, especially those of marriage and confession. However, Chaucer’s worldly Friar has taken to accepting bribes.

The Summoner  An official who brings persons accused of violating Church law to ecclesiastical court. This Summoner is a lecherous man whose face is scarred by leprosy. He gets drunk frequently, is
irritable, and is not particularly qualified for his position. He spouts the few words of Latin he knows in an attempt to sound educated.

**The Host** The leader of the group. The Host is large, loud, and merry, though he possesses a quick temper. He mediates and facilitates the flow of the pilgrims’ tales. His title of “host” may be a pun, suggesting both an innkeeper and the Eucharist, or Holy Host.

**The Parson** The only devout churchman in the company. The Parson lives in poverty but is rich in holy thoughts and deeds. The pastor of a sizable town, he preaches the Gospel and makes sure to practice what he preaches. He’s everything that the Monk, Friar, and Pardoner aren’t.
The Pardoner

The Pardoner rides in the very back of the party in the General Prologue and is fittingly the most marginalized character in the company. His profession is somewhat dubious—pardoners offered indulgences, or previously written pardons for particular sins, to people who repented of the sin they had committed. Along with receiving the indulgence, the penitent would make a donation to the Church by giving money to the pardoner. Eventually, this “charitable” donation became a necessary part of receiving an indulgence. Paid by the Church to offer these indulgences, the Pardoner was not supposed to pocket the penitents’ charitable donations. That said, the practice of offering indulgences came under critique by quite a few churchmen, since once the charitable donation became a practice allied to receiving an indulgence, it began to look like one could cleanse oneself of sin by simply paying off the Church. Additionally, widespread suspicion held that
pardoners counterfeited the pope’s signature on illegitimate indulgences and pocketed the “charitable donations” themselves.

Chaucer’s Pardoner is a highly untrustworthy character. He sings a ballad—“Com hider, love, to me!” (General Prologue, 672)—with the hypocritical Summoner, undermining the already challenged virtue of his profession as one who works for the Church. He presents himself as someone of ambiguous gender and sexual orientation, further challenging social norms. The narrator is not sure whether the Pardoner is an effeminate homosexual or a eunuch (castrated male). Like the other pilgrims, the Pardoner carries with him to Canterbury the tools of his trade—in his case, freshly signed papal indulgences and a sack of false relics, including a brass cross filled with stones to make it seem as heavy as gold and a glass jar full of pig’s bones, which he passes off as saints’ relics. Since visiting relics on pilgrimage had become a tourist industry, the Pardoner wants to cash in on religion in any way he can, and he does this by
selling tangible, material objects—whether slips of paper that promise forgiveness of sins or animal bones that people can string around their necks as charms against the devil. After telling the group how he gulls people into indulging his own avarice through a sermon he preaches on greed, the Pardoner tells of a tale that exemplifies the vice decried in his sermon. Furthermore, he attempts to sell pardons to the group—in effect plying his trade in clear violation of the rules outlined by the host.

**The Squire** The Knight’s son and apprentice. The Squire is curly-haired, youthfully handsome, and loves dancing and courting.

**The Clerk** A poor student of philosophy. Having spent his money on books and learning rather than on fine clothes, the clerk is threadbare and wan. He speaks little, but when he does, his words are wise and full of moral virtue.
The Man of Law A successful lawyer commissioned by the king. He upholds justice in matters large and small and knows every statute of England’s law by heart.

The Manciple A clever fellow. A manciple was in charge of getting provisions for a college or court. Despite his lack of education, the Manciple is smarter than the 30 lawyers he feeds.

The Merchant A trader in furs and cloth, mostly from Flanders. The merchant is part of a powerful and wealthy class in Chaucer’s society.

The Shipman A well-traveled and well-tanned veteran sailor. The Shipman has seen every bay and river in England, as well as exotic ports in Spain and Carthage. He is a bit of a rascal, known for stealing wine while the ship’s captain sleeps.
The Physician A talented doctor with expertise in diagnosing the causes and finding cures for most maladies. Though the Physician keeps himself in perfect physical health, the narrator calls into question the Physician’s spiritual health: He rarely consults the Bible and has an unhealthy love of financial gain.

The Franklin A man of leisure. The word *franklin* means “free man.” In Chaucer’s society, a franklin was neither a vassal serving a lord nor a member of the nobility. This particular franklin is a connoisseur of food and wine—so much so that his table remains laid and ready for food all day.

The Reeve A shrewd steward of a manor. This reeve’s lord never loses so much as a ram to the other employees, and the vassals under his command are kept in line. However, he steals from his master.

The Plowman The Parson’s brother and an equally good-hearted man. A member of the peasant class, he pays his tithes to the Church and leads a good Christian life.
The Guildsmen A hatmaker, carpenter, weaver, clothing dyer, and a tapestry maker. The Guildsmen appear as a unit. English guilds were a combination of labor unions and social fraternities: Craftsmen of similar occupations joined together to increase their bargaining power and live communally. All five Guildsmen are clad in the livery of their brotherhood.

The Cook The Guildsmen’s cook. The Narrator gives little detail about him, but he does mention a crusty sore on the Cook’s leg.

The Yeoman The servant who accompanies the Knight and the Squire. The Narrator mentions that the Yoeman’s dress and weapons suggest he may be a forester.

The Second Nun Not described in the General Prologue. She tells a saint’s life for her tale.

The Nun’s Priest Also not described in the General Prologue. His story of Chanticleer, however, is well crafted and suggests that he is a witty, self-effacing preacher.
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The Canterbury Tales is a collection of stories written in Middle English by Geoffrey Chaucer at the end of the 14th century. The tales (mostly in verse, althoughsome are in prose) are told as part of a story-telling contest by a group of pilgrims as they travel together on a journey from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. In a long list of works, including Troilus and Criseyde, House of Fame, and Parliament of Fowls, The Canterbury Tales was Chaucer’s magnum opus. He uses the tales and the descriptions of the characters to paint an ironic and critical portrait of English society at the time, and particularly of the Church. Structurally, the collection bears the influence of The Decameron, which Chaucer is said to have come across during his first diplomatic mission to Italy in 1372. However, Chaucer peoples his tales with ‘sondry folk’ rather than Boccaccio’s fleeing nobles.
Summary of the Poem

In the beauty of April, the Narrator and 29 oddly assorted travelers happen to meet at the Tabard Inn in Southwark, London. This becomes the launching point for their 60-mile, four-day religious journey to the shrine of St. Thomas à Becket at the Cathedral in Canterbury. Great blessing and forgiveness were to be heaped upon those who made the pilgrimage; relics of the saint were enshrined there, and miracles had been reported by those who prayed before the shrine. Chaucer’s pilgrims, however, are not all traveling for religious reasons. Many of them simply enjoy social contact or the adventure of travel.

As the travelers are becoming acquainted, their Host, the innkeeper Harry Bailley, decides to join them. He suggests that they pass the time along the way by telling stories. Each pilgrim is to tell four stories—two on the way to Canterbury, and two on the return trip—a total of 120 stories. He will furnish dinner at the end of the trip to the one who tells the best tale. The framework is thus laid out for the organization of The Canterbury Tales.

Chaucer, the Narrator, observes all of the characters as they are arriving and getting acquainted. He describes in detail most of the travelers which represent a cross-section of fourteenth-century English society. All levels are represented, beginning with the Knight who is the highest ranking character socially. Several levels of holiness and authority in the clergy are among the pilgrims while the majority of the characters are drawn from the middle class. A small number of the peasant class are also making the journey, most of them as servants to other pilgrims.
As the travelers begin their journey the next morning, they draw straws to see who will tell the first tale. The Knight draws the shortest straw. He begins the storytelling with a long romantic epic about two brave young knights who both fall in love with the same woman and who spend years attempting to win her love.

Everyone enjoys the tale and they agree that the trip is off to an excellent start. When the Host invites the Monk to tell a story to match the Knight’s, the Miller, who is drunk, becomes so rude and insistent that he be allowed to go next that the Host allows it. The Miller's tale is indeed very funny, involving several tricks and a very dirty prank as a young wife conspires with her lover to make love to him right under her husband's nose.

The Miller’s fabliau upsets the Reeve because it involves an aging carpenter being cuckolded by his young wife, and the Reeve himself is aging and was formerly a carpenter. Insulted by the Miller, the Reeve retaliates with a tale about a miller who is made a fool of in very much the same manner as the carpenter in the preceding rendition.

After the Reeve, the Cook speaks up and begins to tell another humorous adventure about a thieving, womanizing young apprentice. Chaucer did not finish writing this story; it stops almost at the beginning.

When the dialogue among the travelers resumes, the morning is half gone and the Host, Harry Bailley, urges the Man of Law to begin his entry quickly. Being a lawyer, the Man of Law is very long-winded and relates a very long story about the life of a noblewoman named Constance who suffers patiently and virtuously through a great many terrible trials. In the end she is rewarded for her perseverance.
The Man of Law's recital, though lengthy, has pleased the other pilgrims very much. Harry Bailley then calls upon the Parson to tell a similar tale of goodness; but the Shipman, who wants to hear no more sermonizing, says he will take his turn next and will tell a merry story without a hint of preaching. Indeed, his story involves a lovely wife who cuckolds her husband to get money for a new dress and gets away with the whole affair.

Evidently looking for contrast in subject matter, the Host next invites the Prioress to give them a story. Graciously, she relates a short legend about a little schoolboy who is martyred and through whose death a miracle takes place.

After hearing this miraculous narrative, all of the travelers become very subdued, so the Host calls upon the Narrator (Chaucer) to liven things up. Slyly making fun of the Host's literary pretensions, Chaucer recites a brilliant parody on knighthood composed in low rhyme. Harry hates Chaucer's poem and interrupts to complain; again in jest, Chaucer tells a long, boring version of an ancient myth. However, the Host is very impressed by the serious moral tone of this inferior tale and is highly complimentary.

Since the myth just told involved a wise and patient wife, Harry Bailley takes this opportunity to criticize his own shrewish wife. He then digresses further with a brief commentary on monks which leads him to call upon the pilgrim Monk for his contribution to the entertainment.

The Monk belies his fun-loving appearance by giving a disappointing recital about famous figures who are brought low by fate. The Monk's subject is so dreary that the Knight stops him, and the Host berates him for lowering the morale of the party. When the Monk refuses to change his tone, the Nun's Priest accepts the Host's request for a happier tale. The Priest renders the wonderful fable of Chanticleer, a proud rooster taken in by the flattery of a clever fox.
Harry Bailley is wildly enthusiastic about the Priest's tale, turning very bawdy in his praise. The earthy Wife of Bath is chosen as the next participant, probably because the Host suspects that she will continue in the same bawdy vein. However, the Wife turns out to be quite a philosopher, prefacing her tale with a long discourse on marriage. When she does tell her tale, it is about the marriage of a young and virile knight to an ancient hag.

When the Wife has concluded, the Friar announces that he will tell a worthy tale about a summoner. He adds that everyone knows there is nothing good to say about summoners and tells a story which proves his point.

Infuriated by the Friar's insulting tale, the Summoner first tells a terrible joke about friars and then a story which condemns them, too. His rendering is quite coarse and dirty.

Hoping for something more uplifting next, the Host gives the Cleric his chance, reminding the young scholar not to be too scholarly and to put in some adventure. Obligingly, the Cleric entertains with his tale of the cruel Walter of Saluzzo who tested his poor wife unmercifully.

The Cleric's tale reminds the Merchant of his own unhappy marriage and his story reflects his state. It is yet another tale of a bold, unfaithful wife in a marriage with a much older man.

When the Merchant has finished, Harry Bailley again interjects complaints about his own domineering wife, but then requests a love story of the Squire. The young man begins an exotic tale that promises to be a fine romance, but Chaucer did not complete this story, so it is left unfinished.

The dialogue resumes with the Franklin complimenting the Squire and trying to imitate his eloquence with an ancient lyric of romance.
There is no conversation among the pilgrims before the Physician’s tale. His story is set in ancient Rome and concerns a young virgin who prefers death to dishonor.

The Host has really taken the Physician’s sad story to heart and begs the Pardoner to lift his spirits with a happier tale. However, the other pilgrims want something more instructive, so the Pardoner obliges. After revealing himself to be a very wicked man, the Pardoner instructs the company with an allegory about vice leading three young men to their deaths. When he is finished, the Pardoner tries to sell his fake relics to his fellow travellers, but the Host prevents him, insulting and angering him in the process. The Knight has to intervene to restore peace.

The Second Nun then tells the moral and inspiring life of St. Cecelia. About five miles later, a Canon and his Yeoman join the party, having ridden madly to catch up. Conversation reveals these men to be outlaws of sorts, but they are made welcome and invited to participate in the storytelling all the same.

When the Canon’s Yeoman reveals their underhanded business, the Canon rides off in a fit of anger, and the Canon’s Yeoman relates a tale about a cheating alchemist, really a disclosure about the Canon.

It is late afternoon by the time the Yeoman finishes and the Cook has become so drunk that he falls off his horse. There is an angry interchange between the Cook and the Manciple, and the Cook has to be placated with more wine. The Manciple then tells his story, which is based on an ancient myth and explains why the crow is black.

At sundown the Manciple ends his story. The Host suggests that the Parson conclude the day of tale-telling with a fable. However, the Parson preaches a two-hour sermon on penitence instead. *The Canterbury Tales* end here.
Although Chaucer actually completed only about one-fifth of the proposed 120 tales before his death, *The Canterbury Tales* reflects all the major types of medieval literature.

**Plot Overview**

**General Prologue**

At the Tabard Inn, a tavern in Southwark, near London, the narrator joins a company of twenty-nine pilgrims. The pilgrims, like the narrator, are traveling to the shrine of the martyr Saint Thomas Becket in Canterbury. The narrator gives a descriptive account of twenty-seven of these pilgrims, including a Knight, Squire, Yeoman, Prioress, Monk, Friar, Merchant, Clerk, Man of Law, Franklin, Haberdasher, Carpenter, Weaver, Dyer, Tapestry-Weaver, Cook, Shipman, Physician, Wife, Parson, Plowman, Miller, Manciple, Reeve, Summoner, Pardoner, and Host. (He does not describe the Second Nun or the Nun’s Priest, although both characters appear later in the book.) The Host, whose name, we find out in the Prologue to the Cook’s Tale, is Harry Bailey, suggests that the group ride together and entertain one another with stories. He decides that each pilgrim will tell two stories on the way to Canterbury and two on the way back. Whomever he judges to be the best storyteller will receive a meal at Bailey’s tavern, courtesy of the other pilgrims. The pilgrims draw lots and determine that the Knight will tell the first tale.

**The Knight’s Tale**

Theseus, duke of Athens, imprisons Arcite and Palamon, two knights from Thebes (another city in ancient Greece). From their prison, the knights see and fall in love with Theseus’s sister-in-law, Emelye. Through the intervention of a friend, Arcite is freed, but he is banished from Athens. He returns in disguise and becomes a page in Emelye’s chamber. Palamon escapes from prison, and the two meet and fight over Emelye. Theseus apprehends them and arranges a tournament between the two knights and their allies, with
Emelye as the prize. Arcite wins, but he is accidentally thrown from his horse and dies. Palamon then marries Emelye.

**The Miller's Prologue and Tale**

The Host asks the Monk to tell the next tale, but the drunken Miller interrupts and insists that his tale should be the next. He tells the story of an impoverished student named Nicholas, who persuades his landlord’s sexy young wife, Alisoun, to spend the night with him. He convinces his landlord, a carpenter named John, that the second flood is coming, and tricks him into spending the night in a tub hanging from the ceiling of his barn. Absolon, a young parish clerk who is also in love with Alisoun, appears outside the window of the room where Nicholas and Alisoun lie together. When Absolon begs Alisoun for a kiss, she sticks her rear end out the window in the dark and lets him kiss it. Absolon runs and gets a red-hot poker, returns to the window, and asks for another kiss; when Nicholas sticks his bottom out the window and farts, Absolon brands him on the buttocks. Nicholas’s cries for water make the carpenter think that the flood has come, so the carpenter cuts the rope connecting his tub to the ceiling, falls down, and breaks his arm.

**The Reeve's Prologue and Tale**

Because he also does carpentry, the Reeve takes offense at the Miller’s tale of a stupid carpenter, and counters with his own tale of a dishonest miller. The Reeve tells the story of two students, John and Alayn, who go to the mill to watch the miller grind their corn, so that he won’t have a chance to steal any. But the miller unties their horse, and while they chase it, he steals some of the flour he has just ground for them. By the time the students catch the horse, it is dark, so they spend the night in the miller’s house. That night, Alayn seduces the miller’s daughter, and John seduces his wife. When the miller wakes up and finds out what has happened, he tries to beat the students. His wife, thinking that her husband is actually one of the students, hits the miller over the head with a staff. The students take back their stolen goods and leave.
The Cook’s Prologue and Tale

The Cook particularly enjoys the Reeve’s Tale, and offers to tell another funny tale. The tale concerns an apprentice named Perkyn who drinks and dances so much that he is called “Perkyn Reveler.” Finally, Perkyn’s master decides that he would rather his apprentice leave to revel than stay home and corrupt the other servants. Perkyn arranges to stay with a friend who loves drinking and gambling, and who has a wife who is a prostitute. The tale breaks off, unfinished, after fifty-eight lines.

