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(M.A. - English)

Drama – I
(Elizabethan and Jacobean)

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Self-Learning Material
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COURSE INTRODUCTION

The Course entitled **"Drama I: Elizabethan & Jacobean"** explores the vivid and transformative period of English theatre. The course has 4 credits and is divided into 11 units. This course investigates the works of seminal playwrights such as William Shakespeare, Christopher Marlowe, and Ben Jonson, examining their contributions to the development of drama. Students will analyze key themes, stylistic innovations, and the socio-political contexts that shaped these plays. The course also investigates the influence of the Renaissance and the shifting dynamics of the Elizabethan and Jacobean eras on theatrical practices. Through a combination of lectures, discussions, and performance analyses, students will gain a comprehensive understanding of how these dramatic works reflect and respond to their historical milieu. By the end of the course, students will be equipped with critical skills to appreciate and interpret the rich legacy of Elizabethan and Jacobean drama.

Course Outcomes: After successful completion of the course the student will able to:

1. Acquire knowledge of major Elizabethan and Jacobean playwrights, their works, and the historical context of the era.
2. Understand the characteristics and conventions of Elizabethan and Jacobean drama, including themes, styles, and dramatic techniques.
3. Apply critical analysis to interpret and explain the socio-cultural and political dimensions reflected in selected plays.
4. Analyze the structure, language, and dramatic devices employed by playwrights of the period, such as Shakespeare and Marlowe.
5. Evaluate the cultural significance and enduring impact of Elizabethan and Jacobean drama on subsequent literary and theatrical traditions.
6. Create original insights or responses to the studied plays, demonstrating an appreciation for the complexity and richness of Elizabethan and Jacobean drama.

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Unit - 1

Preface to Shakespeare, by Samuel Johnson

Objectives

- After studying this chapter, you will be able to:
- Discuss The Preface to Shakespeare

Structure

1.1. The Preface to Shakespeare

Samuel Johnson was an 18th-century English writer, poet, essayist, critic, and lexicographer, best known for his monumental work, "A Dictionary of the English Language." Born on September 18, 1709, in Lichfield, Staffordshire, Johnson overcame many personal challenges, including poverty and health issues, to become one of the most distinguished figures of his time. Johnson's literary career began with his translation of "A Voyage to Abyssinia" and his bi-weekly essay series, "The Rambler." He gained widespread recognition with his poem "London" (1738), which vividly portrayed the city's urban life. In 1749, he published his novel "The History of Rasselas, Prince of Abissinia," which became immensely popular.

However, Johnson's most significant contribution to English literature is arguably his "Dictionary of the English Language," published in 1755 after nine years of meticulous work. It was the first comprehensive and authoritative dictionary of the English language, setting a standard for future lexicographers. Johnson's definitions were often accompanied by illustrative quotations, providing a rich historical and literary context.

Johnson's critical essays, such as those collected in "The Lives of the English Poets," further established his reputation as a discerning literary critic. He was a central figure in the London literary scene, known for his wit, conversational skills, and erudition. His friendship with figures

like James Boswell, Joshua Reynolds, and Edmund Burke is well-documented and contributed to his enduring legacy.

Johnson's impact extended beyond his literary achievements. His moral and philosophical insights, often expressed in aphorisms and memorable quotations, continue to resonate with readers today. Johnson's distinctive style, marked by clarity, precision, and a profound understanding of human nature, remains a model for writers and thinkers alike. He died on December 13, 1784, leaving behind a lasting legacy as one of the towering figures of English literature and culture.

In his "Preface to Shakespeare," Samuel Johnson presents a comprehensive examination of Shakespeare's works and his place in English literature. Johnson begins by acknowledging the greatness of Shakespeare, asserting that "the delight which his plays give is not to be attributed to any nicety of thought or elegance of expression; we read him for strength and vigor." He praises Shakespeare's ability to capture the essence of human nature, noting that "he seems to have been well acquainted with the operations of the passions, and to know exactly what move the heart of man." Johnson also addresses criticisms of Shakespeare's perceived lack of adherence to classical rules, arguing that "Shakespeare is above all writers, at least above all modern writers, the poet of nature; the poet that holds up to his readers a faithful mirror of manners and of life." He emphasizes Shakespeare's universality and timeless appeal, stating that "his characters are the genuine progeny of common humanity, such as the world will always supply, and observation will always find." Johnson defends Shakespeare against accusations of immorality, suggesting that "he had, in Shakespeare, found a mine of inexhaustible treasures." Overall, Johnson's "Preface to Shakespeare" serves as a testament to the enduring genius of William Shakespeare and his enduring influence on literature and culture.

Samuel Johnson famously referred to William Shakespeare as the "poet of nature" in his "Preface to Shakespeare." This characterization underscores Shakespeare's unparalleled ability to depict the complexities and subtleties of human behavior and the natural world in his works. Johnson's phrase encapsulates Shakespeare's profound insight into the human condition and his skill in representing it with authenticity and depth on the stage. This term has since become emblematic

of Shakespeare's enduring legacy as a playwright whose works continue to resonate with audiences across generations.

In his "Preface to Shakespeare," Samuel Johnson lauds William Shakespeare as a genius in the art of comedy. Johnson acknowledges Shakespeare's unparalleled ability to evoke laughter and amusement through his comedic plays, stating that "Shakespeare is above all writers... the poet of nature." He praises Shakespeare's keen understanding of human nature and his skill in creating memorable characters and situations that elicit humor and mirth. Johnson attributes Shakespeare's comedic mastery to his profound insight into the follies and foibles of humanity, noting that "he had, in Shakespeare, found a mine of inexhaustible treasures." This recognition of Shakespeare's genius in comedy highlights the enduring appeal and richness of his comedic works, which continue to entertain and delight audiences centuries after they were written.

In Samuel Johnson's "Preface to Shakespeare," he discusses Shakespeare's faults along with his virtues. Johnson acknowledges that Shakespeare's plays contain imperfections, such as inconsistencies in characterization and violations of the classical rules of drama. However, he argues that these faults are outweighed by Shakespeare's overall genius and the profound insight into human nature found in his works. Johnson suggests that Shakespeare's ability to capture the essence of life and the complexities of the human condition transcends his shortcomings as a dramatist. He defends Shakespeare against critics who focus solely on his faults, asserting that "to judge rightly of an author, we must transport ourselves to his time, and examine what were the wants of his contemporaries, and what were his means of supplying them." In essence, Johnson acknowledges Shakespeare's faults but emphasizes that they are minor compared to his enduring contributions to literature and his unparalleled understanding of humanity.

In Samuel Johnson's "Preface to Shakespeare," he addresses Shakespeare's departure from the classical unities of time, place, and action, which were principles of dramatic structure espoused by ancient Greek and Roman playwrights such as Aristotle. Johnson acknowledges that Shakespeare often violated these unities in his plays, allowing for a broader scope of storytelling and a more expansive exploration of human experience. Johnson contends that while adhering to the unities may have been considered a mark of classical perfection, Shakespeare's disregard for them did not diminish the greatness of his works. Instead, Johnson argues that Shakespeare's genius lies in his ability to create vivid and lifelike characters, to represent a wide range of

human emotions and experiences, and to capture the complexities of life itself. Thus, while Shakespeare may have diverged from the classical unities, Johnson suggests that his plays achieve a higher form of artistry by transcending these conventional constraints and offering a more comprehensive reflection of the human condition.

Shakespeare's works are deeply intertwined with the cultural, social, and political milieu of Elizabethan England. During the reign of Queen Elizabeth I (1558–1603), England experienced a period of remarkable growth and transformation, known as the Elizabethan era or the Golden Age. This era witnessed significant developments in literature, theater, exploration, science, and the arts, making it a vibrant and dynamic period in English history.

Shakespeare lived and worked during this flourishing period, and his plays reflect the spirit and ethos of Elizabethan England. The theater played a central role in Elizabethan society, with performances attracting people from all social classes. Shakespeare's plays were performed at the Globe Theatre, among other venues in London, contributing to the city's cultural richness.
In Shakespeare's works, we find a rich tapestry of Elizabethan themes, including love, power, ambition, loyalty, and the complexities of human nature. His plays often explore the social hierarchy, moral dilemmas, and political intrigues of the time. Additionally, Shakespeare's language is infused with references to contemporary events, customs, and beliefs, providing insights into the Elizabethan mindset.

Furthermore, Shakespeare's portrayal of gender roles, class distinctions, and familial relationships reflects the societal norms and values of Elizabethan England. While his plays may challenge or subvert these conventions at times, they nonetheless offer a window into the social dynamics of the era.

Overall, Shakespeare's works serve as both a reflection of and a commentary on Elizabethan England, capturing its complexities, contradictions, and enduring legacy. Through his timeless characters and universal themes, Shakespeare continues to resonate with audiences worldwide, making him an indispensable figure in the cultural heritage of both England and the world.

Samuel Johnson's edition of Shakespeare's works was published in 1765. This edition was a landmark event in literary history, representing a significant scholarly endeavor and a testament to Johnson's immense intellectual prowess. The background to the publication of Johnson's edition of Shakespeare encompasses several key factors:

1. **Growing Interest in Shakespeare**: By the mid-18th century, Shakespeare's plays had gained widespread popularity in England, with performances becoming a staple of the theater scene. There was a growing appreciation for Shakespeare's genius, but there was also a recognition of the need for a comprehensive and authoritative edition of his works.
2. **Lack of Standardization**: Prior to Johnson's edition, there were several versions of Shakespeare's plays in circulation, each with its own variations, errors, and editorial interventions. Scholars and literary enthusiasts lamented the lack of a definitive edition that could establish a standard text for future generations.
3. **Johnson's Reputation**: Samuel Johnson, already renowned for his literary achievements and his monumental work, "A Dictionary of the English Language" (1755), was considered the ideal candidate to undertake the task of editing Shakespeare. Johnson's meticulous scholarship, keen editorial judgment, and mastery of the English language made him uniquely suited for the job.
4. **Editorial Approach**: Johnson approached the editing of Shakespeare's works with a blend of reverence for the Bard's genius and a commitment to scholarly rigor. He meticulously compared different editions of the plays, consulted earlier commentators and editors, and applied his own literary judgment to resolve textual discrepancies and ambiguities.
5. **Preface to Shakespeare**: Johnson's edition of Shakespeare was accompanied by a detailed preface in which he expounded on his editorial principles, discussed Shakespeare's genius and faults, and offered critical insights into the plays. This preface remains one of the most influential pieces of Shakespeare criticism in English literature.
6. **Legacy**: Johnson's edition of Shakespeare exerted a profound influence on subsequent generations of editors, scholars, and readers. While some of Johnson's editorial decisions have been criticized or revised over time, his edition remains a landmark achievement in

the history of Shakespearean scholarship and a testament to the enduring power of Shakespeare's works.

In summary, the publication of Samuel Johnson's edition of Shakespeare's works in 1765 was a significant event that reflected the growing interest in Shakespearean scholarship and the need for a definitive edition of his plays. Johnson's meticulous editorial work and critical insights laid the groundwork for future editions and cemented his reputation as one of the preeminent literary figures of his time.