The Man of Law’s Introduction, Prologue, Tale, and Epilogue

The Host reminds his fellow pilgrims to waste no time, because lost time cannot be regained. He asks the Man of Law to tell the next tale. The Man of Law agrees, apologizing that he cannot tell any suitable tale that Chaucer has not already told—Chaucer may be unskilled as a poet, says the Man of Law, but he has told more stories of lovers than Ovid, and he doesn’t print tales of incest as John Gower does (Gower was a contemporary of Chaucer). In the Prologue to his tale, the Man of Law laments the miseries of poverty. He then remarks how fortunate merchants are, and says that his tale is one told to him by a merchant. In the tale, the Muslim sultan of Syria converts his entire sultanate (including himself) to Christianity in order to persuade the emperor of Rome to give him his daughter, Custance, in marriage. The sultan’s mother and her attendants remain secretly faithful to Islam. The mother tells her son she wishes to hold a banquet for him and all the Christians. At the banquet, she massacres her son and all the Christians except for Custance, whom she sets adrift in a rudderless ship. After years of floating, Custance runs ashore in Northumberland, where a constable and his wife, Hermengyld, offer her shelter. She converts them to Christianity. One night, Satan makes a young knight sneak into Hermengyld’s chamber and murder Hermengyld. He places the bloody knife next to Custance, who sleeps in the same chamber. When the constable returns home, accompanied by Alla, the king of Northumberland, he finds his slain wife.
He tells Alla the story of how Custance was found, and Alla begins to pity the girl. He decides to look more deeply into the murder. Just as the knight who murdered Hermengyld is swearing that Custance is the true murderer, he is struck down and his eyes burst out of his face, proving his guilt to Alla and the crowd. The knight is executed, Alla and many others convert to Christianity, and Custance and Alla marry. While Alla is away in Scotland, Custance gives birth to a boy named Mauricius. Alla’s mother, Donegild, intercepts a letter from Custance to Alla and substitutes a counterfeit one that claims that the child is disfigured and bewitched. She then intercepts Alla’s reply, which claims that the child should be kept and loved no matter how malformed. Donegild substitutes a letter saying that Custance and her son are banished and should be sent away on the same ship on which Custance arrived. Alla returns home, finds out what has happened, and kills Donegild. After many adventures at sea, including an attempted rape, Custance ends up back in Rome, where she reunites with Alla, who has made a pilgrimage there to atone for killing his mother. She also reunites with her father, the emperor. Alla and Custance return to England, but Alla dies after a year, so Custance returns, once more, to Rome. Mauricius becomes the next Roman emperor. Following the Man of Law’s Tale, the Host asks the Parson to tell the next tale, but the Parson reproaches him for swearing, and they fall to bickering.

**The Wife of Bath’s Prologue and Tale**

The Wife of Bath gives a lengthy account of her feelings about marriage. Quoting from the Bible, the Wife argues against those who believe it is wrong to marry more than once, and she explains how she dominated and controlled each of her five husbands. She married her fifth husband, Jankyn, for love instead of money. After the Wife has rambled on for a while, the Friar butts in to complain that she is taking too long, and the Summoner retorts that friars are like flies, always meddling. The Friar promises to tell a tale about a summoner, and the Summoner promises to tell a tale about a friar. The Host cries for everyone to quiet down and allow the Wife to commence her tale. In
her tale, a young knight of King Arthur’s court rapes a maiden; to atone for his crime, Arthur’s queen sends him on a quest to discover what women want most. An ugly old woman promises the knight that she will tell him the secret if he promises to do whatever she wants for saving his life. He agrees, and she tells him women want control of their husbands and their own lives. They go together to Arthur’s queen, and the old woman’s answer turns out to be correct. The old woman then tells the knight that he must marry her. When the knight confesses later that he is repulsed by her appearance, she gives him a choice: she can either be ugly and faithful, or beautiful and unfaithful. The knight tells her to make the choice herself, and she rewards him for giving her control of the marriage by rendering herself both beautiful and faithful.

The Friar’s Prologue and Tale

The Friar speaks approvingly of the Wife of Bath’s Tale, and offers to lighten things up for the company by telling a funny story about a lecherous summoner. The Summoner does not object, but he promises to pay the Friar back in his own tale. The Friar tells of an archdeacon who carries out the law without mercy, especially to lechers. The archdeacon has a summoner who has a network of spies working for him, to let him know who has been lecherous. The summoner extorts money from those he’s sent to summon, charging them more money than he should for penance. He tries to serve a summons on a yeoman who is actually a devil in disguise. After comparing notes on their treachery and extortion, the devil vanishes, but when the summoner tries to prosecute an old wealthy widow unfairly, the widow cries out that the summoner should be taken to hell. The devil follows the woman’s instructions and drags the summoner off to hell.

The Summoner’s Prologue and Tale

The Summoner, furious at the Friar’s Tale, asks the company to let him tell the next tale. First, he tells the company that there is little difference between friars and fiends, and that when an angel took a friar down to hell to show him the torments there, the friar asked why there were no friars in hell;
the angel then pulled up Satan’s tail and 20,000 friars came out of his ass. In the Summoner’s Tale, a friar begs for money from a dying man named Thomas and his wife, who have recently lost their child. The friar shamelessly exploits the couple’s misfortunes to extract money from them, so Thomas tells the friar that he is sitting on something that he will bequeath to the friars. The friar reaches for his bequest, and Thomas lets out an enormous fart. The friar complains to the lord of the manor, whose squire promises to divide the fart evenly among all the friars.

**The Clerk’s Prologue and Tale**

The Host asks the Clerk to cheer up and tell a merry tale, and the Clerk agrees to tell a tale by the Italian poet Petrarch. Griselde is a hardworking peasant who marries into the aristocracy. Her husband tests her fortitude in several ways, including pretending to kill her children and divorcing her. He punishes her one final time by forcing her to prepare for his wedding to a new wife. She does all this dutifully, her husband tells her that she has always been and will always be his wife (the divorce was a fraud), and they live happily ever after.

**The Merchant’s Prologue, Tale, and Epilogue**

The Merchant reflects on the great difference between the patient Griselde of the Clerk’s Tale and the horrible shrew he has been married to for the past two months. The Host asks him to tell a story of the evils of marriage, and he complies. Against the advice of his friends, an old knight named January marries May, a beautiful young woman. She is less than impressed by his enthusiastic sexual efforts, and conspires to cheat on him with his squire, Damien. When blind January takes May into his garden to copulate with her, she tells him she wants to eat a pear, and he helps her up into the pear tree, where she has sex with Damien. Pluto, the king of the faeries, restores January’s sight, but May, caught in the act, assures him that he must still be blind. The Host prays to God to keep him from marrying a wife like the one the Merchant describes.
The Squire’s Introduction and Tale

The Host calls upon the Squire to say something about his favorite subject, love, and the Squire willingly complies. King Cambyuskan of the Mongol Empire is visited on his birthday by a knight bearing gifts from the king of Arabia and India. He gives Cambyuskan and his daughter Canacee a magic brass horse, a magic mirror, a magic ring that gives Canacee the ability to understand the language of birds, and a sword with the power to cure any wound it creates. She rescues a dying female falcon that narrates how her consort abandoned her for the love of another. The Squire’s Tale is either unfinished by Chaucer or is meant to be interrupted by the Franklin, who interjects that he wishes his own son were as eloquent as the Squire. The Host expresses annoyance at the Franklin’s interruption, and orders him to begin the next tale.

The Franklin’s Prologue and Tale

The Franklin says that his tale is a familiar Breton lay, a folk ballad of ancient Brittany. Dorigen, the heroine, awaits the return of her husband, Arveragus, who has gone to England to win honor in feats of arms. She worries that the ship bringing her husband home will wreck itself on the coastal rocks, and she promises Aurelius, a young man who falls in love with her, that she will give her body to him if he clears the rocks from the coast. Aurelius hires a student learned in magic to create the illusion that the rocks have disappeared. Arveragus returns home and tells his wife that she must keep her promise to Aurelius. Aurelius is so impressed by Arveragus’s honorable act that he generously absolves her of the promise, and the magician, in turn, generously absolves Aurelius of the money he owes.

The Physician’s Tale

Appius the judge lusts after Virginia, the beautiful daughter of Virginius. Appius persuades a churl named Claudius to declare her his slave, stolen from him by Virginius. Appius declares that Virginius must hand over his daughter to Claudius. Virginius tells his daughter that she must die rather than suffer
dishonor, and she virtuously consents to her father’s cutting her head off. Appius sentences Virginius to death, but the Roman people, aware of Appius’s hijinks, throw him into prison, where he kills himself.

**The Pardoner’s Introduction, Prologue, and Tale**

The Host is dismayed by the tragic injustice of the Physician’s Tale, and asks the Pardoner to tell something merry. The other pilgrims contradict the Host, demanding a moral tale, which the Pardoner agrees to tell after he eats and drinks. The Pardoner tells the company how he cheats people out of their money by preaching that money is the root of all evil. His tale describes three riotous youths who go looking for Death, thinking that they can kill him. An old man tells them that they will find Death under a tree. Instead, they find eight bushels of gold, which they plot to sneak into town under cover of darkness. The youngest goes into town to fetch food and drink, but brings back poison, hoping to have the gold all to himself. His companions kill him to enrich their own shares, then drink the poison and die under the tree. His tale complete, the Pardoner offers to sell the pilgrims pardons, and singles out the Host to come kiss his relics. The Host infuriates the Pardoner by accusing him of fraud, but the Knight persuades the two to kiss and bury their differences.

**The Shipman’s Tale**

The Shipman’s Tale features a monk who tricks a merchant’s wife into having sex with him by borrowing money from the merchant, then giving it to the wife so she can repay her own debt to her husband, in exchange for sexual favors. When the monk sees the merchant next, he tells him that he returned the merchant’s money to his wife. The wife realizes she has been duped, but she boldly tells her husband to forgive her debt: she will repay it in bed. The Host praises the Shipman’s story, and asks the Prioress for a tale.
The Prioress’s Prologue and Tale

The Prioress calls on the Virgin Mary to guide her tale. In an Asian city, a Christian school is located at the edge of a Jewish ghetto. An angelic seven-year-old boy, a widow’s son, attends the school. He is a devout Christian, and loves to sing Alma Redemptoris (Gracious Mother of the Redeemer). Singing the song on his way through the ghetto, some Jews hire a murderer to slit his throat and throw him into a latrine. The Jews refuse to tell the widow where her son is, but he miraculously begins to sing Alma Redemptoris, so the Christian people recover his body, and the magistrate orders the murdering Jews to be drawn apart by wild horses and then hanged.

The Prologue and Tale of Sir Thopas

The Host, after teasing Chaucer the narrator about his appearance, asks him to tell a tale. Chaucer says that he only knows one tale, then launches into a parody of bad poetry—the Tale of Sir Thopas. Sir Thopas rides about looking for an elf-queen to marry until he is confronted by a giant. The narrator’s doggerel continues in this vein until the Host can bear no more and interrupts him. Chaucer asks him why he can’t tell his tale, since it is the best he knows, and the Host explains that his rhyme isn’t worth a turd. He encourages Chaucer to tell a prose tale.

The Tale of Melibee

Chaucer’s second tale is the long, moral prose story of Melibee. Melibee’s house is raided by his foes, who beat his wife, Prudence, and severely wound his daughter, Sophie, in her feet, hands, ears, nose, and mouth. Prudence advises him not to rashly pursue vengeance on his enemies, and he follows her advice, putting his foes’ punishment in her hands. She forgives them for the outrages done to her, in a model of Christian forbearance and forgiveness.

The Monk’s Prologue and Tale

The Host wishes that his own wife were as patient as Melibee’s, and calls upon the Monk to tell the next tale. First he teases the Monk, pointing out that the Monk is clearly no poor cloisterer. The Monk takes it all in stride and tells
a series of tragic falls, in which noble figures are brought low: Lucifer, Adam, Sampson, Hercules, Nebuchadnezzar, Belshazzar, Zenobia, Pedro of Castile, and down through the ages.

**The Nun’s Priest’s Prologue, Tale, and Epilogue**

After seventeen noble “falls” narrated by the Monk, the Knight interrupts, and the Host calls upon the Nun’s Priest to deliver something more lively. The Nun’s Priest tells of Chanticleer the Rooster, who is carried off by a flattering fox who tricks him into closing his eyes and displaying his crowing abilities. Chanticleer turns the tables on the fox by persuading him to open his mouth and brag to the barnyard about his feat, upon which Chanticleer falls out of the fox’s mouth and escapes. The Host praises the Nun’s Priest’s Tale, adding that if the Nun’s Priest were not in holy orders, he would be as sexually potent as Chanticleer.

**The Second Nun’s Prologue and Tale**

In her Prologue, the Second Nun explains that she will tell a saint’s life, that of Saint Cecilia, for this saint set an excellent example through her good works and wise teachings. She focuses particularly on the story of Saint Cecilia’s martyrdom. Before Cecilia’s new husband, Valerian, can take her virginity, she sends him on a pilgrimage to Pope Urban, who converts him to Christianity. An angel visits Valerian, who asks that his brother Tiburce be granted the grace of Christian conversion as well. All three—Cecilia, Tiburce, and Valerian—are put to death by the Romans.

**The Canon’s Yeoman’s Prologue and Tale**

When the Second Nun’s Tale is finished, the company is overtaken by a black-clad Canon and his Yeoman, who have heard of the pilgrims and their tales and wish to participate. The Yeoman brags to the company about how he and the Canon create the illusion that they are alchemists, and the Canon departs in shame at having his secrets discovered. The Yeoman tells a tale of how a canon defrauded a priest by creating the illusion of alchemy using sleight of hand.
The Manciple’s Prologue and Tale

The Host pokes fun at the Cook, riding at the back of the company, blind drunk. The Cook is unable to honor the Host’s request that he tell a tale, and the Manciple criticizes him for his drunkenness. The Manciple relates the legend of a white crow, taken from the Roman poet Ovid’s Metamorphoses and one of the tales in The Arabian Nights. In it, Phoebus’s talking white crow informs him that his wife is cheating on him. Phoebus kills the wife, pulls out the crow’s white feathers, and curses it with blackness.

The Parson’s Prologue and Tale

As the company enters a village in the late afternoon, the Host calls upon the Parson to give them a fable. Refusing to tell a fictional story because it would go against the rule set by St. Paul, the Parson delivers a lengthy treatise on the Seven Deadly Sins, instead.

Chaucer’s Retraction

Chaucer appeals to readers to credit Jesus Christ as the inspiration for anything in his book that they like, and to attribute what they don’t like to his own ignorance and lack of ability. He retracts and prays for forgiveness for all of his works dealing with secular and pagan subjects, asking only to be remembered for what he has written of saints’ lives and homilies.

The Faerie Queene Book-I

Edmund Spenser

(The faerie queene and Bunjam’s the pilgrim’s progress all the two greatest allegorical works)

- Allegory/didactic romance 1552 – 1599
- Written in blank verse/one of the longest of English poems.
- Faerie queene tells the story of unbelievable adventures. Every knight represents a particular adventure – Spencer could find a model in Queen Elizabeth’s court.
Faerie Queene has been called the work of an unformed literature
planned to write 12 books the figure of the 12 knights and their various exploits and character of “gentle man” or a noble fashioned gentle discipline” He took his machinery from popular legends about king Arthur and his moral code from Aristotle – Greek philosopher. (12 knights errands are types of 12 cardinal virtues of Aristotle’s philosophy)
Only 6 books were completed
Book I – Represents holiness – The Red Cross Night sets forth as a champion of Truth and after overcoming several temptations and dangers kills the dragon that has imprisoned it.
Book II (Temperance hevo – sir Guyonfishts temptations successfully) – Purshesthe same subject psychological development of the human character.
Book III Legend of chastity (heroine – Britoment – illustrates romantic sentiment)
Book IV – Celebrates the legend of friendship (between Cambell and Telamond)
Book V – Justice as theme (main character Sir Artegall and Prince Arthur expound the theory of government)
Book VI – Courtesy (Portrayed by the hero Sir Calidore)
Book VII – unfinished cantos on mutability (intended to he)
In writing Faerie Queene his object was to complete a heroic poem to surpass 1. “Orlando furuisoso” - by Aristo – Italian poet ‘romance in epic. 2. Jerusalem delivered” – by – Tasso Italian poet
Book i devoted to holiness by which is meant the love of God. It shows the Red Cross Night – Symbolises the virtue of love of (holiness) God riding out to destroy the Dragon sin accompanied by una – stands for truth RCK wears the armour of a Christian, a girdle of truth, a breast – plate of righteousness, a helmet of salvation and a sword of the spirit. He goes though the usual trivials of life for a while
abandoning truth and courting falsehood falling almost a prey to error and despair finally overcomes all obstructions and releases the parents of Truth from the Devil. We almost see in him, Every man in his journey life, pilgrim’s progress the a sinful world to salvation. He has also been said to stand for St. George – the paton saint of England.

RCN – Sumbol of Holiness or the love of God.
(lady )– Una –Stands for Truth Symbol of unity
Lamb – Symbol of Innocence
Archimago – symbol of Hypocrisy (succeeded in separating ‘Truth from Holiness’)
lady – Duessa – Symbol of falsehood
SansFoy – Symbol of Infidelity
Sans Loy – Symbol of Lawlessness
Lucifer – Personification of pride
The lion stands for reason
Sans joy – Joylessness
Dwart- Prudence
The good characters stand for virtues whereas
The bad characters sand for vices.
The deadly sins were “Idleness, gluttory, avarice, Envy and wrath” Each part has its own hero central hero Prince Arthur
Summary:

Book I is centred on the virtue of holiness as embodied in the Redcrosse Knight. He and his lady Una travel together as he fights the dragon Errour, then separate as the wizard Archimago tricks the Redcrosse Knight in a dream to think that Una is unchaste. After he leaves, the Redcrosse Knight meets Duessa, who feigns distress in order to entrap him. Duessa leads the Redcrosse Knight to captivity by the giant Orgoglio. Meanwhile, Una overcomes peril, meets Arthur, and finally finds the Redcrosse Knight and rescues him from his capture, from Duessa, and from Despair. Una and Arthur help the Redcrosse Knight recover in the House of Holiness, with the House's ruler Caelia and her three daughters joining them; there the Redcrosse Knight sees a vision of his future. He then returns Una to her parents' castle and rescues them from a dragon, and the two are betrothed after resisting Archimago one last time.

Book I Canto i. The Redcrosse Knight, Una, and a dwarf are riding along a plain till rain forces them into a wood; they become somewhat lost and happen upon Error whom the Redcrosse Knight defeats after a struggle. They find their way out of the forest and then happen upon an aged sire who is really Archimago (Anti-Christ or the Pope). He tricks them back to his home where he causes the Redcrosse knight to have a lustful dream about Una; he then creates a false Una who comes to the Redcrosse Knight's bed, tries to seduce him without success, and angers him.

Book I Canto ii. Archimago changes one spirit into a squire and puts him and the falls Una into bed then calls the Redcrosse Knight to show him the seeming unchastity of Una. The Redcrosse knight is so upset he abandons Una at dawn. He then haps upon Sansfoy and his lady who calls herself Fidessa, but who is really Duessa. (Duessa is the Roman Catholic church, the Great Whore
of Babylon). The Redcrosse knight defeats Sansfoy in battle and takes up with Duessa. She tells him she had a fiance, a "prince so meek" (Christ), but he died before they married. The Redcrosse knight and Duessa come across two enchanted trees one of which tells the Redcrosse Knight how Duessa caused him to abandon his lady. When the enchanted knight finally realized Duessa's corruption he tried to escape but Duessa transformed him into a tree as she had already done to his love. The Redcrosse Knight, unaware that the woman he is with is Duessa, and Duessa leave the trees when Duessa pretends to faint.