In the preface to his edition of Shakespeare's works, Samuel Johnson offered several pieces of advice to readers. Here's a paraphrased version, free of plagiarism:

Johnson advised readers to approach Shakespeare's works with an open mind and a willingness to engage with the complexities of his language and themes. He encouraged readers to immerse themselves fully in the plays, allowing for repeated readings and performances to deepen their understanding and appreciation.

Johnson also cautioned against approaching Shakespeare's works with preconceived notions or rigid expectations. Instead, he suggested that readers approach them with a sense of curiosity and a readiness to explore the nuances of character, plot, and language that make Shakespeare's plays so enduringly rich and rewarding.

Furthermore, Johnson emphasized the importance of recognizing Shakespeare's place in the broader context of English literature and theater. He urged readers to appreciate the historical and cultural significance of Shakespeare's works, recognizing them as products of their time while also acknowledging their universal themes and timeless appeal.

Overall, Johnson's advice to readers can be summed up as an encouragement to approach Shakespeare's works with humility, curiosity, and a willingness to engage deeply with their complexities and nuances. By doing so, readers can unlock the full richness and beauty of Shakespeare's plays and gain a deeper appreciation for their enduring relevance and power.

1.2. Review Questions

- What are the themes in "Preface to Shakespeare" by Samuel Johnson?
- Who are the characters in "Preface to Shakespeare" by Samuel Johnson?
- How to study Shakespeare.
- How to analyze a Shakespearean sonnet.
- Top 10 Shakespeare plays.
- Shakespeare’s blank verse.
- Going to a play in Elizabethan London.
- Entertainment in Elizabethan England.
- Shocking Elizabethan drama.
- The King’s Men
- Shakespeare characters A to Z.
- What inspired Shakespeare?

Unit 2
Shakespeare: King Lear

2.0 Objectives

After studying this chapter, you will be able to:

- Discuss the character role
- Discuss the Acts

Structure

2.1 Character list Introduction

"King Lear," one of William Shakespeare's most renowned tragedies, is a profound exploration of power, family, and the human condition. Believed to have been written between 1603 and 1606, "King Lear" tells the story of an aging monarch who, in a moment of pride and folly, divides his kingdom among his three daughters based on their declarations of love for him. However, Lear's decision leads to chaos and betrayal as his daughters, Goneril and Regan, turn against him, leaving him to wander the wilderness in madness and despair.

Set against the backdrop of a crumbling kingdom and a tempestuous natural landscape, "King Lear" delves into themes of authority, loyalty, and the consequences of unchecked ambition. The

play's central conflict between generations, as well as Lear's journey of self-discovery and redemption, resonates with audiences across centuries.

Through its richly drawn characters, including the noble but flawed Lear, the treacherous Edmund, and the loyal Kent, "King Lear" explores the complexities of human nature and the frailty of human relationships. Shakespeare's masterful language and imagery evoke a world of turmoil and upheaval, reflecting the internal turmoil of the characters' hearts and minds.

As Lear grapples with the consequences of his actions and faces the harsh realities of mortality, "King Lear" offers a timeless meditation on the nature of power, the bonds of family, and the search for meaning in a chaotic world. It remains a cornerstone of Shakespearean tragedy, captivating audiences with its timeless themes and universal truths.

Character list

1. **King Lear**: The elderly king of Britain who decides to divide his kingdom among his three daughters.
2. **Goneril**: Lear's eldest daughter, married to the Duke of Albany. She is cunning and ambitious.
3. **Regan**: Lear's second daughter, married to the Duke of Cornwall. Like her sister Goneril, she is deceitful and ruthless.
4. **Cordelia**: Lear's youngest daughter, banished after refusing to flatter her father as her sisters do. She is honest and loving.
5. **Earl of Gloucester**: A nobleman and loyal servant to Lear, deceived by his illegitimate son, Edmund.
6. **Edmund**: Gloucester's illegitimate son, who schemes to betray his father and brother to gain power.
7. **Edgar**: Gloucester's legitimate son, who is unjustly accused of plotting against his father by Edmund.
8. **Duke of Albany**: Goneril's husband, who initially supports her but later opposes her cruelty.
9. **Duke of Cornwall**: Regan's husband, who is equally cruel and participates in the mistreatment of Lear and his followers.

10. **Kent**: A loyal nobleman and advisor to Lear, who disguises himself to remain close to the king.
11. **Fool**: Lear's jester, who provides comic relief and serves as a truth-teller, often speaking in riddles.
12. **Oswald**: Goneril's steward, who becomes involved in the machinations of the play's characters.

These are the key characters in "King Lear." There are other minor characters and roles, but these are the ones central to the plot and themes of the play.

2.1 Act 1

In Act I of Shakespeare's "King Lear," the aging King Lear announces his decision to divide his kingdom among his three daughters, Goneril, Regan, and Cordelia. He asks each daughter to declare how much she loves him, intending to give the largest share of the kingdom to the one who professes the greatest love. Goneril and Regan, eager for power, offer extravagant declarations of love, while Cordelia, Lear's youngest and most beloved daughter, speaks honestly but less extravagantly. Outraged by Cordelia's refusal to flatter him, Lear disowns her and divides her share of the kingdom between Goneril and Regan. The Earl of Kent objects to Lear's rash decision and is banished for his honesty. Meanwhile, the Earl of Gloucester's illegitimate son, Edmund, schemes to discredit his legitimate half-brother, Edgar, in order to gain his father's inheritance. The act sets the stage for the familial conflicts and betrayals that will drive the rest of the play.

2.2 Act II

In Act II of Shakespeare's "King Lear," the plot thickens as Lear's daughters Goneril and Regan reveal their true nature. Lear, having divided his kingdom between them, decides to stay with Goneril first, but her ingratitude and disrespect soon become evident. She complains about Lear's knights and demands that he reduce their number. In response, Lear curses her and decides to leave for Regan's home instead.

Meanwhile, the Earl of Gloucester hosts King Lear's messenger, Kent, who has returned in disguise to serve Lear. Kent learns about Gloucester's troubles with his sons, Edgar and Edmund. Edmund, the illegitimate son, manipulates his father into believing that Edgar wants to kill him.

Elsewhere, Cordelia's suitor, the King of France, learns of her banishment and vows to support her cause. Cordelia, now in France, prepares to lead an invasion to restore her father's authority.

The act ends with Lear's arrival at Regan's castle, where he expects a warm welcome, only to be met with further betrayal and mistreatment by Regan and her husband, Cornwall. The stage is set for the intensification of familial conflicts and the unraveling of Lear's sanity.

2.3 Act III

King Lear," the tensions between characters escalate, leading to pivotal moments of betrayal and madness.

Lear, now disillusioned by his daughters' ingratitude, begins to unravel mentally as he roams the countryside in a storm. In his madness, he rails against the injustice of his situation and the cruelty of his daughters. The Fool accompanies him, offering cryptic yet insightful commentary on the events unfolding.

Meanwhile, Goneril and Regan conspire to further undermine their father's authority. They send servants to mistreat Lear and his followers, escalating the conflict. Gloucester, still loyal to Lear, attempts to help him but is betrayed by his illegitimate son, Edmund, who reveals Gloucester's plans to Regan and Cornwall.

In a parallel subplot, Edgar, Gloucester's legitimate son, disguises himself as a madman named "Poor Tom" to evade capture by his father's men. He encounters Lear on the heath and offers him solace in his madness.

The act culminates in a dramatic confrontation between Lear and his daughters' forces. Gloucester is captured and tortured by Regan and Cornwall, while Lear, still raging against the storm, faces the harsh realities of his own folly and the consequences of his daughters' betrayal.

Act III is a turning point in the play, marking the characters' descent into chaos and despair, setting the stage for the tragic conclusion.

2.4 Act IV

The consequences of the characters' actions intensify, leading to tragic outcomes and moments of redemption.

Lear, now accompanied by the disguised Kent and the Fool, finds refuge in a hovel during the storm. Here, he begins to regain his sanity as he confronts the harsh realities of his situation. Gloucester, blinded by Regan and Cornwall, is led by his faithful servant towards the cliffs of Dover, where he plans to end his life. However, he is intercepted by Edgar, still disguised as "Poor Tom," who guides him safely away.

Meanwhile, Goneril and Regan's rivalry intensifies as they vie for the affection of Edmund, who has emerged as a powerful figure in the unfolding chaos. Goneril's husband, Albany, begins to question her ruthless actions and aligns himself with the forces of justice.

Cordelia, having landed in Britain with a French army, reunites with her father and seeks to restore him to his rightful place. Their emotional reunion is cut short by the impending battle between Cordelia's forces and those of Goneril, Regan, and Edmund.

The act concludes with preparations for the climactic battle, where the fates of the characters will be decided. Act IV serves to heighten the tension and stakes of the play, setting the stage for the tragic resolution in the final act.

Shakespeare's "King Lear," the tragedy reaches its climax and resolution with a series of dramatic events:

The Battle: The armies of Cordelia, supported by Albany and Kent, face off against the forces of Goneril and Regan, led by Edmund. The conflict is fierce and bloody, representing the culmination of the political and familial strife that has torn the kingdom apart.

Sibling Rivalry: Edgar, still disguised as "Poor Tom," confronts his brother Edmund in a duel. In the ensuing fight, Edgar mortally wounds Edmund and reveals his true identity, exposing Edmund's treachery to all.

Fatal Jealousy: Goneril, consumed by jealousy and fear of losing Edmund, poisons Regan. However, her plan backfires when she herself takes her own life, unable to live with the guilt of her actions.

Tragic Endings: Despite the efforts of Cordelia and Lear to plead for mercy, Edmund orders Cordelia's execution. Lear, broken-hearted by the loss of his beloved daughter, dies shortly after her. Their deaths mark the culmination of Lear's journey from arrogance to humility and the tragic consequences of his earlier folly.

Justice Prevails: Albany exposes Edmund's treachery and orders his arrest, vowing to restore order and justice to the kingdom. With the deaths of Lear, Cordelia, Goneril, Regan, and Edmund, the play ends on a note of profound sorrow and reflection.

Act V of "King Lear" serves as a powerful conclusion to the play, highlighting the themes of betrayal, justice, and the inevitability of fate.

2.5 Review Questions

- What is the initial reason behind King Lear's decision to divide his kingdom among his daughters?
- How do Goneril and Regan demonstrate their ingratitude and betrayal towards King Lear?
- Describe the character development of Lear throughout the play, particularly in Act III.
- What role does the Fool play in King Lear's journey, and what purpose does he serve in the narrative?
- How does Edmund manipulate the situation to gain power and position himself against his brother Edgar?
- Discuss the significance of the storm in Act III and its impact on the characters, particularly Lear.

- Analyze the relationship between Lear and Cordelia and how it evolves throughout the play.
- What is the thematic significance of blindness, both literal and metaphorical, in "King Lear"?
- How does the subplot involving Gloucester and his sons mirror the main storyline of Lear and his daughters?
- Reflect on the tragic ending of the play and discuss its implications for the themes of justice, fate, and redemption.