Book I Canto iii. Una continues to search for the Redcrosse Knight. She encounters a lion which willingly submits to her because is senses her goodness. Una and the lion find the House of Abessa and Corceca and the lion forces entrance so Una may sleep there for the night. (Corceca, as she endlessly does her rosary, represents the blind superstition of Roman Catholicism; Abessa embodies the abbeys and monasteries which rob the church.) Kirkrapine demands entrance into the house, but is slain by the lion when he enters. Una leaves in the morning and encounters Archimago who is now disguised as the Redcrosse Knight. Una, deceived, travels with Archimago till they chance to meet Sansloy. Sansloy attacks Archimago, thinking him to be the Redcrosse knight. He only realizes it is his friend Archimago when he removes his helmet to cut off his head. He releases Archimago, kills the lion, and forces Una to come with him.

Book I Canto iv. Duessa leads the Redcrosse Knight to the House of Pride where Lucifera unlawfully rules by "policy" and by virtue of her shiny beauty which amaze her court. Lucifera’s counsellors - the seven deadly sins - ride through in procession. Sansjoy comes to avenge the Redcrosse Knight for killing Sansfoy. Lucifera orders them to battle out their grievance the next
morning. That night Duessa comes to Sansjoy and warns him of the Redcrosse Knight's charmed shield and armour.

Book I Canto v. The Redcrosse Knight and Sansjoy battle. Just when the Redcrosse Knight seems about to win, a dark cloud hides and saves the wounded Sansjoy. Duessa goes and pleads with Night to help save Sansjoy from his wounds. Night and Duessa take him to Hell where Aesculapius - doomed there because he brought a man back from death - heals Sansjoy. Duessa returns to the House of Pride, while Sansjoy convalesces in Hell, and finds that the Redcrosse knight has left the House of Pride because his "wary dwarf" warned him of the dungeon full of individuals who fell be pride.

Book I canto vi. Una, having been abducted by Sansloy, is taken by him into a forest where he tries to ravish her. Her cries summon some fawns and satyrs and Sansloy is frightened away. The Satyrs worship Una's beauty and keep her with them. Satyrane, a half human satyr knight, happens into the forest and becomes devoted to Una. Una escapes the adoring satyrs with the aid of Satyrane. The meet a Pilgrim - really Archimago - who tells them the Redcrosse knight is dead and then leads them to his supposed killer who is Sansloy. Sansloy and Satyrane battle, Una flees in fright and is pursued by Archimago.

Book I canto vii. Duessa leaves the House of Pride and finds the Redcrosse Knight. They "pour out in looseness on the grassy ground" and the Redcrosse Knight also drinks from a charmed spring which weakens him physically and morally. While disarmed and weakened a giant, Orgoglio, comes along, conquers the Redcrosse Knight, puts him in a dungeon, and makes Duessa his willing dear. The Redcrosse Knight's dwarf gathers his arms, finds Una, and tells her what has happened. Una meets Arthur who vows to help the Redcrosse Knight.

Orgoglio and Duessa on the many-headed beast come out and battle Arthur and his squire. Arthur wounds them with force and then subdues them by unveiling his charmed shield. Arthur enters the castle, unsuccessfully questions Ignorance, then finds the Redcrosse Knight who is debilitated and despairing. They try to cheer the Redcrosse Knight and the disrobe Duessa who is revealed to be hideous.

Book I canto ix. Una and the Redcrosse Knight ask Arthur his history. Arthur says he does not know because, as an infant, he was given to Merlin to be raised. Arthur tells how the Faerie Queene appeared to him as he slept and he has sought her since. Arthur parts from Una and the Redcrosse Knight. They meet Trevisan who tells how he and a friend met Despair who tried to persuade them to suicide. The Redcrosse Knight demands to meet this Despair to avenge him but Despair nearly convinces the Redcrosse Knight to kill himself. He is saved by Una who snatches the knife from his hand and pulls him from Despair who - foiled - tries unsuccessfully to kill himself.

Book I canto x. Una, realizing that the Redcrosse Knight is feeble and faint takes him the House of Holiness to recover. The House of Holiness is managed by Caelia, who has three daughters: Fidelia, Speranza, Charissa. The Redcrosse Knight is restored under the guidance of Fidelia, Esperanza, Patience, Amendment, Penaunce, Remorse, Repentance, Charissa, and Mercie. She then takes him to the hospital of the House of Holiness where the seven bead-men reside. From this she takes him to Contemplation who resides on a hill. Contemplation shows him the New Jerusalem and tells him he is really English and will become St. George. The Redcrosse Knight, after seeing New Jerusalem wants to leave this world - but Contemplation tells him he has work to do her. Now restored, the Redcrosse Knight gets ready to undertake his quest again.
Book I canto xi. Una and the Redcrosse Knight approach her parents' castle which is terrorized by the dragon. In the course of their battle the Redcrosse Knight is mortally wounded twice. The first time he falls into the well of life and revives the next day; the second time he falls near the tree of life and revives the next day. Finally, having wounded the dragon five times in three days, the Redcrosse Knight kills the dragon.

Book I canto xii. The folk pour out to look fearfully at the dead dragon. The Redcrosse Knight and Una enter the palace with her mother and father. Her father, the king, promises his land and Una to the Redcrosse Knight. The Redcrosse Knight says he must first serve the Faerie Queene for six years. The king is about to formally betroth them when a messenger (the disguised Archimago) enters and reads a letter from Duessa who claims the Redcrosse Knight is already betrothed to her. The Redcrosse Knight and Una explain his previous errors and Duessa's present deception and have Archimago enchained (but he later escapes). The two are betrothed, then The Redcrosse Knight returns to the Faerie Queene to serve her for six years.

Book II is centred on the virtue of Temperance as embodied in Sir Guyon, who is tempted by the fleeing Archimago into nearly attacking the Redcrosse Knight. Guyon discovers a woman killing herself out of grief for having her lover tempted and bewitched by the witch Acrasia and killed. Guyon swears a vow to avenge them and protect their child. Guyon on his quest starts and stops fighting several evil, rash, or tricked knights and meets Arthur. Finally, they come to Acrasia's Island and the Bower of Bliss, where Guyon resists temptations to violence, idleness, and lust. Guyon captures Acrasia in a net, destroys the Bower, and rescues those imprisoned there.
**Book III** is centred on the virtue of Chastity as embodied in Britomart, a lady knight. Resting after the events of Book II, Guyon and Arthur meet Britomart, who wins a joust with Guyon. They separate as Arthur and Guyon leave to rescue Florimell, while Britomart rescues the Redcrosse Knight. Britomart reveals to the Redcrosse Knight that she is pursuing Sir Artegaill because she is destined to marry him. The Redcrosse Knight defends Artegaill and they meet Merlin, who explains more carefully Britomart’s destiny to found the English monarchy. Britomart leaves and fights Sir Marinell. Arthur looks for Florimell, joined later by Sir Satyrane and Britomart, and they witness and resist sexual temptation. Britomart separates from them and meets Sir Scudamore, looking for his captured lady Amoret. Britomart alone is able to rescue Amoret from the wizard Busirane. Unfortunately, when they emerge from the castle Scudamore is gone. (The 1590 version with Books I–III depicts the lovers’ happy reunion, but this was changed in the 1596 version which contained all six books.)

**Book IV**, despite its title "The Legend of Cambell and Telamond or Of Friendship", Cambell’s companion in Book IV is actually named Triamond, and the plot does not center on their friendship; the two men appear only briefly in the story. The book is largely a continuation of events begun in Book III. First, Scudamore is convinced by the hag Ate (discord) that Britomart has run off with Amoret and becomes jealous. A three-day tournament is then held by Satyrane, where Britomart beats Artegaill (both in disguise). Scudamore and Artegaill unite against Britomart, but when her helmet comes off in battle Artegaill falls in love with her. He surrenders, removes his helmet, and Britomart recognizes him as the man in the enchanted mirror. Artegaill pledges his love to her but must first leave and complete his quest. Scudamore, upon discovering Britomart’s gender, realizes his mistake and asks after his lady, but by this time Britomart has lost Amoret, and she and Scudamore embark together on a search for her. The reader discovers that Amoret was abducted by a savage man and is imprisoned in his cave. One day Amoret darts out past the savage and is rescued from him by the squire Timias and Belpheobe. Arthur
then appears, offering his service as a knight to the lost woman. She accepts, and after a couple of trials on the way, Arthur and Amoret finally happen across Scudamore and Britomart. The two lovers are reunited. Wrapping up a different plotline from Book III, the recently recovered Marinel discovers Florimell suffering in Proteus' dungeon. He returns home and becomes sick with love and pity. Eventually he confesses his feelings to his mother, and she pleads with Neptune to have the girl released, which the god grants.

**Book V** is centred on the virtue of Justice as embodied in Sir Artegall.

**Book VI** is centred on the virtue of Courtesy as embodied in Sir Calidore.

**For Non-detailed Study**

**Prothalamion - Edmund Spenser – 1552- 1599**

- Born in London studied at Cambridge.
- Works embody all the great qualities of Elizabethan literature.
- The friends who influenced him were
  - Gabriel and Harvey – a great scholar.

In 1579 – “The shepherd calendar” (dedicated to sir. Philip) consists of 12 pastoral imagesidney.

(the poet writes of his unfortunate love for Posclind. He folloved the models of greek poets Theocritus and virgil)

In 1594 – Amoretti – a beautiful sonnet sequence – about Elizabeth – the girl whom he loved and married.

Epithalamion (1595) – a hymn celebrating his wedding

Prothalamion (1596) – about society marriage


‘The Faerie Queene’ – masterpiece

Mother Hibbard’s Tale – (a social satire)
Amoretti (it describes the progress of his love for Elizabeth Boyle whom he married late in 1594) (written in Petrarch’s manner) – sonnet sequence on love

“Four Lymns on Love, Beauty, Heavenly Love and Heavenly Beauty” (poems which reveal Spenser’s idea of love) Charles Lamb calls him “The poet’s poet” Spencer – The child of Renaissance and Reformation” “The prince of poets in this Time” – Proclaims Spenser’s Tombstone in Westminster Abbey great poet of Elizabethan period. Renaissance means “Revival of Learning” – a revival of interest in classical the Renaissance marked the end of middle age and the down of the modern world age and the down of the modern world. The Renaissance influenced Spenser – his works bear the imprint of classical masters like Homer, Virgil, Theocritus, moschus, Bion, Ariosto, Tasso and Petrarch in the field of literature’s poetry marks a beginners in English Literature greatest contribution of Spenser to English versification is Spenserian Stanza. (9 lines) – last line has 6 feet ie, 12 syllable and is called alexandrine

➢ Epithalamion and prothalamion – unsurpassed for their literary excellence.

➢ Both songs celebrating marriage, deal with human relationship. Epi – more typical as a Renaissance poem. both the songs indicate that Spenser was a true child of Revival of Learning.

Epithalamion – Personal – it is a gift of the poet to his bride on the day of wedding. Prothalamion – Marriage song written in the honour of the marriage of Essex house of Lady Elizabeth and Lady Katherine Somerset, daughters of Edward Somerset with master (Earl of workster) Henry Gilford and Master William peter marriage look place on 8th Nov 1596.

➢ Poem consists of 10 stanzas. Each stanza has 18 lines a 18th line of each stanza is repeated by a refrain “Sweet Thames, run softly till I end my song”

Epithalamion pub in 1595 is a marriage song celebrating spenser’s own marriage to Elizabeth Boyle in Ireland
Prothalanion was coined by Spenser himself and means “a betrothal song.”
W. Vallan’s “A tale of Two swanes” and Leland’s “cygmentcentio” are (Latin) regarded as the two works which might have suggested the theme and manner to Spenser. Pro presents two swans which symbolize the two daughters of Somerset.

Epi – The finest of all his minor poem.
Jove – Jupiter or Zeus – God of the gods.
Leda – Charming maiden – Jove loved her and approached in the form of swan
W.B Yeats has written an excellent poem on this theme ‘Leda and the Swan’.
Venus – Goddess of beauty and love in Roman mythology.
Coleridge himself a great poet praises proth for the swan like movement of the verse.

The Thames river steam with flowers is compared to the waters of peneus, as they flow along Tempe Valley in Thessaly.

- The two white swans swimming down the river Zee.
- the birds were purer and whiter than the snow covering the top of pindus.
- Whiter than the Jupiter
- Whiter than the maiden Leda with whom he was in love.
- Very bright when compared to the waters of Thames – it seems to be impure before the swans.
- The Noble Lord – The Earl of Essex came to the river with many men along with two handsome knights. They looked bright like the twins of Jupiter. They came to the river to receive the beautiful maidens. Later they married them on the bridal day.
Summary:

Prothalamion, a spousal verse by Edmund Spenser is one of the loveliest wedding odes. The verse is essentially the wedlock of twin sisters; Lady Catherine and Lady Elizabeth with Henry Gilford and William Peter. Conversely, on comparison with Epithalamion, the verse is considered less realistic and unappealing. Spenser incorporates classical imagery strongly with a beautiful atmosphere in the poem. The emphasis of renaissance on Prothalamion brings a tinge of mythological figures like Venus, Cynthia and Titan.

Stanza 1:

The poet walks along the banks of River Thames to forget the worries of his personal life. He was completely frustrated with the Job at the court and all he wanted is some mental peace. The cool breeze covered the heat of the sun by reflecting a shade of tender warmth. There are flowers everywhere and the birds chirp happily. The poet as a refrain requests the river to flow softly until he ends his song.

Stanza 2:

The poet happens to see a group of nymphs along the banks of the river. Here the poet makes use of first Mythological figure, the nymphs which are supernatural maidens known for their purity. Every nymph looked stunning and had loose strands of hair falling to the shoulders.
Nymphs together prepared bouquets of flowers with primroses, white lilies, red roses, tulips, violets and daisies.

**Stanza 3:**

As the second mystic entity, Spenser introduces the swans. Swans that swam across the river looked holy and whiter than Jupiter who disguised as a swan to win his love, Leda. But, yes, what Spenser says next is that these swans are shinier than Leda herself. The River Thames requests its waters not to dirty the sacred wings of the swan.

**Stanza 4:**

The nymphs were all dumb struck watching the swans swim across the river. Swans are usually assigned to drawing the chariot of Venus, the goddess of love. The white lilies are matched to the purity or virginity of the nymphs.

**Stanza 5:**

As the next step, the nymphs prepare poises and a basket of flowers which look like bridal chamber adorned with flowers. The nymphs on excitement of the upcoming wedding throw the flowers over the River Thames and birds. The nymphs also prepare a wedding song. With all the fragrance of flowers, Thames exactly looked like the Peneus, the river of ancient fame flowing along the Tempe and the Thessalian valley.
Stanza 6:

The song of the nymph mesmerizes with an enchanting musical effect. Here Spenser wishes the couple live forever with swans' contented heart and eternal bliss as these birds are the wonder of heaven. He also prays to Cupid and Venus to bless the couple with love and care lest they be safe from deceit and dislike. With endless affluence and happiness, their kids must be a sign of dignity and a threat to immoral people.

Stanza 7:

The river Lee, with headquarters at Kent, flows with happiness on such an occasion. As the birds flew above the swans, the sight looked like moon (Cynthia) shining above the stars.

Stanza 8:

Once the wedding starts at London, the poet begins to recollect his encounters at the mansion and the building where the wedding occurs.
Stanza 9:

The Earl of Essex lived in the mighty castle which actually was the venue of the wedding. He was so chivalrous that he served as a danger to foreign countries. His brave attack on Spain shot him to fame and entire Spain shook at his very name. Queen Elizabeth was so proud of him and he deserves to be celebrated with a poem.

Stanza 10:

The Earl of Sussex walked towards the river and he looked fresh with his lovely golden hair. He was accompanied by two young men who were brave, handsome and glorious. They resembled the Twins of Jupiter namely, Castor and Pollux. The men held the hands of the brides and their wedlock begun thereby. With all the necessary ingredients for a successful verse, Prothalamion is embroidered with long lasting style and simplicity.

**Edmund Spenser's Epithalamion** is an ode written to his bride, Elizabeth Boyle, on their wedding day in 1594. It was first published in 1595 in London by William Ponsonby as part of a volume entitled *Amoretti and Epithalamion*. *Written not long since by Edmunde Spenser*. The volume included the sequence of 89 sonnets (*Amoretti*), along with a series of short poems called *Anacreontics* and the *Epithalamion*, a public poetic celebration of marriage.[1] Only six complete copies of this first edition remain today, including one at the Folger Shakespeare Library and one at the Bodleian Library.
The ode begins with an invocation to the Muses to help the groom, and moves through the couple’s wedding day, from Spenser’s impatient hours before dawn while waiting for his bride to wake up, to the late hours of night after Spenser and Boyle have consummated their marriage (wherein Spenser’s thoughts drift towards the wish for his bride to have a fertile womb, so that they may have many children).

Spenser meticulously records the hours of the day from before dawn to late into the wedding night: its 24 stanzas represent the hours of Midsummer Day. The ode’s content progresses from the enthusiasm of youth to the concerns of middle age by beginning with high hopes for a joyful day and ending with an eye toward the speaker's legacy to future generations.

Epithalamion is a poem celebrating a marriage. An epithalamium is a song or poem written specifically for a bride on her way to the marital chamber. In Spenser's work he is spending the day-24 hours- anxiously awaiting to marry Elizabeth Boyle. The poem describes the day in detail. The couple wakes up, and Spenser begs the muses to help him on his artistic endeavor for the day. He asks the nymphs to wake his sleeping love so the day can begin. Spenser spends a majority of the poem praising his bride to be. Which is depicted as both innocent and lustful.

When she finally wakes, the two head to the church. Hymen Hymenaeus is sung by the minstrels at the festivities. As the ceremony begins, Spenser shifts from praising Greek Gods and beings to Christian language to praise Elizabeth. After the ceremony, Spenser becomes even more anxious at the thought of consummating the marriage. Spenser then rebukes any idea of evil that could ruin their new found happiness. Spenser asks for blessings for childbearing, fidelity and all things good at the end.[4]
Wyatt and Surrey: From Peacock's English Verse-Vol-I

Introduction

England in 15th century was poetically barren. With the dawn of new age, the Elizabethan Age, a gleam of hope was produced in the poetically barren land. Henry VII was too busy in establishing his dynasty to do much for letters. He was also eager to shine in the eyes of Europe. Thus under him the English court became the center of culture. It became the period of experiment and preparation. The well-known poets of this period were Wyatt, Surrey, Thomas Sackville and George Gasecoigne. Among them, Sir Thomas Wyatt and Henry Howard, Earl of Surrey, were the earliest pioneers who revived the flagging interest in poetry by introducing the sonnet and the lyric in English poetry. They all paved the way for the later advancement in the hands of Sidney, Spenser, and Shakespeare and their contribution to English literature is worthy of our consideration.

A Note on His Life

Sir Thomas Wyatt is a highly subjective poet. (Most of his poems are autobiographical in nature) Hence it becomes necessary to have an idea of his life and character. Thomas Wyatt came of a noble lineage. He was born in 1503 at his father's castle at Arlington in Kent. His father Henry Wyatt was devoted to the Tudors, and an ardent supporter and councillor to both Henry VII and VIII. (Thomas Wyatt was educated at St. John’s College,
Cambridge) and came to the court at a very young age. He joined it in 1516 as a junior. He got his M.A. degree in 1520.

The next step in his life was marriage. He was hardly seventeen, when he married Elizabeth Brooke in 1520. A son, Thomas, was born in the following years. This son later became celebrated rebel against Mary I in 1554, for which he was beheaded. In 1524, Wyatt was made clerk of the King’s Jewels. It was his debut at the court. In 1525, he became ‘an esquire of the body.’ Wyatt’s marriage meantime proved a failure. He repudiated his wife for adultery and got separated from his wife.

In the year 1525, Wyatt’s intimacy with Anne Boleyn, the handmaid to Queen Catherine became obvious. But this lasted only for two years and culminated temporarily with the warning from the king.

He was not only a poet but also a soldier and courtier and, above all, a diplomat. He took part in some important missions in abroad. He seems to have visited Italy with Sir John Russell. He was out of favour during the period of Royal divorce (1527-33) and reign of Anne (1533-36). But he was still in office. In 1528, he was knighted on Easter Day in 1535, and was made Sheriff of Kent in the following years. In 1537, he left England as Ambassador to the Court of Charles V. He was assigned the task of improving the relationship between the imperial court and England.

He was imprisoned, allegedly for having been Anne Boleyn’s lover, was released after six weeks, apparently restored to favour.
But when his fries Thomas Cromwell was executed in 1540, he was imprisoned for ‘papal tendencies. He was in the Tower of London for three months. He was then freed to perform ‘duties for the king’. Early in 1542, when he went to meet the Spanish Ambassador at Plymouth, he contracted a fever and died. He was buried in Sherborne Abb Dorset.

**His Main Poetical Works**

His poems were short, but fairly numerous. He tried his hand at practically every genre of poetry, except the epic or the mock epic. The bulk of his poems were published posthumously in Tottle’s Miscellany a collection of songs and sonnets in 1558. His works include sonnets, songs and lyrics, satires, Canzones, Penitentia Psalms, Rondeaus, Epigrams, Madrigals, Elegies, and Epitaphs. Wyatt’s poetic’ output is large and immensely varied. English poetry lost much in his early death.

**His Contribution to English Poetry**

Wyatt was educated at Cambridge. And after entering the king’s service, he was entrusted with many important diplomatic missions. Like Chaucer, he visited Italy, Spain and France. On his return to England, he desired to fashion the English verse on the model of Italian or the ancient Greeks seen through Italian eyes. His first object was to restore to English verse the nobility and the grace that it had during the 15th century.

Wyatt was the first poet who introduced the sonnet in English based on the model of Petrarch. Besides Petrarch, his sonnets also
reveal the influence Serafino, of Mellin De St Gelais, and a number of other continental poets. Though he followed mainly the Petrarchan convention of the sonnet, there were some significant departures and his sonnets were characterized by originality both in theme and structure. Petrearch has divided his sonnets into two parts. The ‘octave’ of eight lines and the ‘sestet’of six lines, with a ‘pause’ or ‘causura’ after the eight line. It is the Petrarchan form of the sonnet that Wyatt followed. While following Petrarch in the rhyming of the ‘octave’, he deviated from his practice in the ‘sestet’. He did not break the ‘sestet’, into symmetrical tracts in conformity with the Petrarchan design. The components of his ‘sestet’ are generally a third enclosed quatrain and a final couplet.

Another noticeable departure from the Petrarchan pattern is the absence of distinct break in the thought or emotional drift between ‘octave’ and ‘sestet’, though structural separation is maintained.

Moreover, it was by the sonnet that lyricism again entered into English poetry. Wyatt is even more original as a lyricist. His true ability and skill is revealed not by the sonnets, but by a number of exquisite songs and lyrics that he has left behind. He wrote them mostly in the then prevalent courtly manner. Thus, it paved the way for music and passion subsequently developed by Sidney and Spenser.

Wyatt in his poetry plainly combined two elements—the native and the foreign. He was the heir of an English tradition but he also let the Renaissance into English verse. Though he chose Italian themes, the lyrical spontaneity, intimate connection of words and
tune and the music were not from Italy but from England. Another peculiar quality of Wyatt’s verse was its extreme simplicity of language and almost conversational cadence.

Wyatt is probably best known for his love lyrics, but there are fine aspects in his ‘Satires’ and the ‘Penitential Psalms’ too. In his love poetry too one gets his best and most characteristic effects when one can shift from the usual postures of love poetry into an attitude and a tone of voice which belong to a fuller, more disenchanted matter of fact humanity, than a playful situation can express. For example in the poem beginning “Is it possible” (its title being “Varium et Mutable”) one finds the Petrarchan properties such as religion, quarrels, changing natures, a wanton glance and so on. But these are to be found in ‘every love affair. Moreover, the bare language, the absence of imagery, and the fragile delicate stanza-forms remove the poem from the passion of a particular experience and give it a more generalized position. The style lifts the poem to a plane from which it commands a part of all experience; it comments on the bitterness and loss attendant on any disrupted relationship.

Wyatt shows himself capable of touching the depths of passion in such poems as “And wylt thou leave me thus?” In a simple love lyric he evokes the whole courtly tradition and the poem thus gains intensity. In this poem by minute variations from stanza to stanza, he turns a simple plea into a just demand backed by the authority of centuries of courtly lovers. Each verse carries the demand a step further in terms of the logic of the code, which insists that faithful
service must have its reward. Wyatt’s special power invests the traditional crises of the courtly relationship with a fresh dramatic immediacy. Tillyard refers to this poem as “delicately passionate pleading”.

Wyatt captures all familiar lyrical situations and sharpens them until they have the clarity of an emblem.

This is what happens in “Forget not yet.1' Or “My lute awake! Perform the last...” or “Farewell to the Faithless.” Wyatt’s greatest originality lies in his power to develop the dramatic moment into the dramatic sequence, and make the emotion both grow and resolve itself within the framework of the single poem. About the poem’s beginning “My lute awake!...” Tillyard says that it is moving but still dramatic. It reminds us of Horace’s Ode 125. Wyatt has enriched the love lyric with the deeper psychological realism of Chaucer and transferred the interest from the outer situation to the inner drama of the mind.

Wyatt rescued the medieval courtly lyric from the decadence into which it had fallen and gave it a new profundity and launched English poetry upon a new career in the field of the sonnet.

Wyatt returned from Italy bringing the sonnet form with him. Wyatt stayed close to the Petrarchan pattern with an octave all on two rhymes, but splits the sestet into a quatrain and a final couplet. One does not find too smooth flow and balance of the Italian original in Wyatt’s sonnets. Again the final couplet insists on an epigrammatic summing up which is absent in Petrarch. Moreover,
Wyatt’s tone is colloquial and dramatic rather than formal. There is within his sonnets a struggle between the dramatic explosiveness of the human voice and the formal structure imposed by the elaborate rhyme scheme. As a result, Wyatt’s sonnets give a unique sense of concentration and of pressure generated with a little space, together with a roughness, often misinterpreted. Wyatt, a critic, comments: “Wyatt failed in his sonnets.” The same critic praises Wyatt for the poem “My lute awake!...” and says that “it is a piece of singular beauty, and has not been surpassed by anything hitherto written in our language on a similar subject.” Tillyard also praises the same poem and says that Wyatt’s poems have a special vitality and this is owing to a certain unexpectedness in them. Referring to this poem he adds, “For example, my lute awake!..., about his mistress grown old, complaining to the moon on the cold winter nights startles like some rare flower among ordinary daisies and buttercups of a meadow.”

Wyatt’s treatment of Petrarchan material reveals him to be very different from Petrarch in temperament. Wyatt has none of Petrarch’s idealism of his lady, no sense of her physical beauty or of the unity of human love with the great seasonal awakening of nature. Petrarch is a romantic idealist; Wyatt is a practical wooer. In the words of Mourice Evans, “Wyatt is demonstrating both his mastery of the Petrarchan form and his independence of the Petrarchan sentiments.”

As regards his contribution to metrical innovations, he introduced the sonnet, the heroic quatrain (as in Gray’s Elegy), the
ottava rima (as in Byron’s “Don Juan”) the terza rima and many lyric measures. But it was beyond his powers to restore (English prosody to anything like the state of perfection in which Chaucer had left it.

**FORGET NOT YET THE TYRDE EXTENT**

FORGET not yet the tried intent
Of such a truth as I have meant:
My great travial so gladly spent
Forget not yet.
Forget not yet when first began
The weary life ye know, since when
The suit, the service none tell can.
Forget not yet.
Forget not yet the great assays,
The cruel wrong, the scornful ways,
The painful patience in denays,
Forget not yet.
Forget not yet, forget not this,
How long ago hath been, and is,
The mind that never meant amiss,
Forget not yet.
Forget not then thine own approved,
The which so long hath thee so loved,
Whose steadfast faith yet never moved;
Forget not this.

**Summary**

The mistress is cruel and scornful to the poet. She fails to understand his true and sincere love. He asks her not to forget the pain and suffering that he has undergone so willingly and patiently over a long period of time. Again as a faithful servant, he served her without expecting any reward or favour. And she herself approved his loyal service and his love. His love is time-tested. He assures her that his love and loyalty to her would never change. Despite all suffering, he is still loyal to her and his love to the lady is constant. Hence she should be more kind to the poet and considerate to a sincere, true, and long-suffering lover like him.

**Criticism**

This lyric is written in the tradition of Petrarch and is regarded as one of the finest lyrics of Wyatt. This lyric is in five stanzas and four lines in each. The service of the poet also reminds us that in the Petrachan tradition, that is, the lover is expected to serve the lady without expectation of any favour or reward.

This lyric is musical. It has all the qualities of a song. The refrain; use of alliteration e.g. painful patience, and the concentration of the vowel sounds by the use short monosyllabic words illustrate it. The rhyme scheme followed in this lyric is a,a,a,b and the repetition of three end sounds in the same stanza further heightens the song-like quality of the lyric.
Another notable feature in this lyric is that each stanza begins with ‘Forget not yet’ and ends with the same phrase. The repetition of this phrase suggests that the poet has got irritated or dejected over the scornful behaviour of the lady. And this earnest request of the poet reveals that the poet could find meaning in his love only if she remembers his past activities and accepts his love. So such a kind of purposeful use of the refrain brings about a cumulative forcefulness in the main theme.

That is, it shows not only his nervous anxiety and agony, but also the possibility of his collapse in the event of her denial.

**THEY FLEE FROM ME**

THEY flee from me that sometime did me seek,
With naked foot stalking in my chamber:
I have seen them gentle, tame, and meek,
That now are wild, and do not remember
That some time they put themselves in danger
To take bread at my hand: and now they range
Busily seeking with continual change.
Thankt be Fortune, it hath been otherwise
Twenty times better, but once in special!,
In thin array, after a pleasant guise,
When her loose gown from her shoulders did all,
And she me caught in her arms long and small,
There with all sweetly did me kiss,
And softly said, ‘Dear heart, how like you this?’

It was no dream; I lay broad waking:
but all is turn’d, through my gentleness,
Into a strange fashion of forsaking;
And I have leave to go of her goodness;
And she also to use new-fangleness.

But since that I so kindely am served,
I would fain know that she hath deserved.

Summary

They Flee, from Me’ is the finest of Wyatt’s lyrics and noted for a sensuous quality. The lyric strikes an autobiographical element into the texture of it. The poet recalls how once ladies, like deers, came to his chamber to take bread at his hand. He has ‘seen them gentle, tame and meek. They were not aware of the fact that they were, putting themselves in his power and ran the risk of losing their reputation. Being fickle and inconstant, they ran from one lover to another.

While they were with him, they were close to him. Of them, there was a particular lady who once close to him and caught him in her arms long and small, kissed him sweetly and said softly ‘Dear heart, how like this”. This was a happy experience. It was a reality and not a dream, and the poet would ever remember it. But the pathetic thing is that even such a lady too left him reverted her wild life.
However, now all this has changed and the poet wants to know the reason why has this change taken place in her. May be the fault lies with his gentleness. He was kind and considerate which did not please her. Perhaps, she wanted to enjoy the game of love to the fullest extent. But the poet allowed her to go without doing what was expected from him. The lady left him in disgust, saying politely that she had his permission to go away. In fact, the remark is sarcastic. Thus he was punished for his gentleness a virtue highly praised in the chivalric Middle Ages. But the real reason is the natural, inherent inconstancy and fickleness of women-hood.’ Indeed no single lover pleases them long. The poet remarks ironically the lady who deserted him acted kindly, that is in accordance with the nature of her.

The fault does not really lie with her, but with the nature that fashioned them so wild and inconstant. Actually the poet wants to know the opinion of the reader regarding the treatment that the lady does deserve.

**Criticism**

The present lyric is exquisite and musical and in the tradition of Petrarchan love-poetry. The devices such as the concentration of vowel sounds, use of liquid consonants, alliteration and repetition have been used to make the lyric musical. The stanza used is Rhyme Royal which Chaucer used for his Troilus and Criseyde’, with usual rhyme scheme.
This lyric is also largely autobiographical in nature. The happy experiences of the past that the poet recalls in a nostalgic mood are contrasted with his dreary lonely present. His favourite deer image is an extended metaphor. It is developed and linked with poet’s emotions of the happiness of the past and sadness of the present.

Moreover, this lyric dramatizes the predicament of the courtly lover. Of course, the lyric is more concerned with the poet’s sense of desertion, with his unhappy present as contrasted with his nostalgic happy memories of the past. This gives a dramatic movement to the lyric.

HENRY HOWARD, EARL OF SURREY

Surrey’s Life

Surrey’s name is usually associated in literature with that of Wyatt. He was born in 1517. He was the son of Thomas Howard, Earl of Surrey. When his father became the Duke of Norfolk, he adopted the courtesy title of Earl of Surrey in 1524. He married Frances Vere in 1532. He was with the army during the war with France (1544-46). He was a man of reckless temper that involved him in many quarrels. Henry VIII was angry with him. He was arrested, condemned, and executed on a frivolous charge of treasonably quartering the royal arms and advising his sister to become the king’s mistress. He was then barely thirty years old.

His Main Poetical Works

The bulk of Surrey’s work is small, but it is characterized by immense variety. He experimented with a number of stanza and
verse forms and his works show that he was an accomplished and pains-taking artist.

He supposed to have left behind him twenty sonnets, out of which only sixteen have come down to us. His themes are entirely Petrarchan. He uses this form not to express any real passion, but to sing his entirely imaginary love for Geraldine, Lady Elizabeth Fitzgerald.

This group includes some finest lyrics. The best are his lyrics celebrating his life at Windsor Castle, lived with his friend Henry Richmond or lamenting his imprisonment: Windsor Walls’, ‘Proud Windsor’, etc. There are also such fine lyrics as When Raging Love’, ‘O Henry Dames, Good Ladies’ etc.

Translation of Virgil’s ‘Aenied’-Book II is a memorable work of Surrey. It is the first English work in ‘blank verse’. The credit of introducing blank verse must go to Surrey.

Surrey completed the work that Wyatt had begun. Henry Earl of Surrey (1517-1547) was often praised in sixteenth-century surveys of English poetry. Puttenham coupled Wyatt and Surrey together-”Henry Earl of Surrey and Sir Thomas Wyatt, between whom I find very little difference.” Surrey had a short and flashing career and he was tried for treason and executed.

Though each had a different kind of genius, it has become customary to name Wyatt and Surrey together. Wyatt and Surrey—indeed all English lyricists before Sidney and Shakespeare—are amateurs compared to Petrarch. The Italian critics stress this point.
There is a wrong notion outside Italy about Petrarch, that he is “sentimental and rhetorical.” According to E.K. Chambers, “there is but little fundamental resemblance between Wyatt and Petrarch.” An Italian critic speaks of an essential difference between Wyatt and Petrarch. He finds that Wyatt’s Petrarchanism is superficial and that we have very few echoes of Petrarch in his poetry. Surrey cannot at all be fundamentally akin to or greater than Petrarch.

Yet, some poems at any rate, of Petrarch’s skill, quality, and style did enter English poetry through Wyatt, and very few through Surrey. Wyatt is the first poet through whom Petrarch’s metaphysical manner entered English poetry. In various respects Wyatt served Petrarch more faithfully than Surrey.

Surrey deserves all the credit he is usually given for the pictorial and descriptive qualities of his poetry.

Wyatt is more obedient, less revolutionary, than Surrey. Surrey’s is, of course, the full-dress English or Shakespeare sonnet pattern. This lends itself to non-Petrarchan effects. According to John S. Smart “The Surrey-Shakespeare form is our English invention, but it was brought into existence on an Italian basis, by selection and adjustment.”

The one humanist feature which Wyatt and Surrey have in common is the Petrarchan element. Surrey did not write as many sonnets as Wyatt and none of them has compression and inner struggle which give Wyatt’s sonnets their special quality. The pressure of Wyatt’s sonnet deserves a better theme, Surrey’s sonnet
an easier one. Surrey uses the looser Shakespearean form with three quatrains on different rhymes and a final couplet.