Unit 3
The Tempest

Objectives

After studying this chapter, you will be able to:

- Discuss the character role
- Discuss the Acts

Structure

3.1. Character List Introduction

The Tempest" is one of William Shakespeare's last plays, believed to have been written around 1610-1611. It's often considered one of his most enigmatic and multi-layered works, blending elements of romance, comedy, and fantasy. The play unfolds on a remote island where the exiled Duke of Milan, Prospero, and his daughter, Miranda, have been stranded for twelve years. Prospero, a powerful magician, orchestrates a tempest to shipwreck his enemies, including his treacherous brother Antonio and the King of Naples, Alonso, who helped Antonio usurp Prospero's dukedom.

As the plot unfolds, we encounter a rich tapestry of characters: Ariel, a spirit enslaved by Prospero but yearning for freedom; Caliban, the deformed and disgruntled native of the island; Ferdinand, Alonso's son, who falls in love with Miranda; and various shipwreck survivors who become entangled in the web of Prospero's machinations.

At its core, "The Tempest" explores themes of power, revenge, forgiveness, and the complexities of human nature. Prospero's journey from bitterness and vengeance towards reconciliation and mercy is central to the play's emotional arc. Additionally, the play delves into questions of colonialism and the relationship between colonizers and the colonized, particularly through the character of Caliban and his complex dynamic with Prospero.

"The Tempest" is also renowned for its language and imagery, showcasing Shakespeare's mastery of poetry and his ability to evoke the wonders of the natural world alongside the darker recesses of the human psyche.

Overall, "The Tempest" remains a timeless and captivating work that continues to resonate with audiences, inviting exploration and interpretation from generation to generation. introduction to the main characters in William Shakespeare's play "The Tempest":

Prospero: The former Duke of Milan, who was overthrown by his brother Antonio and left to perish at sea with his infant daughter, Miranda. He becomes a powerful sorcerer through his study of magic and seeks revenge on those who wronged him.

Miranda: Prospero's daughter, who has grown up on the remote island where they were marooned. She is innocent, compassionate, and deeply devoted to her father.

Caliban: A savage and deformed creature, the son of the witch Sycorax who originally inhabited the island. He serves Prospero begrudgingly but is resentful of his enslavement and yearns for freedom.

Ariel: A spirit enslaved by Prospero, who is bound to do his bidding for the promise of eventual freedom. Ariel is ethereal, mischievous, and possesses great magical abilities.

Ferdinand: The son of Alonso, King of Naples. He becomes stranded on the island during the tempest and falls in love with Miranda. Ferdinand is noble, sincere, and willing to undergo trials for Miranda's love.

Alonso: The King of Naples and father of Ferdinand. He feels guilt over his past actions, particularly his role in Prospero's downfall.

Antonio: Prospero's treacherous brother, who usurped his dukedom of Milan with Alonso's help. Antonio is cunning, ambitious, and remorseless.

Sebastian: Alonso's equally treacherous brother, who conspires with Antonio to further their ambitions.

Gonzalo: A loyal and honest counselor to Alonso, who aided Prospero and Miranda's escape from Milan. Gonzalo is a source of wisdom and kindness in the play.

Trinculo and Stephano: Two drunken sailors who wash ashore during the tempest. They provide comic relief and become unwitting pawns in Caliban's plot against Prospero.

Adrian and Francisco: Lords in Alonso's court, who accompany him on his journey.

Boatswain and Mariners: The sailors aboard the ship caught in the tempest at the beginning of the play.

These characters, each with their own motivations and conflicts, populate the mysterious island where "The Tempest" unfolds, exploring themes of betrayal, forgiveness, and the nature of power

3.2. Act 1

3.2.1. Act I, Scene I

Scene I of William Shakespeare's "The Tempest," the play opens with a dramatic scene at sea during a powerful storm. A ship is caught in the tempest, and the sailors struggle to maintain control as waves crash against the vessel. Amidst the chaos, the ship-master and a boatswain (a sailor in charge of a ship's equipment and crew) exchange tense words, with the boatswain urging the crew to take swift action to prevent the ship from running aground.

Soon, several passengers, including Alonso, the King of Naples, and his retinue, emerge on deck, alarmed by the storm's fury. They inquire about the ship-master's whereabouts and express concern for their safety. Antonio, Prospero's treacherous brother, is also present, along with Alonso's son, Ferdinand, and other courtiers.

Gonzalo, a nobleman, attempts to reassure the group, urging them to remain calm and trust in fate. However, the boatswain interrupts their conversation, bluntly ordering them to return to the cabins and allow the sailors to do their work. He dismisses their concerns about his authority, asserting that in the face of nature's fury, their royal titles hold no sway.

As tension mounts and the storm intensifies, the scene concludes with the boatswain's forceful insistence that the passengers stay out of the sailors' way. His words highlight the theme of the unpredictability of nature and the insignificance of human power in the face of elemental forces.

Act I, Scene 2

In Act I, Scene II of "The Tempest," the focus shifts from the tumultuous sea to the tranquil island where Prospero and Miranda reside. Prospero, a powerful magician and the rightful Duke of Milan, is conversing with his daughter Miranda. He reveals to her for the first time the story of their past, explaining how they were betrayed and exiled to the island by his brother Antonio, who sought to usurp his dukedom.

As Prospero and Miranda talk, they witness the shipwreck caused by the tempest conjured by Prospero. Miranda is filled with empathy for the ship's passengers, expressing concern for their welfare. Prospero uses this opportunity to educate Miranda about their shared history, revealing his magical abilities and recounting the events that led to their exile.

Meanwhile, Ariel, a spirit enslaved by Prospero, appears and informs him of the shipwreck and the fate of its passengers. Prospero expresses satisfaction with the success of his plan, which was designed to bring his enemies to the island and exact revenge upon them. He commands Ariel to continue to monitor the situation and ensure that no harm comes to anyone.

Through this scene, Shakespeare establishes the central characters of Prospero and Miranda, while also introducing the themes of betrayal, forgiveness, and the power of magic that will drive the rest of the play. Additionally, the interactions between Prospero and Ariel hint at the complex relationship between master and servant, foreshadowing the role that Ariel will play in Prospero's schemes throughout the play.

3.3. Act 2

3.3.1. Act 2, Scene I

In Act II, Scene I of William Shakespeare's "The Tempest," we find ourselves on the island once more, where we encounter Alonso, King of Naples, and his entourage, including his son Ferdinand, Sebastian, Antonio, Gonzalo, and others. They are separated from the shipwreck and believe that Ferdinand has drowned.

Amidst their distress, Antonio and Sebastian engage in a conversation filled with mockery and cynicism, while Alonso laments the loss of his son. Gonzalo, however, remains optimistic, attempting to comfort the king and his companions with hopeful words.

Meanwhile, elsewhere on the island, Prospero, observing the scene through his magical powers, reassures Miranda that her beloved Ferdinand is safe, though he has orchestrated their separation. He then sends Ariel, his spirit servant, disguised as a harpy, to confront Alonso and his party.

Ariel delivers a haunting speech, accusing Alonso, Antonio, and Sebastian of their past wrongs against Prospero. The accusations fill them with terror and guilt, and they are left shaken and repentant.

The scene ends with Ariel leading Alonso and his group away in a trance-like state, leaving the stage set for further intrigue and manipulation by Prospero.

This scene serves to deepen the themes of betrayal and forgiveness while showcasing Prospero's control over events on the island through his magical powers. It also highlights the moral complexities of the characters, as they grapple with the consequences of their actions and the possibility of redemption.

Act 2, Scene 2

"The Tempest," we witness a comic subplot involving Caliban, Stephano, and Trinculo, three of the shipwrecked characters. Caliban, the island's native inhabitant, encounters Stephano, a drunken butler from the ship, and Trinculo, a jester.

Caliban mistakes Stephano for a god due to the alcohol-induced haze clouding his judgment. He believes that Stephano has come to rescue him from servitude under Prospero and pledges his loyalty to him. Trinculo, overhearing their conversation, also seeks refuge with Stephano, believing him to be a powerful figure on the island.

Stephano, reveling in his newfound authority, decides to take advantage of Caliban's loyalty by planning to overthrow Prospero and become ruler of the island. Caliban eagerly agrees to assist in the plot, envisioning a life of freedom under Stephano's rule.

The scene is filled with humor as Stephano, Trinculo, and Caliban engage in drunken banter and absurd scheming. It provides a stark contrast to the more serious and magical elements of the play, offering comic relief amidst the larger themes of power, colonization, and redemption.

As the trio continues their drunken antics, they set off to put their plan into action, unaware of the complexities and consequences that await them in the island's mysterious landscape.

3.4. Act 3

Act III, Scene 1

In Act III, Scene I of "The Tempest," Ferdinand, believing himself to be the sole survivor of the shipwreck, mourns the loss of his father, Alonso, the King of Naples. He is also unaware that his father, indeed, is alive. Prospero, observing Ferdinand from a distance, decides to test his sincerity and intentions towards Miranda, his daughter.

Prospero, still concealing his identity, tasks Ferdinand with menial labor, stacking wood, as a means to gauge his worthiness as a suitor for Miranda. Despite the physical labor, Ferdinand willingly accepts the task, seeing it as a small penance for the love he bears for Miranda.

Miranda, watching Ferdinand work, is struck by his youthful vigor and kindness. She is drawn to him and sympathizes with his plight. However, she cannot help but feel conflicted about his status as a stranger on the island.

As Ferdinand toils under Prospero's watchful eye, Miranda intervenes, offering to assist him in his labor. Ferdinand, surprised and grateful for her kindness, is captivated by her beauty and grace. The two quickly bond over their shared experiences of loss and isolation, forming a deep and genuine connection.

Their blossoming romance is interrupted by Prospero, who reveals his true identity to Ferdinand and accuses him of being a spy sent by his enemies. Ferdinand vehemently denies the accusation, professing his love for Miranda and his willingness to endure any hardship for her sake.

Prospero, satisfied with Ferdinand's sincerity, relents and gives his blessing for their union. He acknowledges Ferdinand's noble character and welcomes him into their family, promising to end his trials and reunite him with his father.

This scene showcases the themes of love, forgiveness, and redemption that are central to "The Tempest." It also highlights the transformative power of genuine affection and the importance of empathy and understanding in forging meaningful connections between individuals.

Act III, Scene 2

"The Tempest," we are presented with a delightful masque (a stylized performance often featuring music, dance, and elaborate costumes) orchestrated by Prospero for the entertainment of Ferdinand and Miranda, celebrating their betrothal.

Prospero summons spirits to perform the masque, creating a fantastical spectacle filled with enchanting imagery and symbolism. The masque unfolds in several stages, each representing different aspects of nature and celestial beings. There are performances by Iris, the goddess of the rainbow, Ceres, the goddess of agriculture, and Juno, the queen of the gods, all of whom bless the couple and wish them happiness in their union.

As the masque reaches its climax, Prospero's plans are momentarily interrupted by the sudden appearance of Caliban, Stephano, and Trinculo, who stumble upon the revelry while inebriated. Caliban, still under the mistaken belief that Stephano is a god, urges him to seize control of the island and overthrow Prospero.

However, Prospero quickly intervenes, dispersing the spirits and revealing Caliban, Stephano, and Trinculo's true identities. He admonishes them for their foolishness and subjects them to punishment for their attempted betrayal.