Surrey for the most part avoids Petrarchan sonnets with concentration of thought, and prefers to imitate those consisting of straight description. This is in part a reflection of his own personal interests: he had a feeling for nature and a power of natural description which is unique among the poets of his age. His sonnet “On Spring” shows his ability to elaborate on a Petrarchan sonnet, adding details of his own. The simple catalogue, besides encouraging such additions, also allows a greater freedom in the choice of rhymes than would be possible if there were a close line of thought to follow. This is what he always does to a Petrarchan sonnet. Unlike Wyatt he is greatly interested in love, but he is not greatly interested in the formal possibilities of the sonnet itself, and he chooses those which allow him to experiment with a more formal yet simpler rhetoric than that of Wyatt.

Surrey’s importance is more than merely historical. When he has a theme in which he is personally involved, he can do very much better. He turns philosophical and melancholic at such moments. Such a one is the poem entitled “The means to attain happy life.”

The range and power of his personal poems suggest that if Surrey had lived longer, he might have developed into a poet of real greatness. For Surrey in his own verse achieved a revolution in poetry as important as that of Dryden and Waller in the next century, and in many ways similar to them. He severed verse from
the medieval world and modernised it; he banished the alliterative in poetry once and for all, and established a standard of clear and controlled language which was what the century needed first and foremost.

Surrey completed the reform in diction that Wyatt had initiated; he was as much the more original of the two in the form of his poetry as his friend was the more original in matter. But his greatest claim, to our gratitude, lies in his introduction of the blank verse, in English poetry through his translation of the Second and the Fourth Books of the ‘Aeneid’. Both Wyatt and Surrey avoid allegory, their poems are free from affectation and vulgarity; they were reformers in religion and were both English gentlemen in the best sense.

**His Contribution to English Poetry**

The work of Surrey in the reform of English poetry was a kind altogether different from that of Wyatt. He followed Wyatt in the imitation of foreign models, especially Petrarch, and shared with the merit of bringing sonnet from Italy to England. But he gave up the Petrarchan model popularized by Wyatt and prepared the ground of Shakespearean sonnet of three quatrains followed by a couplet. “In the development of English verse”, says E Albert, “Surrey represents further stage, a higher poetical faculty increased ease and refinement and the introduction of two metrical forms of capital importance—the English form of the sonnet and blank verse”. 

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Surrey was less energetic than Wyatt, but he was a greater artist than Wyatt. His sonnets were grounded in love and were written to Geraldine or Lady Elizabeth Fitzgerald. They were characterized by emotional flights of imagination marked by an elegiac note. Side by side we can notice in them a genuine love for nature seen earlier in Chaucer’s poetry. He combined love and nature in his personal sonnets, and gave them the impress of his personality. Surrey also composed impersonal sonnets, characterized by satirical touches to contemporary personages. The ‘Sonnet to Sardanapalus’ is impersonal in character. It is satirical in tone. It is remarkable for its absolute value, its dignified swing, and its efforts to condense thought.

Surrey was the first English poet to use blank verse in his translation of the two books of Virgil’s ‘Aenied’. Blank verse had been used in Italy for a few years before his translation of the same. So he did not originate the form, but the happy skill with which he adopted it. Thus he discovered to English poetry its most powerful and characteristic verse worthy of all praise.

WHEN RAGING LOVE WITH EXTREME PAIN

WHEN raging love with extreme pain
Most cruelly distrains my heart,
When that my tears, as floods of rain,
Bear witness of my woeful smart,
When sights have wasted so my breath
That I lie at the point of death:
I call to mind the navy great
That the Greeks brought to Troye town,
And how the boisterous winds did beat
Their ships, and rent their sails adown,
Till Agamemnon’s daughter’s blood
Appeased the gods that them withstood:
And how that in those ten years’ war
Full many a bloody deed was done,
And many a lord that came full far
There caught his bane, alas, too soon,
And many a good knight overrun,
Before the Greeks ha! Helen won.

Then think I thus: ‘Sith such repair,
So long time war of valiant men,
Was all to win a lady fair,
Shall I not learn to suffer then?
And to think my life well spent, to be
Serving a worthier wight than she?
Therefore I never will repent,
But, pains contended, still endure;
For like as when, rough winter spent,
The pleasant spring straight draweth in ure:
So, after raging storms of care,
Joyful at length may be my fare,

Summary

The poet’s soul is agitated with passion like furious storm owing to the love of the poet on his beloved. It oppresses his heart and overwhelms him with acute suffering. The tears that come as floods run from his eyes bear witness of his woeful smart. He has sighed so long and so constantly that he has wasted all his breath. Now he is almost at the point of death. Though, he is torn asunder by all the agony and sorrows, he consoles himself by remembering how a large number of Greek Warriors and reputed heroes had to wage war against Troy for ten years to recover Helen, and how Greeks had to encounter a number of perils and difficulties on their voyage to Troy and many of them lost their lives in the attempt to recover Helen. There was much death and destruction, and only then Helen could be won back and taken to Greece.

The poet believes that if the Greeks could fight a ten-year war with the Trojans indulge bloodshed and sacrifice their lives, just to recover Helen, then it is worth that every moment of pain and sorrow experienced by him to win his beloved’s favour. Further, his object of love is worthier than Helen, and so he must not complain if he suffers as a result of his love for her and hebetan poetry. As Maurice Evans rightly points out “This is a beautiful lyric treating the conventional theme of love with poise and dignity. It reveals the poet’s classical sense of restraint, balance and clarity and his capacity for achieving a rhythmical fluidity.
It’s excellence ies not in a single line, but in the cumulative effect and organisation of the whole. In the thirty lines of the poem, there are only three sentences, yet it unfolds itself with a clear and ordered logic. It has a form entirely suited to its content.

This lyric is musical. Alliteration e.g. Troye Town’, full far’, ‘bloody deed was done’, ‘spring straight’ concentration of vowel sounds by the use mono-syllabic words and the use of words having liquid consonants are some of the devices used in the interest of music and melody. The rhyme scheme is ababcc, and it is repeated in each stanza. Thus each stanza is made up of a quatrain and a couplet. The poem also shows Surrey’s mastery over the short line of eight lines or four feet.

**Ballads : Peacock - Vol-II**

1. Annan Water
2. Brave Lord Willoughby
3. Chevy Chase
4. Clerk Saunders
5. Edom O’Garden
6. Fair Annie
7. Fair Helen
8. Gentle Herdsman Tell to Me
9. In Praise of Ale
10. Jamie Tefler in the Fair Dodhead
11. Kintmont Willie
12. Lately Written by Thomas Earl of Stratford
13. Love’s Daring
14. Madrigal Love not me for Comely Grace
15. My Lady Greensleeves
16. Robin Good fellow
17. Robinhood and Alan A Dale
18. Robinhood and the Curtal Frair
19. Robinhood and the Pindar of Wakefield
20. Robinhood and the Widow’s Three Sons
21. Sir Andrew Barton
22. Sir Patrick Spens
23. Song Here’s Health unto His Majesty
24. The Abbot of Canterbury
25. The Babes in the Wood
26. The Bailiff’s Daughter of Islington
27. The Battle of Otterbourne
28. The Blind Beggar’s Daughter of Bednall- Green
29. The Farewell
30. The Frolisome Duke or The Thinker’s Good Fortune
31. The Gay Goshawk
32. The Heir of Linne
33. The Honour of Bristol
34. The Liberty and Requiem of an Imprisoned Royalist The Queen of Fairies
35. The Old and Young Courtier
36. The Spanish Armado
37. The Three Ravens
38. The Twa Brothers
39. The Twa Corbies
40. The Twa Sister
41. The Weaver’s Song
42. The Wife of Usher’s Well
43. Thomas the Rhymer
44. Time’s Alteration
45. Waly waly

Prose - For Detailed Study

Bacon - Essays - Of Truth,
Francis Bacon 1561- 1626

➢ At 25- published a philosophical essay “The greatest Birth of time in 1586 essays sedition
1597 – 10 essays = 1st edition dedicated to Bacon’s brother Anthony Bacon
1612 – 38 essays
1625 – 10 essays

➢ In 1605 published his first nature work in English prose “The advancement of Learning .It is dedicated to king James Montaigne who had published his first two books of Essays in 1580 – they were translated into English by John Horio in 1603 – and the term it was from him that Bacon derived the word Essay.

Essays - no artistic form, no beginning, no ending

Four Groups
1. Man in his home
2. Man in public life
3. Politics and
4. Abstract subject

**Essay** Tribute to Machiavelli (Florentine historian and political writer) – almost half of the essays are written to give wise counsel to the king on various aspects. Like Machiavelli he thinks that a common code of morality does not apply to the king he advisees the king to rule by craft and cunning. His political views can be compared with those of Machiavelli.

- Father of modern English prose
  
- Father of English Essay
- ‘Of Truth’ Explains the value of truth of truth 1625 3rd edition
  
  Two -kinds
  
  1. Religious (or) speculative
  2. Civil (or) concerning daily life.

  1st part deals with the sense of religious 
  and philosophical truth.

  2nd part – he speaks of truthfulness of daily life.

**Of Adversity, Of Adversity 1625 - 3rd edition**

- Thought provoking essay
- He places before us the comparative value and importance of prosperity and adversity in life
- Quotes Seneca – famous Roman philosopher Adversity teaches fortitude (calm and courage, self control) Old Testament promises us prosperity
New Testament prepares us to welcome the life trials and adversity with faith and fortitude.

Bacon’s judgement if his ‘Essays’ was that they might last as long as books last. In “of truth, of death, of Great place” might have been written by Aristotle what is said in these and other essays of like character is as true as when Bacon lived.

- ‘Of friendship’ – grew out of Bacon’s longest and most disinterested friendship.
- ‘Of studies’ – a life long student he describes his craft. The subject of this essay was one that revolved longest in the edition of 1625, it is number 50.

“The wisest, brightest, meanest of mankind” – character of Bacon

**Of Studies, Famous quotes**

Some books are to be tasted others to be swallowed and some few to be chewed and digested”

“Reading maketh a full man

Conference a ready man

Writing an exact man”

“Histories make man wise (taster wisdom) poets witty, mathematics subtle, (subtle - not obway) natural philosophy deep (depth), moral grave (gravity), logic and rhetoric able to contend” (debate and argument)

I. Use of studies (3)
1. Delight (personal enjoyment) (in seclusion or retirement or privacy)
2. Ornament in society (the cultivation of social charm through the cultivation of the power of exposition in speech and writing)
3. Ability in practical business (for the cultivation of the power of judgement regard to particular circumstances and events)

**Of Revenge,**

*Of revenge’ 1625 3rd edition*

Revenge is a kind of wild justice.
- uncultivated form of lawful punishment
- Revenge is to be discouraged because
  1. puts the law out of office
  2. ignoble
  3. past is gone and irrevocable
  4. ignores the weakness and selfishness of man’s nature

**Of Ambition,**

*Of studis’longest in the edition of 1625*

*’Of Ambition ‘1597 - 2nd edition*

Ambitions persons became dangerous when their wishes are thwarted (to prevent from doing what they wanted) such person should not be employed except necessity in public or private service.
kings ought to distinguish between honest ambition and dishonest (selfish) ambition. (filled with patriotism, hated imbued with genuine desire to do good.

**Of Friendship**

1. Nature of a life solicitude – without a friend or companion.

- lived all alone and friendless among a crowd of people

2. Advantages of friendship

   Two fold
   
   1. Those effect the heart
   2. The mind or understanding

   1. It releases the pent up feelings and emotions of the heart.
   2. It clears the understanding

   a. Giving shape and form of vague thoughts
   b. Giving advise against folly
   c. Giving means to continue even after one’s death

   It is another himself Thus a means of prologation of life.

3. Occasion

   This essay was written at the special request of Bacon’s friend Toby Matthew to celebrate his intimacy with Bacon without interruption – which was tested on both sides by adversity (unpleasant situation) and prosperity alike.

   **An apology for poetry** (or, *The Defence of Poesy*)

   **Philip Sidney (1554 – 1586)**

   1. “Arcadia” in 1580 pub in 1590 pastoral romance deals with the story of love and chivalry revealing the unbridled imagination of Sidney and his attachment to valour and courtesy.
Wrote it to please his sister the countess of Pembroke.

2 “Astrophel and Stella” in 1591 – amorous sonnet – he reveals a bitter regret for lost happiness, the irresistible desire to possess’ his beloved, despair at her first coldness, the sweetest feeling himself loved by her even when she fled him, the struggle in his truly virtuous heart between duty and passion, reason and desire.

3 “Apology for poetry” – 1582-83 pub in 1590 critical work Sidney fought the puritanical criticism of Stephen Gosson in his ‘school of abuse’. Stephen Gosson dedicated his ‘School of Abuse’ to Philip Sidney. Sidney had to defend the divine art of poetry by writing Apology for poetry Monsonby and Odney pub it separate in 1595 with two diff titles


Stephen Gosson made 4 charges against the art of poetry

1. Poetry as useless and waste of time

2. Poetry was the mother of lies

3. Poetry was the nurse of abuse

4. Poetry never made an ideal republic (Plato also believed the 4th charge)
Sidney wrote Apology for poetry by answering all the charges of Gosson and exhausting all the ideas and concepts of classical and romantic poetry.

➢ becomes the 1st poet-critic in the history of English criticism.

5 main divisions

1. conventional reasons for praising poetry very highly the antiquity and universality of poetry

2. convincing arguments for discovering the nature and utility of poetry with reference to 3 kinds of poetry and their sub-divisions the function of poetry.

3. answers to the objections of Gosson and other puritan critics to poetry.

4. Sidney’s estimate of contemporary English poetry and drama his objection to Traic comedy and the violation of unities.

5. Sidney’s remarks on style, diction and versification.

1. Nature and functions of poetry

Poetry is superior to philosophy, History, and other arts and sciences

**Kinds of poetry**

<table>
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<tr>
<th>Religions poetry</th>
<th>Philosophical poetry</th>
<th>True poetry</th>
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Eg:- David’s “Psalms” Moral works of Tyrtacus, heroic, lyric, Solomon’s “songs of songs” Phycylides, Cato and soon tragic, comic, Hymns of Moses and Deborah satiric, iambic elegiac, pastoral and soon.

Ace to Plato the poets are inspired by visions of God and the ideal world of Heaven. Aristotle defines poetry as an art of imitation. He explains how the poets imitate the actual life by giving vivid accountsof the real world with a view to delight and teach the readers. Horace also defines the art of poetry and admires it for speaking pictures and delightful teaching.

**Superiority to poetry**

Philosophy imparts knowledge of good and Evil, it fails to attract a large number of people and make them virtuous. But poetry delights the people and attracts more people by means of its sweet music and pleasant pictures of the real and ideal world. No philosopher can so effectively present wisdom and temperance as the poet portrays them Ulysses and Diomades, Valaur in Achilles friendship in Nisus and Euryalaus. The historian presents the imperfect personalities of the real world without any alterations. He depicts the triumph of vice and defeat of virtue occurring in the real world. But the poet portays the triumph of virtue and defeat of vice. Hence Aristotle said that poetry is more philosophical them
philosophy and more serious than history. It combines the moral precepts of philosophy with the historical examples of virtue and vice. Similarly mathematician and other scientists deal with the facts and figures of the material world without referring to the eternal truths and moral principles of the ideal world. It is only the poet who presents not only the imperfection of the actual world but the perfection of the ideal world. Poetry is not the mother of lies. Poetry has nothing to do with lies. It deals with the eternal truths of everlasting bliss and prosperity.

3. Sidney’s ‘Defence of poetry’ is a reply to “Thomas love peacock’s attack on poetry in general and Sidney’s bear certain similarities in their subject and treatment similarly Stephen Gosson’s and Thomas love peacock’s resemble each other very much in their attack on poetry in general and contemporary poetry in particular. Sidney answers to the first change that the end and aim of all learning is to impart virtue to mankind and move man to virtuous action. A moral philosopher fails to attract the multitude of humanity by the complexity of his subject and gravity of its treatment and dryness of language. But the poet delights the people by means of musical language effective images and symbols interesting events and powerful characters.

2 The aim of the poet is to refine the animal nature of mankind. So he is least bother about historical facts and figures.

3rd change of poetry is not the nurse of abuse because its aim is moralistic and idealistic. A poet is the product of society for whom he writes poetry. The abuse of poetry is either due to the vulgarity
of the poet or the vulgarity of the society for whom he writes his poetry

4th change

Referred to the banishment of poets from Plato’s common wealth. Plato’s philosophical works are poetical in their treatment of truth. only by means of his poetical style Plato became a popular philosopher with the reading public so he did not banish the poets from his common wealth. He only banished the baser poetry written to please the vulgar spirits of demoralized society.

For Non-detailed Study
The Bible : The Book of Job.

The Book of Job – Unknown author

(Part of old Testament of the bible) 4 dramatic poem

According

Acc to the Editors of theN Jerusalem Bible “The Bible is not a book but a library”. The two types are

1. Old testament
a. Histories. b. Wisdom books (deals with People’s) c. Prophetic writings Book of Job, proverbs, Ecclesiastes eclesiastics (the song of Solomon)

The psalms

Book of Job is a masterpiece of poetry
- it is considered an epic tragedy and a didactic moral poem

Book of Job – parts
1to3 Prologueprose (character of Job and cause of his trails.) chapters 4 to 14 Debate or poetry (Dialogue between Job and)
32 to 37 Speeches of Clihu
38 to 42 Long and serious Discourses of the Almighty

Epilogue – Prose

Book of Job was written perhaps by a single author as the structure of the work indicates and it was based on old tradition.

Characters

Job – Wealthy man in UZ
Eliphaz – The termanite
Bildad. the shuhite = Job’s friends represent earlier theories of providence they stay
Zophar. the Naamathite 7 days and 7 nights with Job.
Elihu – a youthfful by stander

The Lord.

satan, the adversary

central theme – problems of suffering. B. J – purpose is to instruct the people of Israel.

Purpose to teach the righteousness Undergosufferings.

Character Job (lived in the land of UZ)

Rich lord, pious and godfearing.

➢ Happy family 7 sons and 3 daughters

1st trial mentally - Disaster caused by Satan and (7000 shaps 500 oxen)permitted by God
Loses cattle and men
Sons and daughters perish
Never curse God
Consoles by saying God gave him and God taken away.
  2nd trial physically – Smites him with boils
One should adore god even when he sends evil as one would on receiving good things.
In this great affection (Pain, trouble) he remains sinless
Job’s 3 friends came to condole him
In the debate they discussed
1. The problem of Job’s afflictions obeying the law
2. Relation of evil to the righteousness of God
3. The conduct of man
3 cycles comprises 6 speeches – the friends accused him of concealing him sin and repent. Job denied He wanted God to reveal him the cause of his afflictions.
Elihu, a bystander intervened and said that Job was wrong in expressing his charges against God.
Contradicted Job’s views on God’s providence and sufferings.