Despite the disruption, the masque serves as a joyous celebration of love and harmony, symbolizing the restoration of order and balance in the natural world. It also highlights Prospero's mastery over magic and his ability to manipulate reality to achieve his desired ends.

This scene is rich in theatrical spectacle and symbolism, showcasing Shakespeare's skill in blending elements of comedy, romance, and the supernatural. It contributes to the overall

sense of wonder and enchantment that pervades "The Tempest," inviting audiences into a world of imagination and magic.

Act III, Scene 3

The Tempest," we witness a significant moment in the play as we delve into the psyche of Alonso, King of Naples, and his companions who are wandering on the island, still believing that Ferdinand, Alonso's son, has perished in the shipwreck.

Alonso, overwhelmed with grief and guilt over the loss of his son, is haunted by visions and hallucinations. He becomes convinced that Ferdinand's death is a punishment for his past sins, particularly his role in aiding Antonio's usurpation of Prospero's dukedom. He expresses deep remorse for his actions and longs for forgiveness, tormented by his conscience.

Gonzalo, ever the optimist, tries to comfort Alonso, reassuring him that Ferdinand may still be alive and that they should not give in to despair. However, Alonso remains inconsolable, consumed by his feelings of guilt and sorrow.

Meanwhile, Ariel, disguised as a harpy, appears before Alonso and his companions, echoing their fears and accusing them of their past wrongs. The spirit's appearance further unsettles Alonso and his retinue, driving them to the brink of madness.

As the scene unfolds, we witness the characters grappling with themes of remorse, redemption, and the consequences of their actions. Alonso's anguish and vulnerability humanize him, adding depth to his character and underscoring the play's exploration of forgiveness and reconciliation.

Ultimately, Act III, Scene III serves as a pivotal moment in "The Tempest," setting the stage for the resolution of the characters' conflicts and the eventual restoration of order and harmony. It deepens our understanding of the emotional and psychological turmoil experienced by Alonso and his companions, paving the way for their eventual redemption and reconciliation with Prospero.

3.5. Act 4

Act IV

The Tempest," the plot takes a dramatic turn as Prospero's intricate schemes approach their climax, leading to moments of revelation, reconciliation, and resolution.

Prospero's Revelations: Prospero confronts Ferdinand and Miranda, revealing their love to Alonso and the rest of the characters. He also unveils his true identity to Alonso, Antonio, and Sebastian, exposing their past treacheries and manipulations. These revelations force the characters to confront their actions and their consequences, paving the way for redemption and forgiveness.

The Forgiveness of Enemies: Despite years of bitterness and desire for revenge, Prospero chooses to forgive his enemies. He releases Ariel from servitude and offers clemency to Alonso, Antonio, and Sebastian, recognizing the transformative power of forgiveness and reconciliation.

The Trial of Prospero's Enemies: Prospero subjects his enemies to a series of trials, testing their repentance and sincerity. Through these trials, the characters undergo personal growth and introspection, leading to a deeper understanding of themselves and each other.

The Resolution of Ferdinand and Miranda's Love: Prospero blesses Ferdinand and Miranda's union, granting them his approval and bestowing his fatherly blessing upon their marriage. Their love triumphs over adversity, symbolizing hope, renewal, and the promise of a brighter future.

Caliban's Rebellion: Caliban, Stephano, and Trinculo attempt to overthrow Prospero, but their rebellion ultimately fails. Prospero asserts his authority and restores order to the island, reaffirming his control over its inhabitants.

Ariel's Freedom: Prospero fulfills his promise to Ariel, granting the spirit's long-awaited freedom. Ariel is released from servitude, free to pursue its own destiny and explore the world beyond the confines of the island.

Overall, Act IV of "The Tempest" is a pivotal act that sets the stage for the play's final resolution. It explores themes of forgiveness, redemption, and the transformative power of love, offering a message of hope and reconciliation amidst the chaos and turmoil of human conflict. Act 5

3.6. Act V

"The Tempest," the play reaches its climax and resolution, as the various plot threads are tied together and the characters' fates are determined.

The Final Reckoning: Prospero confronts his enemies one last time, forcing them to reckon with their past deeds and seeking their repentance. He reveals his true identity to Alonso, Antonio, and Sebastian, exposing their treachery and manipulation. Through this confrontation, the characters come to terms with their guilt and seek forgiveness for their actions.

Reconciliation and Forgiveness: Prospero ultimately chooses to forgive his enemies, demonstrating the transformative power of mercy and reconciliation. He offers Alonso, Antonio, and Sebastian a chance at redemption, paving the way for healing and renewal.

The Union of Ferdinand and Miranda: Prospero blesses the union of Ferdinand and Miranda, giving his consent to their marriage and celebrating their love. Their union symbolizes hope, renewal, and the promise of a better future.

Caliban's Submission: Caliban, Stephano, and Trinculo are subdued by Prospero, who asserts his authority and restores order to the island. Caliban acknowledges his wrongdoing and submits to Prospero's rule, recognizing the consequences of his rebellion.

Ariel's Freedom: Prospero fulfills his promise to Ariel, granting the spirit its long-awaited freedom. Ariel is released from servitude, free to pursue its own destiny and explore the world beyond the confines of the island.

The Epilogue: Prospero delivers the play's epilogue, bidding farewell to the audience and reflecting on the fleeting nature of life and the power of forgiveness. He asks for forgiveness and mercy from the audience, signaling a final act of reconciliation and closure.

Overall, Act V of "The Tempest" is a culmination of the play's themes of forgiveness, reconciliation, and the transformative power of love. It offers a message of hope and redemption, emphasizing the importance of mercy and compassion in the face of human frailty and conflict.

3.7. Review Questions

- How does Prospero's past influence his actions throughout the play?
- Discuss the significance of forgiveness and reconciliation in "The Tempest."
- What role does magic play in shaping the events of the play, and how does it reflect on the characters' motivations?
- Analyze the character development of Miranda throughout the course of the play.
- Explore the theme of power and control in "The Tempest," focusing on characters like Prospero, Caliban, and Ariel.
- Discuss the relationship between colonization and oppression as portrayed in the interactions between Prospero and Caliban.
- How do the themes of illusion and reality intersect in "The Tempest"?
- Analyze the significance of the masque scene in Act IV, highlighting its thematic relevance and impact on the characters.
- Compare and contrast the characters of Prospero and Ariel, examining their roles as master and servant and the evolution of their relationship.
- Discuss the resolution of the play in Act V, considering how loose ends are tied up and what messages Shakespeare conveys through the conclusion.

Unit 4

Webster: The Duchess of Malfi

Objectives

After studying this chapter, you will be able to:

- Discuss the character role
- Discuss the Acts

Structure

4.1. Introduction

1 The Duchess of Malfi" is a gripping tragedy by the English playwright John Webster. Set in the Italian city of Amalfi during the early 16th century, the play is renowned for its dark themes, intricate plotting, and complex characters.

2 The story revolves around the Duchess, a young widow who defies social conventions by secretly marrying her steward, Antonio. Despite her brothers' vehement opposition, the Duchess remains steadfast in her love for Antonio, leading to a series of tragic events.

3 The Duchess's brothers, Ferdinand, and the Cardinal, are driven by jealousy and a desire for power. They hire the sinister Bosola to spy on the Duchess and ultimately plot her downfall. As the plot unfolds, the characters are consumed by greed, ambition, and revenge, leading to betrayal, murder, and madness.

4 "The Duchess of Malfi" explores themes of corruption, tyranny, and the consequences of unchecked power. It is also celebrated for its rich language, vivid imagery, and

unforgettable scenes, including the infamous "Waxworks" scene and the chilling "Madhouse" sequence.

5 Despite its grim subject matter, "The Duchess of Malfi" offers profound insights into the human condition and remains a timeless masterpiece of Jacobean drama.

6 If you were indeed referring to a different play titled "The Duchess of Murphy" by another playwright, please let me know, and I'll adjust the response accordingly.

4.2. Character List

1. **The Duchess**: A young widow and the sister of Ferdinand and the Cardinal. She secretly marries Antonio, her steward, despite her brothers' objections.

5 **Antonio Bologna**: A nobleman and the Duchess's husband. He is loyal and devoted to her, but his love for her puts him in danger.

6 **Ferdinand**: The Duchess's twin brother. He is possessive, jealous, and obsessed with controlling his sister's life. His love for his sister takes a twisted and possessive turn.

7 **The Cardinal**: The Duchess's other brother, a high-ranking church official. He is ambitious and manipulative, using his position to further his own interests.

8 **Bosola**: A cynical and morally ambiguous character who serves as a spy and assassin for Ferdinand and the Cardinal. He struggles with his conscience but ultimately becomes a pawn in their schemes.

9 **Cariola**: The Duchess's loyal maid and confidante. She serves as a voice of reason and support for the Duchess.

10 **Delio**: Antonio's friend and confidante. He provides assistance and advice to Antonio throughout the play.

11 **Julia**: The Cardinal's mistress, who is ambitious and cunning. She plays a key role in the machinations of the court.

12 **Castruchio**: A lord who is loyal to Ferdinand and the Cardinal.

13 **Roderigo**: Another lord who serves Ferdinand and the Cardinal.

14 **Grisolan**: A servant in the Duchess's household.

15 **Pescara**: A nobleman and friend of Ferdinand.

16 **Malateste**: Another nobleman allied with Ferdinand.

4.3. Act 1 Act 1

The Duchess of Malfi" by John Webster, Antonio and Delio engage in a conversation upon Antonio's return from France. They discuss various aspects of French court life, including the manners, customs, and humor of the French people. Antonio expresses his disapproval of the French court's ostentatious displays of wealth and their indulgence in frivolous entertainments. Delio agrees, highlighting the absurdities of French court behavior.

Their conversation also touches upon the character of the Duchess, Antonio's sister, who is known for her beauty and unique personality. Delio mentions rumors about the Duchess's vow to never marry, stemming from her enduring love for her deceased husband. Antonio expresses concern over this vow, suggesting that it may prevent her from finding happiness in the future.
Overall, this scene serves as an introduction to the characters and themes of the play, setting the stage for the unfolding drama and tragedy that will follow. It also provides insight into the social and cultural context of the story, particularly in relation to the French court and the character of the Duchess.

4.4. Act 2

"The Duchess of Malfi" by John Webster, Ferdinand, the Duchess's brother, and Bosola, a servant employed by Ferdinand, engage in a conversation.

Ferdinand expresses his frustration and anger upon learning that the Duchess has secretly remarried, defying his wishes. He is consumed by jealousy and desires to control his sister's life, particularly her romantic relationships. Ferdinand's possessive and controlling nature is evident as he schemes with Bosola to spy on the Duchess and uncover her secrets.
Bosola, though initially reluctant to involve himself in Ferdinand's plans, agrees to spy on the Duchess on Ferdinand's behalf. However, Bosola also expresses skepticism about the morality of their actions, questioning the righteousness of spying on the Duchess and interfering in her personal affairs.

This scene sets the stage for the escalating tensions and conflicts between the characters, particularly the power struggle between Ferdinand and the Duchess. It also introduces the

character of Bosola, who serves as a complex figure torn between loyalty and conscience. Throughout the play, Bosola's internal conflict and moral ambiguity will play a significant role in shaping the events that unfold.

Scene 2— "The Duchess of Malfi" by John Webster, the Duchess meets secretly with Antonio, her steward, in her private chamber. They engage in a tender and intimate conversation, expressing their love for each other and lamenting the challenges they face due to the Duchess's brothers' opposition to their relationship.
The scene highlights the depth of the Duchess and Antonio's love for each other, despite the dangers and risks they must navigate. They discuss the difficulties of maintaining their clandestine relationship while living under the watchful eye of the Duchess's brothers, Ferdinand and the Cardinal.

Throughout the scene, there is a sense of urgency and tension as the Duchess and Antonio grapple with the dangers posed by their forbidden love. Despite the risks, they reaffirm their commitment to each other and vow to find a way to overcome the obstacles in their path.

This scene serves to deepen the audience's understanding of the Duchess and Antonio's relationship and foreshadows the tragic consequences that will result from their defiance of social norms and familial expectations. It also underscores the theme of love versus power, as the Duchess and Antonio struggle to reconcile their desire for happiness with the oppressive forces that seek to control them.

Scene 3—Same place and time as the previous scene: Bosola re-enters the now empty room, having heard a woman (the Duchess) shriek. Antonio discovers him and questions his purpose in being there, since everyone had been commanded to keep to their rooms. Antonio tells him to stay away from the Duchess since he doesn’t trust Bosola. In Antonio’s agitation, he accidentally drops a horoscope for his son’s birth, which Bosola retrieves. He realizes what it means, and resolves to send it to the Duchess’s brothers with Castruccio.

Scene 4—The Cardinal’s rooms: The Cardinal and his mistress, Julia, are discussing their rendezvous when a messenger calls the Cardinal away with an important message. Delio enters to find Julia alone. He was once a suitor of hers and offers her money. Julia leaves to meet her husband, Castruccio, and Delio fears that her husband’s arrival means Antonio’s secret marriage is about to be revealed.

Scene 5—Rome, in Ferdinand’s private apartments: An enraged Ferdinand, with the letter from Bosola, and his brother the Cardinal, meet to discuss what they think is an awful treachery by their sister. Ferdinand is angry to the point of shouting about his sister’s “whorish” behavior (he knows of the child, but not of the marriage), and the Cardinal struggles to control his brother’s temperamental outburst. Ferdinand resolves to discover the man his sister is seeing, threatening all and sundry.

4.5. Act 3

Scene 1— The Duchess of Malfi" by John Webster, the tension and intrigue heighten as Bosola, Ferdinand's spy, reports back to him about the Duchess's activities.
Bosola enters and informs Ferdinand that the Duchess has secretly borne a child, implying that Antonio is the father. Ferdinand is consumed with jealousy and rage at this news, expressing his desire to punish his sister for defying his wishes and marrying beneath her station.

As Ferdinand and Bosola plot their next move, the scene reveals the extent of Ferdinand's obsession with controlling his sister's life and the lengths he is willing to go to maintain his power and authority. Bosola, though initially reluctant to participate in Ferdinand's schemes, becomes increasingly entangled in the web of deceit and betrayal that surrounds the Duchess.

This scene sets the stage for the escalating conflict between the siblings and foreshadows the tragic consequences that will result from their power struggle. It also highlights the theme of betrayal and deception, as the characters manipulate and deceive each other in their pursuit of power and revenge.

Scene 2— In Act III, Scene 2 of "The Duchess of Malfi" by John Webster, the tension continues to rise as Ferdinand and the Cardinal confront the Duchess about her secret marriage to Antonio. The scene opens with Ferdinand and the Cardinal expressing their anger and outrage over the Duchess's actions. They accuse her of betraying their family and defying their authority by marrying beneath her station. Ferdinand, in particular, is driven by jealousy and a desire to control his sister's life.

Despite their accusations and threats, the Duchess remains defiant and refuses to submit to their demands. She defends her love for Antonio and asserts her right to marry whomever she chooses, regardless of her brothers' wishes.

As the confrontation escalates, Ferdinand becomes increasingly unstable and violent, revealing the depths of his madness and obsession with controlling his sister. The Cardinal, though more composed, is equally ruthless in his determination to assert his authority over the Duchess.
The scene culminates in a chilling moment as Ferdinand reveals his twisted desire for revenge, hinting at the tragic fate that awaits the Duchess and Antonio. This scene is a turning point in the play, marking the escalation of the conflict between the siblings and foreshadowing the tragic events that will unfold in the subsequent acts.

Scene 3—A room in a palace at Rome: The Cardinal, Ferdinand, Malateste, Pescara, Silvio and Delio are discussing the new fortifications that are being made in Naples. Ferdinand and his men, leaving the Cardinal and Malateste to speak privately, are very harsh in their critique of Malateste, considering him too cowardly to fight in an upcoming battle. Bosola, meanwhile, interrupts the Cardinal’s private conference with news of his sister. The Cardinal leaves to petition for her and her family’s exile from Ancona, while Bosola goes to tell the Duchess’s first child (from her first husband) what has happened with his mother. Ferdinand goes to find Antonio.
Scene 4—The shrine of Our Lady of Loreto, Italy, in the Ancona province: Two pilgrims are visiting the shrine in Ancona, and witness the Cardinal being symbolically prepared for war. The Cardinal then proceeds to take the Duchess’s wedding ring, banish her, Antonio, and their children, while the pilgrims muse over the reason for what they have just seen.

Scene 5—Near Loreto: The newly banished family, and the maid Cariola, enter Loreto. Shortly after their arrival, Bosola comes and presents the Duchess with a letter from Ferdinand, which indirectly states that Ferdinand wants Antonio dead. Antonio tells Bosola that he will not go to Ferdinand, and the Duchess urges him to take the oldest child and go to Milan to find safety, which he promptly does. Bosola and masked guards then take the Duchess and her remaining children captive, on the orders of her brothers.

4.6. Act 4

In Act IV, Scene I, we find Edgar leading his blinded father, Gloucester, toward Dover, where they hope to find refuge. Edgar disguises himself as a madman named Tom o' Bedlam to protect himself and his father from recognition. Meanwhile, Lear wanders on the heath in a state of madness, accompanied by his Fool.

In Scene II, Goneril, Regan, and Edmund scheme against each other for power. Goneril has grown tired of her husband, Albany, and plans to make Edmund her new husband. Regan, however, is also attracted to Edmund and is determined to thwart Goneril's plans. The two sisters exchange harsh words, revealing their mutual disdain and rivalry.

This summary captures the essence of the scenes without directly copying from the text, ensuring it's free from plagiarism.

4.7. Act 5

Act V, Scene I: The scene opens with Edmund sending orders to have Cordelia and Lear executed. He plans to secure his power by eliminating anyone who might oppose him. Meanwhile, Albany, Goneril's husband, receives news of the impending executions and begins to question Edmund's motives. He decides to confront Edmund and restore order to the kingdom.

Act V, Scene II: In the British camp near Dover, Lear is brought in, along with Cordelia as his captives. Lear's mental state has deteriorated further, and he is barely coherent. Albany arrives and demands that Edmund rescind his orders for Cordelia and Lear's execution. However, Edmund refuses, and a battle ensues between Albany's forces and those loyal to Edmund.

Act V, Scene III: Edgar, still disguised as Tom o' Bedlam, encounters his blinded father, Gloucester, who has been captured by Regan's forces. Edgar reveals his true identity to

Gloucester, and they reconcile. Gloucester asks Edgar to lead him to a place from which he can jump and end his suffering. Edgar agrees, and they depart together.

Act V, Scene IV: In the midst of the battle, Goneril poisons Regan out of jealousy over Edmund. Edgar and Gloucester arrive, and Edgar challenges Edmund to a duel. They fight, and Edgar mortally wounds Edmund. Before dying, Edmund repents of his evil deeds and acknowledges his love for Cordelia. Albany arrests Goneril and Edmund's ally, the Captain, and proclaims his intention to restore order to the kingdom.

Act V, Scene V: Lear enters carrying Cordelia's lifeless body, consumed by grief. He mourns her death and laments the consequences of his actions. Albany arrives and orders Edmund's letter, which condemned Cordelia and Lear to death, to be read aloud. Lear dies of a broken heart upon hearing of Cordelia's fate. Albany vows to honor Cordelia's memory and restore justice to the kingdom.

4.8. Review Questions

- What are the main themes explored in "King Lear"?
- Describe the character development of King Lear throughout the play.
- How do the subplots involving Gloucester and his sons parallel the main plot of "King Lear"?
- Analyze the role of the Fool in the play and his relationship with King Lear.
- Discuss the significance of madness and blindness as motifs in "King Lear".
- What is the role of nature and the natural world in "King Lear"?
- Compare and contrast the characters of Goneril and Regan, focusing on their motivations and actions.
- Explore the theme of filial ingratitude as portrayed in "King Lear".
- How does Shakespeare use language and imagery to convey the emotional intensity of the play?
- Discuss the ending of "King Lear" and its thematic implications.

Unit 5
The Rape of the Lock Canto I

Objectives

After studying this chapter, you will be able to:

- Discuss Canto I.
- Define help links.

Structure

5.1 Canto I

What dire offence from am'rous causes springs,
What mighty contests rise from trivial things,
I sing—This verse to Caryl, Muse! is due:
This, ev'n Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If she inspire, and he approve my lays.

Say what strange motive, Goddess! could compel
A well-bred lord t' assault a gentle belle?
O say what stranger cause, yet unexplor'd,
Could make a gentle belle reject a lord?
In tasks so bold, can little men engage,
And in soft bosoms dwells such mighty rage?

Sol thro' white curtains shot a tim'rous ray,
And op'd those eyes that must eclipse the day;

Now lap-dogs give themselves the rousing shake,
And sleepless lovers, just at twelve, awake:
Thrice rung the bell, the slipper knock'd the ground,
And the press'd watch return'd a silver sound.
Belinda still her downy pillow press'd,
Her guardian sylph prolong'd the balmy rest:
'Twas he had summon'd to her silent bed
The morning dream that hover'd o'er her head;
A youth more glitt'ring than a birthnight beau,
(That ev'n in slumber caus'd her cheek to glow)
Seem'd to her ear his winning lips to lay,
And thus in whispers said, or seem'd to say.

"Fairest of mortals, thou distinguish'd care
Of thousand bright inhabitants of air!
If e'er one vision touch'd thy infant thought,
Of all the nurse and all the priest have taught,
Of airy elves by moonlight shadows seen,
The silver token, and the circled green,
Or virgins visited by angel pow'rs,
With golden crowns and wreaths of heav'nly flow'rs,
Hear and believe! thy own importance know,
Nor bound thy narrow views to things below.
Some secret truths from learned pride conceal'd,
To maids alone and children are reveal'd:
What tho' no credit doubting wits may give?
The fair and innocent shall still believe.
Know then, unnumber'd spirits round thee fly,
The light militia of the lower sky;
These, though unseen, are ever on the wing,
Hang o'er the box, and hover round the Ring.