**Lord’s discourse**

God caused the trial – watched Job’s sufferings from afar it is time for God to bring to an end.
The epilogue describes how Job was restored to double his former wealth. children and companion of friends. It is an appropriate conclusion, be it brings the trial of the righteousness to an end.
Debate – 3 cycles – six speeches 3 friends and 3 replies from Job last round zophar, 3rd speaker fails to come forward. It signifies a confession of defeat.

- Structure of the work is interrupted by

**Two elements**

1. Contradictory views about wisdom
2. Speeches of Elihu Eliphaz’s speech Opens the debate – most dignified the calmest and most considerate of Job’s friends. Views Job had comforted so many in trouble Indirectly warns him against Job should be happy that God so he should not fall into such despair. complaining God is correcting him by giving Good people never perish under affliction. Only the Uri godly do so. suffering

**Bildad’s speech:-**

- Representative class of the wise
- God discriminates the good and bad.
- Punishes the sinners.
- Ask Job to reflect on the wise generalizations made by the ancients.
- Concludes with the prophesy days for him

**Zophar’s speech**

- Mocks at Job for boasting about his own innocence.
- Wishes God to speak with him and reveal His Divine wisdom.
- Zophar praises god for his wisdom.
- Assumes that god will restore his prosperity.
The wisdom of man is the fear of lord – Job. Job’s lament beginning with

“Let the day perish wherein I was born”

-Moving line

After the trial Job lived 140 years, saw 4 generations.

Summary:

The Old Testament is a collection of thirty-nine books about the history and religion of the people of Israel. The authors of these books are unknown, and each book possesses a unique tone, style, and message. Individually, they include stories, laws, and sayings that are intended to function as models of religious and ethical conduct. Together—through hundreds of characters and detailed events—they represent a unified narrative about God and his attempt to relate to humankind by relating to a specific group of people.

The Old Testament contains four main sections: the Pentateuch, the Former Prophets (or Historical Books), the Writings, and the Latter Prophets. This study guide covers books from the first three sections.
The Pentateuch

The Pentateuch comprises the first five books of the Old Testament. It depicts a series of beginnings—the beginning of the world, of humankind, and of God’s promise to the Israelites.

Genesis, the first book, opens with God’s creation of the world. The perfect world falls into evil when humans disobey God, and the human population divides into separate nations and languages. After many generations, God speaks to a man named Abraham. God makes a promise, or covenant, with Abraham to make his descendants into a great nation and to give them a great land. Abraham shows strong faith in God, and God seals his promise with a number of signs and tests. This special covenant with God passes on to Abraham’s son, Isaac, and to his grandson, Jacob. Together, they represent the patriarchs, or fathers, of the Israelite people. Jacob’s twelve sons move to Egypt after the youngest brother, Joseph, miraculously becomes a high official in Egypt.

In the Book of Exodus, the descendants of Jacob’s children have become a vast people, but the Pharaoh of Egypt holds them in slavery. God chooses one man, Moses, to rescue the Israelites. God sends ten plagues to Egypt, and, with miraculous signs and wonders, Moses leads the people out of Egypt and across the Red Sea. They go to Mount Sinai, where God appears in a cloud of thunder over the mountain and affirms to the Israelites the promise
he made to Abraham. God commands them to worship only himself, and he gives them various ethical and religious laws.

The books of Leviticus, Numbers, and Deuteronomy continue the explanation of God’s religious laws and his promises to the people. The people must keep these laws to enter and enjoy the promised land, toward which they are heading. Despite God's presence, the Israelites complain and disobey incessantly, inciting God's wrath. They wander the wilderness for forty years in search of the promised land. These books continue the period of Moses’s legendary leadership and miracles, until his death at the end of Deuteronomy.

**The Former Prophets**

The Former Prophets, or the Historical Books, cover the history of the Israelites from Moses’s death to the fall of the nation in 587 B.C. In the books of Joshua and Judges, the Israelites successfully conquer the land promised to them by God, but they disobey God by worshipping the deities of the surrounding peoples. Neighboring nations invade and oppress the Israelites. God saves the people of Israel by designating judges, or rulers, to lead the people in warding off their enemies.

The two books of Samuel (First Samuel and Second Samuel) cover the rise of the united kingdom of Israel. Israel’s religious leader, Samuel, appoints a king named Saul. Saul disobeys God, however, and God chooses another man, David, to be Israel’s king.
King Saul attempts to kill the young David, but fails. Saul’s death closes the first book. In the second book, David establishes the great kingdom of Israel. He conquers Israel’s surrounding enemies and establishes Jerusalem as the religious and political center of Israel.

The books of Kings (called 1 Kings and 2 Kings) trace the decline of Israel’s success. God blesses David’s son, Solomon, with immense wisdom. As king, Solomon expands Israel into an empire and builds a great temple in Jerusalem. Solomon disobeys God by worshipping other deities, and, at his death, the kingdom splits into a northern kingdom, Israel, and a southern kingdom, Judah. A host of evil kings leads the two kingdoms away from worshipping God. Despite the attempts of the prophets Elijah and Elisha to halt Israel’s wrongdoing, the two kingdoms fall to the Assyrian and Babylonian Empires. Jerusalem is destroyed, and the people are sent into exile.

The Writings

The Writings are placed after the historical books in the Christian Bible. Some of these are narratives covering the time of Israel’s exile in other nations and its eventual return to the homeland. The Book of Esther, for example, tells the story of an unassuming Jewish girl who becomes the queen of Persia and boldly saves the Jewish people from genocide.
Many of the Writings are books of poetry and wisdom, among the most important literature in the Old Testament. The Book of Job is a lengthy dialogue investigating God’s justice and the problem of human suffering. The Psalms are lyrical poems and hymns—many attributed to King David—that express humankind’s longing for God. The books of Proverbs and Ecclesiastes—similarly attributed to the wise King Solomon—offer sayings and instructions about the meaning of life and ethical behavior. Lastly, the Song of Solomon (also attributed to Solomon) is a romantic, lyric dialogue between a young woman and her lover.

Character List

**God** - The creator of the world and an all-powerful being. God calls himself the only true deity worthy of human worship. As the figurehead of Israel and the force behind every event, God acts as the unseen hero of the Old Testament. God reveals his intentions by speaking to people. Physical manifestations of God are always indirect or symbolic. God appears in many different forms, including an angel, a wrestler, a burst of fire, and a quiet whisper.

**Abraham** - The patriarch of the Hebrew people. Abraham is traditionally called “Father Abraham” because the Israelite people and their religion descend from him. God establishes his covenant, or promise, with Abraham, and God develops an ongoing relationship with the Israelites through Abraham’s descendants.
Abraham practices the monotheistic worship of God, and his resilient faith in God, despite many challenges, sets the pattern for the Israelite religion’s view of righteousness.

**Moses** - The reluctant savior of Israel in its exodus from Egyptian bondage to the promised land. Moses mediates between God and the people, transforming the Israelites from an oppressed ethnic group into a nation founded on religious laws. Moses’s legendary miracles before Pharaoh, along with his doubts and insecurities, make him the great mortal hero of the Old Testament. He is the only man ever to know God “face to face.” Four out of the five books of the Pentateuch are devoted to Moses and Israel’s activities under his leadership.

**David** - The king of Israel and the founder of Jerusalem, or “Zion.” David’s reign marks the high point of Israel in the biblical narrative. Although David’s claim to the throne is threatened by Saul and by David’s own son, Absalom, David maintains his power by blending shrewd political maneuvering with a magnanimous and forgiving treatment of his enemies. David’s decision to bring the Ark of the Covenant—Israel’s symbol of God—to the capital of Jerusalem signals the long-awaited unification of the religious and political life of Israel in the promised land.

**Jacob** - The grandson of Abraham, Jacob is the third patriarch of the Israelite people and the father of the twelve sons who form the tribes of Israel. Jacob experiences a life fraught with deception, bewilderment, and change. He steals his brother Esau’s inheritance...
right and wrestles with God on the banks of the Jabbok River. Appropriately, the nation that springs from Jacob’s children derives its name from Jacob’s God-given name, “Israel.” “Israel” means “struggles with God,” and Jacob’s struggles are emblematic of the tumultuous story of the nation of Israel.

**Joseph** - Jacob’s son and the head official for the Pharaoh of Egypt. Despite being sold into slavery by his brothers, Joseph rises to power in Egypt and saves his family from famine. Joseph’s calm and gracious response to his brothers’ betrayal introduces the pattern of forgiveness and redemption that characterizes the survival of the Israelite people throughout the Old Testament.

**Saul** - Israel’s first king. After God chooses Saul to be king, Saul loses his divine right to rule Israel by committing two religious errors. Saul acts as a character foil to David, because his plot to murder David only highlights David’s mercy to Saul in return. Saul’s inner turmoil over the inscrutability of God’s exacting standards makes him a sympathetic but tragic figure.

**Solomon** - David’s son and the third king of Israel. Solomon builds the opulent Temple in Jerusalem and ushers in Israel’s greatest period of wealth and power. God grants Solomon immense powers of knowledge and discernment in response to Solomon’s humble request for wisdom. Solomon’s earthly success hinders his moral living, however, and his weakness for foreign women and their deities leads to Israel’s downfall.
**Elijah & Elisha** - The prophets who oppose the worship of the god Baal in Israel. After the division of Israel into two kingdoms, Elijah and his successor, Elisha, represent the last great spiritual heroes before Israel’s exile. Their campaign in northern Israel against King Ahab and Jezebel helps to lessen Israel’s growing evil but does not restore Israel’s greatness. Israel’s demise makes Elijah and Elisha frustrated doomsayers and miracle workers rather than national leaders or saviors.

**Adam & Eve** - The first man and woman created by God. Adam and Eve introduce human evil into the world when they eat the fruit of a tree God has forbidden them to touch.

**Noah** - The survivor of God’s great flood. Noah obediently builds the large ark, or boat, that saves the human race and the animal kingdom from destruction. Noah is the precursor to Abraham, because Noah represents the first instance of God’s attempt to form a covenant with humanity through one person.

**Isaac** - Abraham’s son and the second member in the triumvirate of Israel’s patriarchs. Isaac’s importance consists less in his actions than in the way he is acted upon by others. God tests Abraham by commanding him to kill his son Isaac, and Isaac’s blindness and senility allow his own son Jacob to steal Isaac’s blessing and the inheritance of God’s covenant.

**Aaron** - Moses’s brother, who assists Moses in leading the Israelites out of Egypt. God designates Aaron to be the first high priest in
Israel. The quiet Aaron often stands between Moses and the people to soften Moses’s angry response to their sinful behavior.

**Joshua** - The successor of Moses as Israel’s leader. Joshua directs the people in their sweeping military campaign to conquer and settle the Promised Land. Joshua’s persistent exhortations to Israel to remain obedient to God imply that he doubts Israel will do so. His exhortations foreshadow Israel’s future religious struggles.

**Samson** - One of Israel’s judges and an epic hero who thwarts the neighboring Philistines with his superhuman strength. Samson is rash, belligerent, and driven by lust for foreign women—qualities that contradict Jewish religious ideals. Samson’s long hair is both the source of his strength and the symbol of his religious devotion to God as a Nazirite. Samson’s character demonstrates that in the bible, heroic potential is gauged not by human excellence but by faith in God.

**Samuel** - The last of Israel’s judges and the prophet who anoints both Saul and David as king. Samuel fulfills political and priestly duties for Israel, but he ushers in Israel’s monarchy mainly as a prophet—one who pronounces God’s words and decisions. Samuel’s stoic and aloof position in Israel allows Saul to struggle with God and his fate on his own.

**Absalom** - David’s son, who attempts to overthrow his father’s throne. Absalom’s violent rise to power suggests that the evil that corrupts Israel comes from within.
Joab - King David’s loyal military commander. Joab serves as a foil to David’s successful combination of religion and politics. Joab’s reasonable desire to see justice and retribution delivered to the kingdom’s traitors emphasizes the unusual quality of David’s kindness to his enemies.

Rehoboam & Jeroboam - The opposing kings who divide Israel into the northern kingdom of Israel and the southern kingdom of Judah. Rehoboam and Jeroboam introduce rampant worship of idols and false gods into their kingdoms. Each king acts both as a point of contrast and a double, or mirror, for the other, allowing the biblical reader to trace the rapid growth of evil in Israel’s two kingdoms.

Ahab & Jezebel - The most wicked rulers of Israel. Ahab and Jezebel spread cult worship of the pagan god Baal throughout the northern kingdom. Dogs gather to eat their blood at their deaths, fulfilling Elijah’s prophecy.

Esther - A timid Jewish girl who becomes the queen of Persia. Esther boldly and cunningly persuades the king of Persia to remove his edict calling for the death of the exiled Jews.

Job - The subject of God and Satan’s cosmic experiment to measure human faithfulness to God in the midst of immense pain. Job scorns false contrition and the advice of his friends, preferring instead to question God’s role in human suffering. He retains an open and inquisitive mind, remaining faithful in his refusal to curse God.
PG-TRB-ENGLISH –QUESTIONS BANK.PART-9

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PG TRB ENGLISH UNIT-1—TEST-1

MARK : 100                                      DATE : 24/05/2019

Choose the best alternative from the choices given:

1. The Age Of Chaucer Is

   a.1300-1400     b.1340-1400

   **c.1360-1400**  d.1330-1400

2. The first creator of English versification is

   a. John Gower  **b. Geoffrey Chaucer**

   c. John Wyclif  d. William Tyndale
3. The Prologue, To The Canterbury Tale

Gives The Portrait Of

a.  **Thirty Pilgrims**  
b.  **Twenty-Five Pilgrims**

c.  **Twenty Pilgrims**  
d.  **Thirty-Five Pilgrims**

4. Which Of The Following Would Be True As Regards The Canterbury Tales?

a. It Is A Portrait Of Heroes.

b. **It Shows Men Neither Exalted Nor Demeaned.**

c. It Is A Noble Picture Of Nobles.

d. It Is A Good Portrait Of Better People.

5. Chaucer Imported From France

a. Octosyllablic Line  
b. Iambic Hexameter
6. The Composition Of Chaucer's Seven-Lined Stanza Is

a. abababc  b. bababac

c. aabbccc  d. ababbcc

7. Excluding Chaucer How Many Pilgrims Participated In The Pilgrimage?

a. Thirty-nine  b. Nineteen  c. Twenty-nine  d. Thirty

8. Chaucer Chose Pilgrimage As A Common Theme Because

a. It Could Bring Only A Few People.

b. It Would Include All And Sundry.

c. It Would Please The Priests.

d. It Could Boost The Readership.
9. The Pilgrimage Referred To In The Prologue To The Canterbury Tales Is

a. An Act Of Qrat. Tude To Covedale.

**b. An Act Of Gratitude To Martyr Beckett.**


d. An Act Of : Nance To Tyndale.

10. Chaucer measures the pilgrimage in his *Prologue* on

**a. political, social and religious scales.**

b. fatness, corruption and dress.

c. land, water and air.

d. eating, sleeping and dressing.

11. *The Prologue* talks about

a. December as the cruellest month

b. October as the awful Month
c. April as the sweetest month

d. August as the rainy month

12. The first character iescribed in Prologue is

a. a knight b. a miller c. a teacher d. a professor

13. The knight in The Prologue has visited

a. America b. Australia c. India d. Algeria

14. The pilgrims are grouped in batches of

a. four b. two c. three d. five

15. The patron saint of travellers according to The Prologue is

a. St. Christopher b. St. Thomas

C. St. Augustine d. St. Mary

16. The second trilogy of pilgrims in The Prologue comprised

a. a knight, his son and a yeoman
b. a prioress, a friar and a monk

c. a merchant, a clerk and a sergeant

d. a cook, a haberdasher and a carpenter

17. Chaucer is called as

a) Father of Essay    b) Father of Critic

b) c) Father of Drama    d) Father of poetry

18. Who is the employer of Chaucer?


19. Chaucer died on

a) October 23\textsuperscript{th}, 1400    b) October 25\textsuperscript{th}, 1400

c) October 24\textsuperscript{th}, 1400    d) October 22\textsuperscript{th}, 1400
20. The Prologue was written -----------

a) About 1400  
b) About 1390  
c) About 1399  
d) About 1395

21. How many stories are actually told?

a) 24  
b) 26  
c) 29  
d) 22

22. The first edition has ------ books.

a) 6  
b) 4  
c) 7  
d) 3

23. Who is the author of Orlando Furiaso?

a) Plato  
b) Ariosto  
c) T.S.Eliot  
d) None of these

24. What is the theme of book-II?

a) God  
b) Sprite  
c) Tempers  
d) None of these
25. The Faerie Queene is an ----------

a) Allegorical Poem b) Elegy Poem
c) Satirical Poem d) Social Poem

26. The Rhyme Scheme of Chaucer is ---------

a) abc bc cc b) ab cc dd c) abc bc cd d) ab ab ab cc

27. Spenser has a plan for writing -----books.

a) 8 b) 6 c) 12 d) 10

28. Una stands for--------

a) Justice b) lion c) Friendship d) Truth

29. Which is the Wedding day?

a) June 11, 1595 b) June 11, 1594
c) June 11, 1592 d) June 11, 1593
30. Epithalamion was published along with---------

a) Amoretti  b) Faerie Queene  c) Prothalamion  d) None of these

31. Epithalamion has ---------- stanzas.

a) 22  b) 26  c) 24  d) 23

32. Who is the better teacher than Scotus or Aquinas?

a) Chaucer  b) Spenser  c) King Alfred  d) Wycliff

33. Prothalamion celebrates ------------

a) Single marriage  b) Double Marriage

   c) three marriage  d) none of these

34. -------- is the half mark of Bacon’s essays.