Think what an equipage thou hast in air,
And view with scorn two pages and a chair.
As now your own, our beings were of old,
And once inclos'd in woman's beauteous mould;
Thence, by a soft transition, we repair
From earthly vehicles to these of air.
Think not, when woman's transient breath is fled,
That all her vanities at once are dead;
Succeeding vanities she still regards,
And tho' she plays no more, o'erlooks the cards.
Her joy in gilded chariots, when alive,
And love of ombre, after death survive.
For when the fair in all their pride expire,
To their first elements their souls retire:
The sprites of fiery termagants in flame
Mount up, and take a Salamander's name.
Soft yielding minds to water glide away,
And sip with Nymphs, their elemental tea.
The graver prude sinks downward to a Gnome,
In search of mischief still on earth to roam.
The light coquettes in Sylphs aloft repair,
And sport and flutter in the fields of air.

Know further yet; whoever fair and chaste
Rejects mankind, is by some sylph embrac'd:
For spirits, freed from mortal laws, with ease
Assume what sexes and what shapes they please.
What guards the purity of melting maids,
In courtly balls, and midnight masquerades,
Safe from the treach'rous friend, the daring spark,
The glance by day, the whisper in the dark,

When kind occasion prompts their warm desires,
When music softens, and when dancing fires?
'Tis but their sylph, the wise celestials know,
Though honour is the word with men below.

Some nymphs there are, too conscious of their face,
For life predestin'd to the gnomes' embrace.
These swell their prospects and exalt their pride,
When offers are disdain'd, and love denied:
Then gay ideas crowd the vacant brain,
While peers, and dukes, and all their sweeping train,
And garters, stars, and coronets appear,
And in soft sounds 'Your Grace' salutes their ear.
'Tis these that early taint the female soul,
Instruct the eyes of young coquettes to roll,
Teach infant cheeks a bidden blush to know,
And little hearts to flutter at a beau.

Oft, when the world imagine women stray,
The Sylphs through mystic mazes guide their way,
Thro' all the giddy circle they pursue,
And old impertinence expel by new.
What tender maid but must a victim fall
To one man's treat, but for another's ball?
When Florio speaks, what virgin could withstand,
If gentle Damon did not squeeze her hand?
With varying vanities, from ev'ry part,
They shift the moving toyshop of their heart;
Where wigs with wigs, with sword-knots sword-knots strive,
Beaux banish beaux, and coaches coaches drive.
This erring mortals levity may call,

Oh blind to truth! the Sylphs contrive it all.

Of these am I, who thy protection claim,
A watchful sprite, and Ariel is my name.
Late, as I rang'd the crystal wilds of air,
In the clear mirror of thy ruling star
I saw, alas! some dread event impend,
Ere to the main this morning sun descend,
But Heav'n reveals not what, or how, or where:
Warn'd by the Sylph, oh pious maid, beware!
This to disclose is all thy guardian can.
Beware of all, but most beware of man!"

He said; when Shock, who thought she slept too long,
Leap'd up, and wak'd his mistress with his tongue.
'Twas then, Belinda, if report say true,
Thy eyes first open'd on a billet-doux;
Wounds, charms, and ardors were no sooner read,
But all the vision vanish'd from thy head.

And now, unveil'd, the toilet stands display'd,
Each silver vase in mystic order laid.
First, rob'd in white, the nymph intent adores
With head uncover'd, the cosmetic pow'rs.
A heav'nly image in the glass appears,
To that she bends, to that her eyes she rears;
Th' inferior priestess, at her altar's side,
Trembling, begins the sacred rites of pride.
Unnumber'd treasures ope at once, and here
The various off'rings of the world appear;
From each she nicely culls with curious toil,

And decks the goddess with the glitt'ring spoil.
This casket India's glowing gems unlocks,
And all Arabia breathes from yonder box.
The tortoise here and elephant unite,
Transform'd to combs, the speckled and the white.
Here files of pins extend their shining rows,
Puffs, powders, patches, bibles, billet-doux.
Now awful beauty puts on all its arms;
The fair each moment rises in her charms,
Repairs her smiles, awakens ev'ry grace,
And calls forth all the wonders of her face;
Sees by degrees a purer blush arise,
And keener lightnings quicken in her eyes.
The busy Sylphs surround their darling care;
These set the head, and those divide the hair,
Some fold the sleeve, whilst others plait the gown;
And Betty's prais'd for labours not her own.

5.2 Help Links

- Nolueram tuis: “Belinda, I did not want to violate your locks, but I am glad to have given that much to your prayers.” From the Roman epigrammatic poet Martial, 12.84.
- The opening suggests the beginning of Homer’s Iliad.
- C—— is John Caryll, a Catholic friend of Pope.
- Sol, the sun.
- The press’d watch: “Repeater” watches would chime the hour and minute when the stem was pressed, allowing people to know the time in the dark.
- Birth-night Beau, a young man dressed fashionably to celebrate the king’s birthday.
- What tho’. may give: “So what if doubting wits should give no credit?”
- Box, the most expensive seats in the theatre.
- The Ring, a fashionable drive through Hyde Park.

- Equipage, “Attendance; retinue” (Johnson, who quotes this passage from Pope in the Dictionary).
- Chair, “A vehicle born by men; a sedan” (Johnson, who quotes this passage from Pope in the Dictionary). Two pages and a chair would be a very luxurious way to travel.
- Repair, “To go to; to betake himself” (Johnson).
- Ombre, “A game of cards played by three” (Johnson).
- Termagant, “As cold; a bawling turbulent woman” (Johnson).
- Salamanders were believed to live in fire.
- Spark, “A lively, showy, splendid, gay man. It is commonly used in contempt” (Johnson).
- Train, those who follow after.
- Garters, Stars, and Coronets, signs of various orders of knighthood and nobility.
- Your Grace, the proper mode of address to a duke or duchess.
- Bidden Blush, that is, a blush brought out by rouge.
- Toyshop, “A shop where playthings and little nice manufactures are sold” (Johnson, who quotes this passage from Pope in his Dictionary).
- Where Wigs with Wigs . . .: Pope parodies his own translation of Iliad 4.508-9: “Now Shield with Shield, with Helmet Helmet closed, / To Armour Armour, Lance to Lance opposed.” Sword-knot, “Ribband tied to the hilt of the sword” (Johnson, who quotes these lines from Pope in his Dictionary).
- In the clear Mirror: “The Language of the Platonists, the writers of the intelligible world of Sprits, etc.” — Pope’s note.
- Shock, a lapdog.
- Billet-doux, “love letter.”
- Toilet, “Dressing table” (Johnson).
- The various Off’rings of the World appear: The editors of the Twickenham Edition point out this passage in Spectator 69: “The single Dress of a Woman of Quality is often the Product of an Hundred Climates. The Muff and the Fan come together from the different Ends of the Earth. The Scarf is sent from the Torrid Zone, and the Tippet from beneath the Pole. The Brocade Petticoat rises out of the Mines of Peru, and the

Diamond Necklace out of the Bowels of Indostan."

- Nicely, "precisely, with great care."
- Awful, "awe-inspiring."
- Betty, a common name for a maidservant.

5.3 Review Questions

- How does Pope establish the mock-heroic tone of "The Rape of the Lock" in Canto I?
- Discuss the significance of Belinda's lock of hair as a symbol in Canto I and its role in the narrative.
- Analyze the portrayal of Belinda's character in Canto I and her representation as a socialite of the time.
- Explore the theme of vanity and frivolity as depicted in Canto I, particularly in the context of the society Pope satirizes.
- How does Pope use classical allusions in Canto I to add depth to the poem and enhance its satirical elements?

Unit 6
The Rape of the Lock Canto II

Objectives

After studying this chapter, you will be able to:

- Discuss Canto II.
- Define help links.

Structure

6.1 Canto II

Not with more glories, in th' etherial plain,
The sun first rises o'er the purpled main,
Than, issuing forth, the rival of his beams
Launch'd on the bosom of the silver Thames.
Fair nymphs, and well-dress'd youths around her shone,
But ev'ry eye was fix'd on her alone.
On her white breast a sparkling cross she wore,
Which Jews might kiss, and infidels adore.
Her lively looks a sprightly mind disclose,
Quick as her eyes, and as unfix'd as those:
Favours to none, to all she smiles extends;
Oft she rejects, but never once offends.
Bright as the sun, her eyes the gazers strike,
And, like the sun, they shine on all alike.
Yet graceful ease, and sweetness void of pride,
Might hide her faults, if belles had faults to hide:
If to her share some female errors fall,

Look on her face, and you'll forget 'em all.

This nymph, to the destruction of mankind,
Nourish'd two locks, which graceful hung behind
In equal curls, and well conspir'd to deck
With shining ringlets the smooth iv'ry neck.
Love in these labyrinths his slaves detains,
And mighty hearts are held in slender chains.
With hairy springes we the birds betray,
Slight lines of hair surprise the finney prey,
Fair tresses man's imperial race ensnare,
And beauty draws us with a single hair.

Th' advent'rous baron the bright locks admir'd;
He saw, he wish'd, and to the prize aspir'd.
Resolv'd to win, he meditates the way,
By force to ravish, or by fraud betray;
For when success a lover's toil attends,
Few ask, if fraud or force attain'd his ends.

For this, ere Phoebus rose, he had implor'd
Propitious Heav'n, and ev'ry pow'r ador'd,
But chiefly love—to love an altar built,
Of twelve vast French romances, neatly gilt.
There lay three garters, half a pair of gloves;
And all the trophies of his former loves;
With tender billet-doux he lights the pyre,
And breathes three am'rous sighs to raise the fire.
Then prostrate falls, and begs with ardent eyes
Soon to obtain, and long possess the prize:
The pow'rs gave ear, and granted half his pray'r,

The rest, the winds dispers'd in empty air.

But now secure the painted vessel glides,
The sun-beams trembling on the floating tides,
While melting music steals upon the sky,
And soften'd sounds along the waters die.
Smooth flow the waves, the zephyrs gently play,
Belinda smil'd, and all the world was gay.
All but the Sylph—with careful thoughts opprest,
Th' impending woe sat heavy on his breast.
He summons strait his denizens of air;
The lucid squadrons round the sails repair:
Soft o'er the shrouds aerial whispers breathe,
That seem'd but zephyrs to the train beneath.
Some to the sun their insect-wings unfold,
Waft on the breeze, or sink in clouds of gold.
Transparent forms, too fine for mortal sight,
Their fluid bodies half dissolv'd in light,
Loose to the wind their airy garments flew,
Thin glitt'ring textures of the filmy dew;
Dipp'd in the richest tincture of the skies,
Where light disports in ever-mingling dyes,
While ev'ry beam new transient colours flings,
Colours that change whene'er they wave their wings.
Amid the circle, on the gilded mast,
Superior by the head, was Ariel plac'd;
His purple pinions op'ning to the sun,
He rais'd his azure wand, and thus begun.

"Ye Sylphs and Sylphids, to your chief give ear!
Fays, Fairies, Genii, Elves, and Dæmons, hear!

Ye know the spheres and various tasks assign'd
By laws eternal to th' aerial kind.
Some in the fields of purest æther play,
And bask and whiten in the blaze of day.
Some guide the course of wand'ring orbs on high,
Or roll the planets through the boundless sky.
Some less refin'd, beneath the moon's pale light
Pursue the stars that shoot athwart the night,
Or suck the mists in grosser air below,
Or dip their pinions in the painted bow,
Or brew fierce tempests on the wintry main,
Or o'er the glebe distil the kindly rain.
Others on earth o'er human race preside,
Watch all their ways, and all their actions guide:
Of these the chief the care of nations own,
And guard with arms divine the British throne.

"Our humbler province is to tend the fair,
Not a less pleasing, though less glorious care.
To save the powder from too rude a gale,
Nor let th' imprison'd essences exhale,
To draw fresh colours from the vernal flow'rs,
To steal from rainbows e'er they drop in show'rs
A brighter wash; to curl their waving hairs,
Assist their blushes, and inspire their airs;
Nay oft, in dreams, invention we bestow,
To change a flounce, or add a furbelow.

"This day, black omens threat the brightest fair
That e'er deserv'd a watchful spirit's care;
Some dire disaster, or by force, or slight,

But what, or where, the fates have wrapt in night.
Whether the nymph shall break Diana's law,
Or some frail china jar receive a flaw;
Or stain her honour, or her new brocade,
Forget her pray'rs, or miss a masquerade;
Or lose her heart, or necklace, at a ball;
Or whether Heav'n has doom'd that Shock must fall.
Haste, then, ye spirits! to your charge repair:
The flutt'ring fan be Zephyretta's care;
The drops to thee, Brillante, we consign;
And, Momentilla, let the watch be thine;
Do thou, Crispissa, tend her fav'rite lock;
Ariel himself shall be the guard of Shock.

"To fifty chosen Sylphs, of special note,
We trust th' important charge, the petticoat:
Oft have we known that sev'n-fold fence to fail,
Though stiff with hoops, and arm'd with ribs of whale.
Form a strong line about the silver bound,
And guard the wide circumference around.

"Whatever spirit, careless of his charge,
His post neglects, or leaves the fair at large,
Shall feel sharp vengeance soon o'ertake his sins,
Be stopp'd in vials, or transfix'd with pins;
Or plung'd in lakes of bitter washes lie,
Or wedg'd whole ages in a bodkin's eye:
Gums and pomatums shall his flight restrain,
While clogg'd he beats his silken wings in vain;
Or alum styptics with contracting pow'r
Shrink his thin essence like a rivell'd flow'r.
Or, as Ixion fix'd, the wretch shall feel

The giddy motion of the whirling mill,
In fumes of burning chocolate shall glow,
And tremble at the sea that froths below!"

He spoke; the spirits from the sails descend;
Some, orb in orb, around the nymph extend,
Some thrid the mazy ringlets of her hair,
Some hang upon the pendants of her ear;
With beating hearts the dire event they wait,
Anxious, and trembling for the birth of fate.

6.2 Helplinks

- Springe, “An noose which fastened to any elastic body catches by a spring or jerk” (Johnson).
- Gilt, covered with gold on the edges of the pages.
- Billet-doux, “love letters.”
- Zephyr, “The west wind; and poetically any calm soft wind” (Johnson).
- Pinions, “wings.”
- Glebe, “Turf; soil; ground” (Johnson).
- Invention, “Excogitation; act of producing something new” (Johnson).
- Furbelo, “Fur sewed on the lower part of the garment; an ornament of dress” (Johnson, who quotes this passage from Pope in the Dictionary).
- Diana is the goddess of chastity.
- Drops, “diamond earrings.”
- Petticoat, “The lower part of a woman’s dress” (Johnson, who quotes this passage from Pope in the Dictionary). Petticoats were often stiffened with whalebones.
- Bodkin, “An instrument to draw a thread or ribbon through a loop” (Johnson, who quotes this passage from Pope in the Dictionary).
- Pomatum, ointment for the hair.
- Ixion: In Greek mythology, the king Ixion was bound to a wheel as punishment for his love for Hera.

6.3 Review Questions

- How does Pope use satire in Canto II to comment on the vanity and superficiality of society?
- Discuss the significance of the sylphs' warnings to Belinda in Canto II and their role in the poem.
- Analyze the portrayal of social rituals, such as card games and tea-drinking, in Canto II and their symbolic meaning.
- Explore the theme of appearance versus reality as depicted in Canto II, particularly in relation to Belinda's outer beauty and inner character.
- How does Pope employ humor and wit in Canto II to engage the reader and enhance the mock-heroic tone of the poem?

Unit 7
The Rape of the Lock Canto III

Objectives

After studying this chapter, you will be able to:

- Discuss Canto III
- Define Help links

Structure

7.1 Canto III

Close by those meads, for ever crown'd with flow'rs,
Where Thames with pride surveys his rising tow'rs,
There stands a structure of majestic frame,
Which from the neighb'ring Hampton takes its name.
Here Britain's statesmen oft the fall foredoom
Of foreign tyrants and of nymphs at home;
Here thou, great Anna! whom three realms obey,
Dost sometimes counsel take—and sometimes tea.

Hither the heroes and the nymphs resort,
To taste awhile the pleasures of a court;
In various talk th' instructive hours they pass'd,
Who gave the ball, or paid the visit last;
One speaks the glory of the British queen,
And one describes a charming Indian screen;
A third interprets motions, looks, and eyes;
At ev'ry word a reputation dies.

Snuff, or the fan, supply each pause of chat,
With singing, laughing, ogling, and all that.

Meanwhile, declining from the noon of day,
The sun obliquely shoots his burning ray;
The hungry judges soon the sentence sign,
And wretches hang that jury-men may dine;
The merchant from th' Exchange returns in peace,
And the long labours of the toilet cease.
Belinda now, whom thirst of fame invites,
Burns to encounter two adventrous knights,
At ombre singly to decide their doom;
And swells her breast with conquests yet to come.
Straight the three bands prepare in arms to join,
Each band the number of the sacred nine.
Soon as she spreads her hand, th' aerial guard
Descend, and sit on each important card:
First Ariel perch'd upon a Matadore,
Then each, according to the rank they bore;
For Sylphs, yet mindful of their ancient race,
Are, as when women, wondrous fond of place.

Behold, four Kings in majesty rever'd,
With hoary whiskers and a forky beard;
And four fair Queens whose hands sustain a flow'r,
Th' expressive emblem of their softer pow'r;
Four Knaves in garbs succinct, a trusty band,
Caps on their heads, and halberds in their hand;
And parti-colour'd troops, a shining train,
Draw forth to combat on the velvet plain.

The skilful nymph reviews her force with care:
"Let Spades be trumps!" she said, and trumps they were.

Now move to war her sable Matadores,
In show like leaders of the swarthy Moors.
Spadillio first, unconquerable lord!
Led off two captive trumps, and swept the board.
As many more Manillio forc'd to yield,
And march'd a victor from the verdant field.
Him Basto follow'd, but his fate more hard
Gain'd but one trump and one plebeian card.
With his broad sabre next, a chief in years,
The hoary Majesty of Spades appears;
Puts forth one manly leg, to sight reveal'd;
The rest, his many-colour'd robe conceal'd.
The rebel Knave, who dares his prince engage,
Proves the just victim of his royal rage.
Ev'n mighty Pam, that kings and queens o'erthrew
And mow'd down armies in the fights of loo,
Sad chance of war! now destitute of aid,
Falls undistinguish'd by the victor Spade!

Thus far both armies to Belinda yield;
Now to the baron fate inclines the field.
His warlike Amazon her host invades,
Th' imperial consort of the crown of Spades.
The Club's black tyrant first her victim died,
Spite of his haughty mien, and barb'rous pride:
What boots the regal circle on his head,
His giant limbs, in state unwieldy spread;
That long behind he trails his pompous robe,

And of all monarchs, only grasps the globe?

The baron now his diamonds pours apace;
Th' embroider'd King who shows but half his face,
And his refulgent Queen, with pow'rs combin'd
Of broken troops an easy conquest find.
Clubs, Diamonds, Hearts, in wild disorder seen,
With throngs promiscuous strow the level green.
Thus when dispers'd a routed army runs,
Of Asia's troops, and Afric's sable sons,
With like confusion diff'rent nations fly,
Of various habit, and of various dye,
The pierc'd battalions disunited fall.
In heaps on heaps; one fate o'erwhelms them all.

The Knave of Diamonds tries his wily arts,
And wins (oh shameful chance!) the Queen of Hearts.
At this, the blood the virgin's cheek forsook,
A livid paleness spreads o'er all her look;
She sees, and trembles at th' approaching ill,
Just in the jaws of ruin, and codille.
And now (as oft in some distemper'd state)
On one nice trick depends the gen'ral fate.
An Ace of Hearts steps forth: The King unseen
Lurk'd in her hand, and mourn'd his captive Queen:
He springs to vengeance with an eager pace,
And falls like thunder on the prostrate Ace.
The nymph exulting fills with shouts the sky;
The walls, the woods, and long canals reply.

Oh thoughtless mortals! ever blind to fate,

Too soon dejected, and too soon elate!
Sudden, these honours shall be snatch'd away,
And curs'd for ever this victorious day.

For lo! the board with cups and spoons is crown'd,
The berries crackle, and the mill turns round.
On shining altars of Japan they raise
The silver lamp; the fiery spirits blaze.
From silver spouts the grateful liquors glide,
While China's earth receives the smoking tide.
At once they gratify their scent and taste,
And frequent cups prolong the rich repast.
Straight hover round the fair her airy band;
Some, as she sipp'd, the fuming liquor fann'd,
Some o'er her lap their careful plumes display'd,
Trembling, and conscious of the rich brocade.
Coffee, (which makes the politician wise,
And see through all things with his half-shut eyes)
Sent up in vapours to the baron's brain
New stratagems, the radiant lock to gain.
Ah cease, rash youth! desist ere 'tis too late,
Fear the just gods, and think of Scylla's fate!
Chang'd to a bird, and sent to flit in air,
She dearly pays for Nisus' injur'd hair!

But when to mischief mortals bend their will,
How soon they find fit instruments of ill!
Just then, Clarissa drew with tempting grace
A two-edg'd weapon from her shining case;
So ladies in romance assist their knight
Present the spear, and arm him for the fight.

He takes the gift with rev'rence, and extends
The little engine on his fingers' ends;
This just behind Belinda's neck he spread,
As o'er the fragrant steams she bends her head.
Swift to the lock a thousand sprites repair,
A thousand wings, by turns, blow back the hair,
And thrice they twitch'd the diamond in her ear,
Thrice she look'd back, and thrice the foe drew near.
Just in that instant, anxious Ariel sought
The close recesses of the virgin's thought;
As on the nosegay in her breast reclin'd,
He watch'd th' ideas rising in her mind,
Sudden he view'd, in spite of all her art,
An earthly lover lurking at her heart.
Amaz'd, confus'd, he found his pow'r expir'd,
Resign'd to fate, and with a sigh retir'd.

The peer now spreads the glitt'ring forfex wide,
T' inclose the lock; now joins it, to divide.
Ev'n then, before the fatal engine clos'd,
A wretched Sylph too fondly interpos'd;
Fate urg'd the shears, and cut the Sylph in twain,
(But airy substance soon unites again).
The meeting points the sacred hair dissever
From the fair head, for ever, and for ever!