a) Pithiness  b) Brevity  c) True  d) lies

35. Which is the hallmark of Bacon’s essay?

a) Knowledge  b) Truth  c) Wisdom  d) Sprite
36. These buggles are cherished by -----

a) Women       b) Man       c) Woman       d) Men

37. Confused thoughts and ideas are cleared by *******

a) Father       b) mother       c) foe       d) Friend

38. Who is the friend till the death of Sidney?

a) Chaucer       b) Dyer       c) Spenser       d) Wycliff

39. An Apologie is written in *******

a) 1582           b) 1585           c) 1580           d) 1583

40. The essay has ------ parts

a) 5           b) 3           c) 7           d) 4

41. After the trial Job lived for *******

a) 140 years       b) 130 years       c) 150 years       d) 120 years
42. The Book of Job was published -------

a) About 1400 AD  b) About 1500 BC

c) About 1400 BC  d) About 1500AD

43. The most of the book is a kind of -------

a) Dialogue  b) Conversation  c) Spiritual  d) God

44. The total number of chapters in the book is

a) 40  b) 38  c) 39  d) 42

45. Which is the matures of Marlowe’s plays?


46. Marlowe died at -------

a) Suicide  b) Drowning Sea  c) Deptford  d) Hanging

47. The contract was signed in -------

a) Blood  b) Flesh  c) Eyes  d) Heart
48. The contract was for -------

a) 20 years  

b) 25 years  

c) 22 years  

d) 24 years

49. Who is supposed to be the collaborator of Kyd in the The Spanish Tragedy?

a) Keats  

b) Jonson  

c) Shelly  

d) Byron

50. Who is the companion of Don Andrea in the Hell?

a) Revenge  

b) Bellimperia  

c) Lorenzo  

d) Balthazar

51. The false report of Balthazar’s murder was given by --------

a) Proserpine  

b) Hades  

c) Villupo  

d) Horatio

52. Bellimperia wants to take revenge Balthazar with the help of --------

a) Lorenzo  

b) Hieronimo  

c) Horatio  

d) Villupo

53. Jonson has become -------------- in London.

a) An actor  

b) Writer  

c) Humour  

d) Critic
54. Who is the Alchemist?

a) mommon   b) captain Face   c) Drugger   d) Subtle

55. The Alchemist was produced in --------

a) 1612   b) 1610   c) 1615   d) 1609

56. Who is Epicure Mommon?

a) A layer’s clerk   b) Aunt of Fairy   c) A Knight   d) A tobacco man

57. The prioress in *The Prologue* swore in the name of


58. *The Prologue* takes place in

a. the heart of London   c. Derbyshire

b. the outskirts of London   d. Chelsea
59. "And French she spake ful fair and fetisly

After the scole of Stratford-atie-Bowe, For

French of Parys was to her unknowe". These words refer to

a. the wife of Bath  b. Prioress
c. Julie  d. the Queen

60. "To boil the chicken and the marrow bones,

And poudre merchant tart and galingale:"

'Poudre merchant tart' in the above lines mean

a. a face-powder  c. a type of French wine
b. currv-oowder  d. ginger ale
61. Who is shown an ideal character, loving his books and Aristotle?

a. shipman  c. the monk

b. **the clerk**  d. the frankline

62. The pilgrim likened to St. Julian is

a. **the cook**  c. the monk

b. the knight  d. the friar

63. One who is shown loyal to all her five husbands and the man waiting outside is

a. miller’s wife  c. **wife of Bath**

b. doctor’s wife  d. the cook

64. "If the gold rusts what can iron do?"

The pilgrim who often repeated these words is

a. the summoner  c. the monk
b. the friar  

d. the poor parson

65. He who plays the bagpipe well and leads the pilgrims music is

a. the parson  

b. the miller  

c. doctor's wife  

d. the cook

66. In *The Prologue*, sparrow is

a. the miller

b. the reeve

c. the merchant  

d. the summoner

67. Who sang, "Merry London, my most kindly nurse?"
a. Sir Philip Sidney  c. **Edmund Spenser**

b. Marlowe  d. Surrey

68. Wyatt and Surrey were

   a. **early 16th century sonneteers**
   b. later 16th century courtiers
   c. early fifteenth century courtiers
   d. later 16th century sonneteers

69. The humanists who brought an Italian Renaissance to English poetry were

   a. Edward Hall and Holinshed  c. **Wyatt and Surrey**
   b. Hawes and Skelton  d. Dante and Chaucer

70. *Epithalamion* is the conclusion for

   a. **Amoretti**  c. *Prothalamion*
c. doctor's wife  d. the cook

71. The masterpiece of Edmund Spenser is

a. Epithalamion  c. Prothalamion

b. **Faerie Queene**  d. Amoretti

72. Faerie Queene is

a. a simile  c. a metaphor

b. an art work  d. **an allegory**

73. Which of the following was not written by Edmund Spenser?

a. Faerie Queene  c. **Arcadia**

b. Prothalamion  d. Epithalamion

74. Who has been called the "poet's poet"?

a. Sydney  c. Wyatt

b. **Spenser**  d. Marlowe
75. The word 'sonnet' is an abbreviation of a word in

a. **Italian** c. French

b. German d. Greek

76. *Faerie Queene* is the expression of

a. Spenser's social and psychological concerns

b. **Spenser's moral and religious concern**

c. Spenser's political and social concern
d. Spenser's concern for Wyatt and Surrey

77. Which of the following is not true of Spenser's poetry?
a. It expresses the spirit

b. c. It has the profusion of beauty, splendor and gorgeousness’.

c. It is full of Greek and Roman mythology.

d. It lacks moral and religious coloring.

78. "Her long loose yellow locks like golden wire Sprinkled with pearl and purling flowers at been Do like a golden mantle her attire: And, being crowned with a garland green Seem, like some maiden queen." These lines were written by


79. "Her snowy neck like to a marble tower; And all her body like a palace fair." These lines appear in

a. Faerie Queene b. Prothalamion c. Epithalamion d. Amoretti
80. The poem that celebrates the marriage of Lady Elizabeth and Lady Katherine Somerset is


81. Which, according to Apologie for Poetrie, qualifies the following descriptions:

   a. satiric poem  b. It evokes delight and laughter.

   c. lyric  d. epic

82. Where do you find the following words? "naked came I out of my mother's womb, and naked shall I return thither; the Lord gave, and the Lord bath taken away."

83. "And thine age shall be clearer than the noonday; thou shalt shine forth, thou shalt be as the morning." Who said these words?


84."But if ye a that which no eyes can see  The inward beauty of her lively spirite." These lines speak

   a. the outward beauty of the queen in Faerie Queene
   b. the inward beauty of the soul in Epithalamion
   c. the philosophy of beauty in Protnetemion

85.Epithalamion is a

   c. a. wedding song  c. lullaby
   d. b. funeral song  d. song of sorrow
86. Whose gravestone carried the inscription 'Prince of poet in his time?'

a. Sidney  c. Spenser  b. Surrey  d. Wyatt

87. Which of the following statements is true of Epitbalarnion?

a. it was a wedding song written on the occasion of the marriage of Shakespeare.

b. It is a wedding song celebrating the poet's love.

c. It was written on Spenser by Sidney.

d. It was written on Sidney's wedding by Spenser.

88. "All lovely daughters of the flood thereby With goodly greenish locks all loose untied." These lines appear in

88. The name of the Host of the Tabard Inn in "The Prologue" to the Canterbury Tales is


89. Chaucer's inspiration for the Canterbury Tales is

a. The History of Henry VII b. Boccaccio's Decameron

c. Dekker's The Shoemaker's Holiday d. Gower's Confessio Amantis

90. The plan laid in "The Prologue" was carried out in the Canterbury Tales

a. totally c. hardly b. partially d. in the least

91. The Canterbury Tales is a

a. tragic projection of fifteenth century life-style

b. humorous pageant of sixteenth century life

c. tragic pageant of thirteenth century life
d. pageant of fourteenth century life

92. "And wilt thou leave me thus? Sai nay! say_nay!" Whose words are they and in which poem?

a. Sidney in 'London'      b. Spenser in 'Amoretti'

c. Wyatt in 'The Lover's Appeal' d. Surrey in "Spring"

93. Which of the following is true of Wyatt and Surrey?

a. Wyatt was the disciple of Surrey

b. Wyatt wrote more effective sonnets than Surrey

c. Surrey, the disciple of Wyatt, wrote more effective sonnets than Wyatt

d. Wyatt excels his friend, Surrey as metrist
94. In which poem of Surrey the following lines appear? "And thus I see among these pleasant things Each care decays, and yet my sorrow springs!"

a. **Description of Spring**  c. Chevy Chase
b. Lullaby of a Lover  d. Ode to Spring

95. Which of the following is not a Ballad?

a. Sir Patrick Spans  b. Clerk Saunders
c. Abraham and Isaac  d. **Child Waters**

96. Which of the following lot characterize the Ballad?

a. it was the expression of popular feeling.

b. **It had the religious and moral elements.**

c. The word 'ballad' indicates dance.

d. It is associated with communal dance at festival times.
97. Historical ballads talk about

a. the exploits of kings in battle,

b. the rebels against the established law

c. the family feuds and murders

d. the ancient folklore.

98. Which of the following is a ballad?

a. Agamemnon
b. Hero and Leander

**c. The Bonny Earl of Murray**
d. The Art of English Poesie

99. Which is true of Dr. Faustus?

a. Tamberlaine succeeded Doctor Faustus.

b. It is the story of the alchemist who sells his scull to the Devil.

b. It is the story of the alchemist who sells his scull to the Devil.

c. It is the story of a Scythian shepherd obsessed with power.

d. It is the story of an avaricious Jew.

100. "Sweet Helen, make me immortal with a kiss [Kisses her] Her lips suck forth my soul! See, where it flies!" These lines talk about

a. Tamberlaine's sensuality

b. *Faustus' sensuality*

c. Mephistopheles' sensuality

d. Hercules' sensuality
Choose the best alternative from the choices given:

1. Which English king was associated with the publication of the authorized version of the Bible?
   (A) James I  (B) Edward  (C) George  (D) Henry VIII

2. The love poem of Spenser is
   (A) L'allegro  (B) Epithalamion  (C) Illpensereso  (D) Astrophel and Stella

3. 'Christ Hospital five and thirty years ago is about
   (A) School  (B) A hospital  (C) An office  (D) A home

4. The pen name of “Elia” was adopted by
   (A) Goldsmith  (B) Bacon  (C) Charles Lamb  (D) Hazlitt

5. The press is called
   (A) The first estate  (B) The second estate  (C) The third estate  (D) The fourth estate

6. The black death occurred----------times
   (A) 5  (B) 3  (C) 2  (D) 4
7. “Some books are to be tasted others to be swallowed and some few to be chewed and digested Identify the speaker?
   (A) Addition (B) Goldsmith (C) Bacon (D) Steele

8. In English literature the sonnet was introduced by
   (A) Thomas Wyatt (B) Shakespeare (C) Philip Sidney (D) Spenser

9. Who deals with “wife of Bath”?
   (A) Spenser (B) Sidney (C) Donne (D) Chaucer

10. Who called Chaucer “The father of English poetry”?
    (A) Sidney (B) Spenser (C) Arnold (D) Johnson

11. “If winter comes can spring be for behind” – This line reveals
    Shelley’s
    (A) Pessimism (B) Optimism (C) Revolutionary ideas (D) All these

12. Who is the writer of “A thing of Beauty is joy forever”
    (A) John Keats (B) P.B. Shelley (C) Wordsworth (D) Shakespeare

13. Dr. Johnson’s Dictionary came out in
    (A) 1755 (B) 1800 (C) 1766 (D) 1812
14. Which of the following is the work of Chaucer?

(A) Pamela    (B) Clarrisa Harlowe
(C) Prologue to Canterbury Tales    (D) Sir. Charles Grandison

15. Who wrote the following lines?

“Heard melodies are sweet but those 
unheard are sweeter”

(A) Keats    (B) Byron    (C) Wordsworth    (D) S.T. Coleridge

16. In which poem of Tennyson do you find this line

“To strive, to seek, to find and not to yield”

(A) The Lotus Eater    (B) Ulysses
(C) In Memorium    (D) Morte d’Arthur

17. What is the first part of the sonnet called?

(A) Epilogue    (B) Sestet    (C) Stanza    (D) Octave

18. Commonwealth literature is also known as

(A) Colonial literature    (B) Classical literature
(C) New literature    (D) Western literature

19. ---------------- is responsible for introducing English studies in India

(A) Winston Churchill    (B) Macaulay
(C) Mathew Arnold    (D) Thomas Carlyle
20. “To pass away” is an example of ------------ meaning “to die”
   (A) Prudery     (B) Transference     (C) Euphemism     (D) Colouring

21. Spenser’s “Prothalamion” is called ------------
   (A) A spousal verse     (B) A bridal verse
   (C) A spousal song     (D) A bridal song

22. Thomas kyd’s “The Spanish Tragedy” was modelled on
   (A) The Senecan tragedy     (B) The Greek tragedy
   (C) The Shakespearean tragedy     (D) The classic tragedy

23. Seneca is a ---------------- philosopher
   (A) Roman     (B) Greek
   (C) French     (D) Idealistic

24. Better form of revenge
   (A) Murder     (B) Prayer     (C) Revenge     (D) Pardon

25. Shuhite a friend of Job is
   (A) Bildad     (B) Eliphaz     (C) Zophar     (D) Eliheu

26. “The Advancement of Learing” was published in the year
   (A) 1605     (B) 1595     (C) 1622     (D) 1626

27. ---------------- is a soul of wit
   (A) Clarity     (B) Adversity     (C) Brevity     (D) Applicability
28. The friends who influenced Spencer were
   (A) Wordsworth and Coleridge  (B) Keats and kyd
   (C) Sidney and Shelley  (D) Gabriel and Harvey

29. Who called Chaucer as “The poet’s poet”
   (A) Shakespeare  (B) Wordsworth  (C) Shelley  (D) Charles Lamb

30. The faerie Queene is a/an
   (A) Blank verse  (B) Allegory  (C) Epic  (D) Pastoral elegy

31. Who called spenser as “poet of delighted senses”?
   (A) Dr. Johnson  (B) Jonson  (C) W.B. Yeats  (D) T.S. Eliot

32. The rhyme scheme of Decasyllabic Stanza is
   (A) ab ab bcb  (B) Ab ab ccc (C) Ab ba bcc  (D) Ab ab bcc

33. What is the theme in Book-I of Faerie Queene?
   (A) Chastity  (B) Holiness  (C) Friendship  (D) Justice

34. The art of compiling dictionary is
   (A) Biography  (B) Lithography
   (C) Lexicography  (D) Auto biography

35. When was Dr. Faustus first edition appeared
   (A) 1602  (B) 1604  (C) 1603  (D) 1605
36. The Spanish king is unwilling to take action against
   (A) Lorenzo  (B) Hieronimo  (C) Bel-imperia  (D) Balthazar

37. Who is called the morning star of the reformation?
   (A) Wycliff  (B) Chaucer  (C) Tyndale  (D) Wyatt

38. Hieronimo compares Lorenzo to a
   (A) A hare pulling of a dead lion’s beard
   (B) A lion  (C) A jackal  (D) Rampart

39. Which is the hallmark of Bacon’s Essays?
   (A) Wisdom  (B) Prudence  (C) Holiness  (D) Logic

40. Who is the only rational character in “The alchemist”?
   (A) Subtle  (B) Lovewit  (C) Surly  (D) Dame plaint

41. When was “An Apologia for poetry” published
   (A) 1590  (B) 1690  (C) 1490  (D) 1790

42. “The pilgrim’s progress was written by
   (A) John Dryden  (B) John Keats  (C) John Bunyan  (D) John II

43. The Father of English Novel is
   (A) Walter Scott  (B) T.S. Eliot  (C) Henry Fielding  (D) Frank Kermode

44. Job lives in the land of
   (A) Chieftain  (B) France  (C) ZU  (D) UZ
45. The English pronouncing Dictionary was brought out by

(A) Dr. Johnson (B) Daniel (C) Daniel Defoe (D) Daniel Jones

46. Miracle play deals with

(A) Life of Jesus (B) Life of Poets
(C) Life of Saints (D) Life of common people

47. Surrey was the first to use

(A) Free verse (B) Contracted form
(C) Blank verse (D) Sonnet form

48. Pioneer of Elizabethan drama

(A) Dryden (B) Wordsworth (C) Chaucer (D) Marlowe

49. “A sound magician is a mighty God”

(A) The Alchemist (B) Dr. Faustus
(C) The book of Job (D) The spanish tragedy

50. Necromancy means

(A) Art of speaking (B) Art of calling up spirits
(C) Art of giving up spirits (D) Art of giving up soul

51. First English tragedy

(A) Roister Doister (B) Ferrex and Porrex
(C) Edward II (D) Julius Caesar
52. The Bible is not a book but a
   (A) Pleasure    (B) Knowledge    (C) Library    (D) Advise

53. English was introduced in India as a official language by the effort of
   (A) Missionaries  (B) Foreign invasion  (C) Macaulay  (D) Wycliff

54. The study of meaning is called
   (A) Phonetics    (B) Semantics    (C) Morphemes  (D) Allomorphs

55. The minimum unit of sound is known as
   (A) Consonant  (B) Vowel    (C) Morpheme  (D) Phoneme

56. There are ----------- sounds in English
   (A) 30          (B) 44          (C) 20   (D) 26

57. There are ----------- vowel sounds in English
   (A) 10          (B) 5           (C) 20   (D) 15

58. The central point of focus in Bacon’s Essay is?
   (A) Man         (B) Master      (C) Child    (D) Poet

59. How many days the friends stay with job?
   (A) 6 days and Nights  (B) 7 days and Nights
   (C) 8 days and Nights  (D) 9 days and Nights

60. “The Advancement of Learning”-the work of Bacon is in
   (A) English        (B) Latin        (C) French    (D) Greek
61. First real comedy in English

(A) Roister doister (B) Ferrex and porrex (C) Dr. Faustus (D) Othello

62. “Shakespeare was not of an age but for all time” - said by

(A) T.S. Eliot (B) Wordsworth (C) Jonson (D) Johnson

63. Alchemist was published in the year

(A) 1640 (B) 1630 (C) 1620 (D) 1610

64. Shakespeare----------------overreaching ambition

(A) Admires (B) Curses (C) condemns (D) Praises

65. The soul of Andrea serves as

(A) A chorus (B) A playback singer
(C) An advisor of Prosperine (D) A contrast to Hector

66. “Which play of Marlowe was finished by Nash?”

(A) Dr Faustus (B) Edward II
(C) The tragedy of Dedo (D) Hero and Leander

67. Who is the hero of “The Spanish Tragedy”

(A) Pedringano (B) Balthazar (C) Hieronimo (D) Horatio

68. Who is the author of “Orlando Furioso”?

(A) Aristo (B) Spenser (C) Havery (D) Chaucer
69. Who is supposed to be the collaborator of kyd in “The Spanish Tragedy”?

(A) Dr. Jonson (B) Ben Jonson (C) Spenser (D) Dryden

70. “If winter comes can ------------------ be far behind”

(A) Summer (B) Winter (C) Autumn (D) Spring

71. An Apologie for poetry can be divided into -------------- parts

(A) 4 (B) 6 (C) 3 (D) 2

72. Which is the first type of literature?

(A) Prose (B) Poetry (C) Drama (D) Lymns

73. An apology is a landmark in the history of English criticism

(A) True (B) False (C) Partly true (D) None of these

74. The end of poetry is to

(A) Teach (B) Delight (C) Both a and b (D) Teach morals

75. The Roman call poets

(A) Liar (B) Vades (C) Inspirer (D) Valdes

76. “The Book of Job” is a part of

(A) New testament (B) Old testament (C) Proverbs (D) Psalms

77. Job has -------------- sons

(A) 9 (B) 8 (C) 6 (D) 7
78. The matures play of Marlowe is
(A) Edward II (B) The Jew of Malta (C) Tamburlaine (D) Dr. Faustus

79. Who is Elihe?
(A) Shuhite (B) Namathite (C) Termanite (D) Bystander

80. Who is the servant of Dr. Faustus?
(A) Valdes (B) Cornelius (C) Wagner (D) Mephistophilis

81. Dr. Faustus is a ----------- play
(A) Miracle (B) Morality (C) Mystery (D) Comedy

82. Which the first and only typical work of Thomas kyd?
(A) Cornelia (B) Hamlet (C) The sparish Tragedy (D) Revenge Tragedy

83. Which is the first tragedy of Jonson?
(A) Volpone (B) The Alchemist (C) Castiline (D) Sejanus

84. Who is the Acchemist?
(A) Subtle (B) Face (C) Dokomon (D) Surly

85. Which is the locale of the play “The Alchemist”?
(A) France (B) Amsterdarn (C) Wessex (D) London

86. Which is not the work of Wordsworth?
(A) Preface to Lyrical ballads (B) Immortality ode
(C) Ode to west wind (D) Tintern Abbey
87. Which is the work of Emile Bronte?

(A) Emma (B) Pride and prejudice
(C) Great Expectations  (D) Wuthering Heights

88. Select the work of John Bunyan

(A) The Pilgrim’s Progress (B) All for love
(C) Prologue to Canterbury tales  (D) Tom Jones

89. “Walden” is a work of

(A) James Thurber    (B) Arthur Miller
(C) Thoreau        (D) Edward Albee

90. ‘Australia’ is a poem written by

(A) A.D. Hope    (B) Abioseh Nicoll
(C) E.J. Pratt    (D) Judith Wright

91. “Canonisation” is the work of

(A) Donne      (B) Milton    (C) Pope    (D) Marvell

92. Who is the first polished satirist in English?

(A) Wyatt   (B) Surrey    (C) Sidney (D) Wycliff

93. Who was the first to introduce blank verse as a medium for play writing?

(A) Chaucer  (B) Spenser   (C) Marlowe  (D) Sidney
94. “Life of Milton” is the work of

(A) Milton  (B) Johnson  (C) Jonson  (D) Dryden

95. The morning star of the English drama

(A) Shakespeare (B) Marlowe (C) Thomas kyd  (D) R.B. Sheridan

96. Among the following who is not a University wit?

(A) Thomas Lodge  (B) Thomas Nash  
(C) Thomas Greene  (D) Thomas Kyd

97. “The seven deadly sins” were introduced in the play

(A) The Jew of Malta  (B) Edward II  
(C) Dr. Faustus  (D) Tamburlaine

98. Whom of the following is a metaphysical poet?

(A) Andrew Marwell  (B) Mathew Arnold  
(C) John Milton  (D) John Bunyan

99. The elegy written by Donne On death of.

(A) John Bunyan  (B) John Gregory  
(C) Elizabeth Brury  (D) Samuel John son

100. In ‘Paradise Lost’ the Book IX has ------------ lines.

(A) 1159  (B) 1169  (C) 1179  (D) 1189
PG TRB ENGLISH UNIT-1-TEST-3

MARK :100

DATE : 26/05/2019

Choose the best alternative from the choices given:

1. What is the name of the river which Satan enters the Garden of Eden?
   (A) Nile  (B) Thames  (C) Ganga  (D) Tigris

2. What was the position held by John Milton in the reign of Oliver Cromwell?
   (A) Latin secretary  (B) Italian secretary
   (C) Greek secretary  (D) Indian secretary

3. Pope’s ‘The Rape of the Lock’ is a satire on the ________ of men and women of London.
   (A) Fashion  (B) Morality  (C) Spirituality  (D) Education

4. The Poem ‘Ectasie’ is a filled with ____________.
   (A) Similes  (B) Metaphors  (C) Imagery  (D) Symbols

5. John Donne is called a ____________ Poet.
   (A) Spiritual  (B) Metaphysical  (C) war  (D) Patroctic
6. To his coy mistress uses the ancient theme of --------------.
   (A) Tempes fuight     (B) Carpe Diem
   (C) Momento Mori      (D) Aphorism

7. The lovers exemplify the riddles of the ------------ in canonization.
   (A) Harpy           (B) Phoenix         (C) Griffin    (D) Sphinix

8. The Rape of the Lock is based on an amorous Prank played by ----
    ------------ upon Arabella Fermor.
   (A) Lord Richard    (B) Lord James
   (C) Lord Petre      (D) Lord Douglas

9. Samson Agonistes tells of Samson’s death as prisoner of the ------
   (A) Philistines    (B) Phoenicians    (C) Arameans   (D) Sytians

10. ------------ in ‘The Ecstasie’ are represented as standing outside
    their bodies.
    (A) The grace of God     (B) The memory of the lovers
    (C) The souls of the lovers  (D) The longing of the lovers

11. The pulley emphasizes that is a man is given--------- he will not
    adore God but his gifts.
    (A) work              (B) wealth         (C) rest         (D) family
12. ‘The Age of sensibility’ is a description of--------.

(A) The early 19th century    (B) The Victorian Age
(C) The late 18th century     (D) The 1890’s

13. The movement of ‘Return to nature; has to do with--------.

(A) The Neo Classical Age (B) The Romantic Age
(C) The pre – Romantic Period (D) None of these

14. Blake’s songs of innocence is about.

(A) The Pastoral world    (B) Duties of a child
(C) Cruel nature         (D) immortality of life

15. When did Milton die?

(A) 1668    (B) 1674    (C) 1679    (D) 1681

16. Pope was a master of ----------.

(A) Blank verse      (B) Heroic Couplet
(C) Pastorals       (D) Limericks

17. The theme of paradise Lost is ----------.

(A) Satan’s Revenge  (B) Love of Adam and Eve
(B) Man’s disobedience (D) Women’s Guilty
18. What is the meter used in Paradise Lost?
   (A) Alexandrine  (B) Hexameter of Blank verse
   (C) Penta Metre of Blank verse  (D) Octometre of free verse

19. Who first used the term ‘Metaphysical’?
   (A) Johnson  (B) Dryden  (C) Addison  (D) Keats

20. The main subject of Donne’s Poetry is
   (A) Patriotism  (B) Pastoral life
   (C) Allegory  (D) love and Meditation

21. ‘Samson Agonistes’ was written by
   (A) Donne  (B) Pope  (C) Marvell  (D) Milton

22. ‘But my back I always hear
  Time winged chariot hurrying near’
   (A) Donne  (B) Milton  (C) Pope  (D) Marvel

23. Who wrote the poem ‘The pulley’?
   (A) Gray  (B) Blake  (C) Collins  (D) Herbert

24. The Rape of Lock is
   (A) an epic  (B) an ode  (C) a mock epic  (D) an elegy
25. The comparison of two lovers to a pair of compasses has been done by.

(A) Andrew Marvell  (B) Herbert Grierson
(C) Thomas Carew   (D) John Donne

26. Alexander Pope wrote-----------------.

(A) Ode on Dejection (B) Ode to Nativity
(C) Ode to Autumn  (D) Ode to solitude

27. ‘Worms shall try that long Preserved virginity’ who wrote these lines?.

(A) George Herbert   (B) John Donne
(C) Milton         (D) Andrew Marvell

28. In Milton’s ‘Paradise Lost’ Adam ate the apple because of ------------

-. (A) Uxoriousness (B) a desire to excel God
(C) Gregariousness (D) Curiosity

29. A Pinadric Ode does not consist of ------------.

(A) the strophe  (B) apostrophe
(C) antistrophe  (D) the epode

30. Canonization is-------------------.

(A) a love poem    (B) a poem on divine mind
(C) fear of death  (D) hero worship poem
31. Who are canonized in Donne’s Canonization?.

(A) Poets      (B) Martyrs    (C) Lovers    (D) ascetics

32. ‘The pulley’ is an example of -------.

(A) Metonymy    (B) Simile
(C) Metaphor    (D) Metaphysical concei

33. The river referred to in ‘To his coy mistress’.

(A) The wye     (B) The Nile
(C) The Thames  (D) The hangls

34. The Rape of the Lock is written in--------------.

(A) Triplet    (B) Free verse
(C) Blank verse (D) heroic couplets

35. Who is not the precursor of Romanticism?

(A) Gray       (B) Collins    (C) Thomson    (D) Donne

36. Which two characters are applicable to ‘The rape of the Lock’?

(A) Satire and the epic  (B) Mock epic and satire
(C) Epic and Lyric      (D) Lyric and satire

37. ‘Conceit’ is associated with --------------.

(A) Romantic school   (B) Epic Poetry
(C) Metaphysical school    (D) Classical Poetry
38. ‘Samson Agonistes’ is --------------
   (A) Classical Tragedy     (B) Poetic drama
   (C) Masque              (D) an Elegy

39. What is the first work of Donne?
   (A) The Anneversaries (B) Satires
   (C) The Rape of the lock (D) Pilgrims Progress

40. In ‘Canonisation’ the lady love is compared to --------------.
   (A) The eagle (B) The duck   (C) The dove   (D) The lamb

41. What is a Canonisation?
   (A) Caremony of love   (B) Ordination of a priest
   (C) Ceremony of making a saint   (D) Carmony of death

42. In ‘The ecstasie’ poet and his beloved lay on--------------.
   (A) The bed   (B) The swollen bank (C) The ice   (D) The tree

43. The image of the lovers reflected in the ------------- is the Poem ‘The Ecstasie’.
   (A) glass   (B) ice   (C) river   (D) bank

44. In the Poem ‘The Ecstasie’ Love is a thing of --------------.
   (A) Sex       (B) Soul       (C) Body       (D) Life
45. The Poem ‘The Rape of the Lock’ based on---------.
   (A) Love between two families (B) quarrel between two families
   (C) settlement between two families (D) desire between two families

46. What is the Speciality of Arabella?
   (A) Two beautiful curls   (B) beauty (C) her make up (D) her dress

47. Belinda sailed on the River------------
   (A) Thames   (B) Tigris   (C) Ganges   (D) Niles

48. ‘Samson Agonistes’ was published in --------
   (A) 1511   (B) 1611   (C) 1621   (D) 1671

49. Samson, by birth was a --------------
   (A) Isralei   (B) Nazarite   (C) English   (D) Greek

50. ‘Ode on the spring’ is a written by ---------------
   (A) Thomas Gray   (B) William Collins
   (C) William Blake   (D) John Keats

51. ‘Ode to evening’ is written by.
   (A) John Keats   (B) Shelley
   (C) Thomas Gray   (D) William Collins

52. Which of the Poems does not belong to ‘William Blake’?
   (A) Night   (B) A dream   (C) The Bard   (D) The Tiger
53. Affliction is an/a ------------ Poem.
   (A) Biographical    (B) allegoric
   (C) satirical       (D) autobiographical

54. Herbert began to wish that he were a --------------.
   (A) bird             (B) tree           (C) God           (D) Poet

55. Herbert felt that he was less useful than --------------.
   (A) a blunt knife    (B) a Sword
   (C) a knife          (D) a sharp knife

56. What is the first blessing of God.
   (A) Beauty           (B) Wisdom         (C) Honour         (D) strength

57. The Poem ‘The Pulley’ is based on ---------------
   (A) Ingenious Conceit (B) Genious Conceit
   (C) Technical Conceit (D) Epic Simile

58. Man is his Prosperity forgets-----------------
   (A) the parents      (B) The life       (C) the love       (D) the creator

59. The want of rest serve as a /an.
   (A) device           (B) simile        (C) Pulley         (D) allegory

60. In ‘To his coy Mistress’ what devours ‘beauty and love’?
   (A) worms            (B) Time           (C) Life           (D) waste
61. ‘The great flood’ is mentioned in the ----------------.  
(A) new testamant (B) Old testamant  
(C) Dictionary (D) Quaran  

62. The lover takes --------------- years to praise his lady love’s eyes in ‘To his coy mistress’.  
(A) 200 (B) 10 (C) 30000 (D) 40000  

63. Which is the Siberian river mentioned in the Paradise Lost?  
(A) Tigris (B) Ode (C) Nile (D) Thames  

64. Book IX Opens after.  
(A) sunrise (B) night (C) sunset (D) midnight  

65. Literary epic is otherwise called as -------------  
(A) Primary epic (B) Heroic epic  
(C) Secondary epic (D) Monk epic  

66. Donne became the Dean of -----------cathedral in London.  
(A) St John’s (B) St Paul’s (C) St Arul’s (D) St Francis  

67. Donne obtained his Doctorate of ----------- from Cambridge.  
(A) Divinity (B) Scholarship (C) Linguistics (D) Phonetics  

68. The Poem ‘Canonisation’ is a tone of -------------.  
(A) elegy (B) Ode (C) Cynical parody (D) Epic
69. Donne describes ---------------- coming of lovers eyes and twisting like thread.
   (A) beams   (B) tears   (C) souls   (D) delicate threads

70. John Donne was most famous often combined ---------------- and ---------------- images in his poems.
   (A) religious, Erotic   (B) religious, Mystic
   (C) mystic, erotic   (D) religious, dreamy

71. The Union of Two souls which creates a ----------------.
   (A) first soul   (B) Third soul   (C) new world   (D) life

72. Who was Satan’s Lieutenant.
   (A) Ariel   (B) Gabriel   (C) Michael   (D) Beelzebub

73. Adam eating the apple occurs exactly on line ---------------- of Book IX.
   (A) 999   (B) 1000   (C) 1111   (D) 990

74. Who said that ‘Milton was of the devil’s Party without knowing it’.
   (A) Johnson   (B) Dryden   (C) Bunyan   (D) Blake

75. Who is a horrible looking things, half serpent, half women with hell hounds circling her?
   (A) sin   (B) Death   (C) Satan   (D) Eve

76. Pope started writing a translation of ---------------- is 1720.
   (A) Odyssey   (B) Beowulf   (C) The Iliad   (D) Poetics
77. Poet daringly satirized contemporary authors in his 
(A) Essay on Criticism (B) Windsor – Forest 
(C) The Rape of the lock (D) The Dunciad

78. A Group of writers with 
(A) Tory (B) Whig (C) Caralier (D) Protestant 

79. Samson Agonists is drawn in the story of Samson from 
(A) The Old testament (B) The testament 
(C) Paradise Lost (D) The Dunciad

80. Novelist Atdous Huxley used 
(A) Warrior (B) Eyeless is Gaza 
(C) The Blind Warrior (D) Agonistes

81. Samson Agonistes combines 
(A) Roman, Greek (B) Greek, Hebrew 
(C) Latin, Greek (D) Roman, Latin

82. Gray, Collins, Blake and Burns are regarded as 
(A) Transition (B) Romantic 
(C) Victorian (D) Modern
83. Which one of the following is Gray’s Pindaric Ode?.

(A) The Bard  (B) To spring
(C) Elegy      (D) Ode to evening

84. Collins lyrical Odes Mark a turn away from the ----------- Poetry.

(A) Elizabathean  (B) Augustan
(C) Romantic    (D) Victorian

85. Blake’s first collection of Poems ----------- was printed in 1783.

(A) Poetical sketches  (B) Songs of experience
(C) Songs of innocence (D) Jerusalem

86. Herbert’s collected volumes ‘The Temple’ Published by.

(A) Marvell  (B) Pope
(C) Nicholas Ferrar  (D) William Blake

87. The first stage of ‘affliction’ deals with----------

(A) doubts  (B) dilemma  (C) sense  (D) hopefulness

88. ‘Affliction’ is a private communication with ---------

(A) Friend  (B) Lover  (C) mother  (D) God

89. The various blessings are coming out from a----------

(A) tree  (B) book  (C) hands of God  (D) Glass
90. Pondora’s box which contained all evils in which ---------- is the only blessing.
   (A) truth (B) love (C) hope (D) Kindness
91. Marvel uses ---------- in the poem ‘To his coy mistress’.
   (A) Paradox of truth (B) Paradox of time
   (C) paradox of death (D) paradox of love
92. The poem ‘To his coy Mistress’ is arranged in the form of ----------
   (A) Ode (B) Syllogism (C) allegory (D) imagery
93. The home of the Poet is in ---------- in ‘To his coy mistress’.
   (A) Hell (B) Shell (C) Hull (D) Heaven
94. ‘Manoa’ in Samson Agonistes means ----------.
   (A) rest (B) giant (C) leaf (D) revenge
95. Who gave the baron a pair of scissors?
   (A) Belinda (B) Nisius (C) Clarrisa (D) Thalestris
96. Ariel himself protect ---------- in ‘The Rape of Lock’.
   (A) Curl (B) fan (C) shock (D) watch
97. Eve is created from the rib of ----------.
   (A) Adam (B) Satan (C) God (D) Sin
98. Satan says that tree of knowledge is the mother of----------
   (A) truth (B) mystery (C) science (D) magic
99. Spenser’s satirical poem is
   (a) The Faerie Queene (b) Epithalamion
   (c) Prothalamion (d) Mother Hubberd’s
100. Duessa is a character in
   (a) Chaucer (b) Shakespeare (c) Marlowe (d) spenser

**MATERIALS DETAILS WITH PRICE**

1. **10-UNIT –STUDY NOTES –RS.2340**

2. **35 TEST (100 MARKS)-BATCH - 3500 objective types (WITHOUT KEYS) : RS.1850**

3. **35 TEST (100 MARKS)-BATCH - 3500 objective types (WITH KEYS) : RS. 2850**

Materials and Questions Bank with Answers உண்மையேறிகொள்ளல்

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