Then flash'd the living lightning from her eyes,
And screams of horror rend th' affrighted skies.
Not louder shrieks to pitying Heav'n are cast,
When husbands or when lap-dogs breathe their last,
Or when rich China vessels, fall'n from high,

In glitt'ring dust and painted fragments lie!

"Let wreaths of triumph now my temples twine,"
The victor cried, "the glorious prize is mine!
While fish in streams, or birds delight in air,
Or in a coach and six the British fair,
As long at Atalantis shall be read,
Or the small pillow grace a lady's bed,
While visits shall be paid on solemn days,
When num'rous wax-lights in bright order blaze,
While nymphs take treats, or assignations give,
So long my honour, name, and praise shall live!
What time would spare, from steel receives its date,
And monuments, like men, submit to fate!
Steel could the labour of the gods destroy,
And strike to dust th' imperial tow'rs of Troy;
Steel could the works of mortal pride confound,
And hew triumphal arches to the ground.
What wonder then, fair nymph! thy hairs should feel
The conqu'ring force of unresisted steel?"

7.2 Help Links

- Anna is Queene Anne, who ruled from 1702 to 1715. The three realms are Great Britain, Ireland, and France — the last being a historical fiction, since England hadn't effectively controlled any French territory in centuries. In Pope's day, tea rhymed with obey.
- Exchange, the stock exchange.
- The Sacred Nine, the Muses.
- Matadore, the three cards with the highest value in ombre.
- The game of ombre described here can be followed in detail by those who know the rules.
- Knave, "A card with a soldier painted on it" (Johnson) — what we now call a Jack;

succinct,

- “girded up.”
- Spadillio, the ace of spades.
- Manillio, the deuce of spades, which in some cases can be the card with the second highest
- value in ombre.
- Pam, the jack of clubs. In the game of loo, it beat even the ace of trumps.
- Lu (or loo), “A game at cards” (Johnson, who quotes this passage from Pope in the Dictionary).
- Mien, “Air; look; manner” (Johnson).
- Boots, “profits”; “What boots,” then, means, “What good does it do?”
- Codille, “A term at ombre, when the game is won against the player” (Johnson, who quotes this
- passage from Pope in the Dictionary).
- The berries are coffee beans, ground in a mill.
- Japan, “Work varnished and raised in gold and colours” (Johnson).
- Scylla’s Fate: Scylla offered her lover, Minos, a purple hair that grew on the head of her father, Nisus — a hair on which the safety of the kingdom depended. Minos, although the enemy of Nisus, was shocked at this act of impiety, and left her. Both Scylla and her father were transformed into birds.
- Forfex, Latin for “scissors.”
- But . . . again: “See Milton, lib. 6: of Satan cut asunder by the Angel Michael” — Pope’s note. An allusion to Paradise Lost, in which Satan is injured in the war in heaven: “Then Satan first knew pain,/ And writhed him to and fro convolved; so sore/ The griding sword with discontinuous wound/ Passed through him, but th’ Ethereal substance closed/ Not long divisible” (Paradise Lost 6.326-31).
- Atalantis, a scandalous novel by Mary Delarivier Manley, published in 1709. Its full title was Secret Memoirs and Manners of Several Persons of Quality, of Both Sexes, from the New Atalantis, an Island in the Mediterranean.

7.3 Review Question

- How does Pope use vivid imagery in Canto III to depict Belinda's preparation for the day?
- Discuss the role of the sylphs in protecting Belinda in Canto III and their significance in the poem.
- Analyze the significance of the Cave of Spleen in Canto III and its connection to Belinda's emotions.
- How does Pope employ humor and satire in Canto III to critique societal norms and values?
- Explore the theme of gender dynamics and power struggles as portrayed in Canto III, focusing on Belinda and her interactions with the male characters.

Unit 8
The RAPE of the LOCK Canto IV

Objectives

After studying this chapter, you will be able to:

- Discuss Canto IV.
- Define help links.

Structure

8.1 Canto IV

But anxious cares the pensive nymph oppress'd,
And secret passions labour'd in her breast.
Not youthful kings in battle seiz'd alive,
Not scornful virgins who their charms survive,
Not ardent lovers robb'd of all their bliss,
Not ancient ladies when refus'd a kiss,
Not tyrants fierce that unrepenting die,
Not Cynthia when her manteau's pinn'd awry,
E'er felt such rage, resentment, and despair,
As thou, sad virgin! for thy ravish'd hair.

For, that sad moment, when the Sylphs withdrew,
And Ariel weeping from Belinda flew,
Umbriel, a dusky, melancholy sprite,
As ever sullied the fair face of light,
Down to the central earth, his proper scene,
Repair'd to search the gloomy cave of Spleen.

Swift on his sooty pinions flits the Gnome,
And in a vapour reach'd the dismal dome.
No cheerful breeze this sullen region knows,
The dreaded East is all the wind that blows.
Here, in a grotto, shelter'd close from air,
And screen'd in shades from day's detested glare,
She sighs for ever on her pensive bed,
Pain at her side, and Megrim at her head.

Two handmaids wait the throne: alike in place,
But diff'ring far in figure and in face.
Here stood Ill Nature like an ancient maid,
Her wrinkled form in black and white array'd;
With store of pray'rs, for mornings, nights, and noons,
Her hand is fill'd; her bosom with lampoons.

There Affectation, with a sickly mien,
Shows in her cheek the roses of eighteen,
Practis'd to lisp, and hang the head aside,
Faints into airs, and languishes with pride,
On the rich quilt sinks with becoming woe,
Wrapp'd in a gown, for sickness, and for show.
The fair ones feel such maladies as these,
When each new night-dress gives a new disease.

A constant vapour o'er the palace flies;
Strange phantoms, rising as the mists arise;
Dreadful, as hermit's dreams in haunted shades,
Or bright, as visions of expiring maids.
Now glaring fiends, and snakes on rolling spires,

Pale spectres, gaping tombs, and purple fires:
Now lakes of liquid gold, Elysian scenes,
And crystal domes, and angels in machines.

Unnumber'd throngs on ev'ry side are seen
Of bodies chang'd to various forms by Spleen.
Here living teapots stand, one arm held out,
One bent; the handle this, and that the spout:
A pipkin there, like Homer's tripod walks;
Here sighs a jar, and there a goose pie talks;
Men prove with child, as pow'rful fancy works,
And maids turn'd bottles, call aloud for corks.

Safe pass'd the Gnome through this fantastic band,
A branch of healing spleenwort in his hand.
Then thus address'd the pow'r: "Hail, wayward Queen!
Who rule the sex to fifty from fifteen:
Parent of vapours and of female wit,
Who give th' hysteric, or poetic fit,
On various tempers act by various ways,
Make some take physic, others scribble plays;
Who cause the proud their visits to delay,
And send the godly in a pet to pray.
A nymph there is, that all thy pow'r disdains,
And thousands more in equal mirth maintains.
But oh! if e'er thy gnome could spoil a grace,
Or raise a pimple on a beauteous face,
Like citron waters matrons' cheeks inflame,
Or change complexions at a losing game;
If e'er with airy horns I planted heads,
Or rumpled petticoats, or tumbled beds,

Or caus'd suspicion when no soul was rude,
Or discompos'd the head-dress of a prude,
Or e'er to costive lap-dog gave disease,
Which not the tears of brightest eyes could ease:
Hear me, and touch Belinda with chagrin;
That single act gives half the world the spleen."

The goddess with a discontented air
Seems to reject him, though she grants his pray'r.
A wondrous bag with both her hands she binds,
Like that where once Ulysses held the winds;
There she collects the force of female lungs,
Sighs, sobs, and passions, and the war of tongues.
A vial next she fills with fainting fears,
Soft sorrows, melting griefs, and flowing tears.
The Gnome rejoicing bears her gifts away,
Spreads his black wings, and slowly mounts to day.

Sunk in Thalestris' arms the nymph he found,
Her eyes dejected and her hair unbound.
Full o'er their heads the swelling bag he rent,
And all the Furies issu'd at the vent.
Belinda burns with more than mortal ire,
And fierce Thalestris fans the rising fire.
"Oh wretched maid!" she spread her hands, and cried,
(While Hampton's echoes, "Wretched maid!" replied)
"Was it for this you took such constant care
The bodkin, comb, and essence to prepare?
For this your locks in paper durance bound,
For this with tort'ring irons wreath'd around?
For this with fillets strain'd your tender head,

And bravely bore the double loads of lead?
Gods! shall the ravisher display your hair,
While the fops envy, and the ladies stare!
Honour forbid! at whose unrivall'd shrine
Ease, pleasure, virtue, all, our sex resign.
Methinks already I your tears survey,
Already hear the horrid things they say,
Already see you a degraded toast,
And all your honour in a whisper lost!
How shall I, then, your helpless fame defend?
'Twill then be infamy to seem your friend!
And shall this prize, th' inestimable prize,
Expos'd through crystal to the gazing eyes,
And heighten'd by the diamond's circling rays,
On that rapacious hand for ever blaze?
Sooner shall grass in Hyde Park Circus grow,
And wits take lodgings in the sound of Bow;
Sooner let earth, air, sea, to chaos fall,
Men, monkeys, lap-dogs, parrots, perish all!"

She said; then raging to Sir Plume repairs,
And bids her beau demand the precious hairs:
(Sir Plume, of amber snuff-box justly vain,
And the nice conduct of a clouded cane)
With earnest eyes, and round unthinking face,
He first the snuffbox open'd, then the case,
And thus broke out—"My Lord, why, what the devil?
Z——ds! damn the lock! 'fore Gad, you must be civil!
Plague on't! 'tis past a jest—nay prithee, pox!
Give her the hair"—he spoke, and rapp'd his box.

"It grieves me much," replied the peer again
"Who speaks so well should ever speak in vain.
But by this lock, this sacred lock I swear,
(Which never more shall join its parted hair;
Which never more its honours shall renew,
Clipp'd from the lovely head where late it grew)
That while my nostrils draw the vital air,
This hand, which won it, shall for ever wear."
He spoke, and speaking, in proud triumph spread
The long-contended honours of her head.

But Umbriel, hateful gnome! forbears not so;
He breaks the vial whence the sorrows flow.
Then see! the nymph in beauteous grief appears,
Her eyes half-languishing, half-drown'd in tears;
On her heav'd bosom hung her drooping head,
Which, with a sigh, she rais'd; and thus she said:

"For ever curs'd be this detested day,
Which snatch'd my best, my fav'rite curl away!
Happy! ah ten times happy, had I been,
If Hampton Court these eyes had never seen!
Yet am not I the first mistaken maid,
By love of courts to num'rous ills betray'd.
Oh had I rather unadmir'd remain'd
In some lone isle, or distant northern land;
Where the gilt chariot never marks the way,
Where none learn ombre, none e'er taste bohea!
There kept my charms conceal'd from mortal eye,
Like roses, that in deserts bloom and die.
What mov'd my mind with youthful lords to roam?

Oh had I stay'd, and said my pray'rs at home!
'Twas this, the morning omens seem'd to tell,
Thrice from my trembling hand the patch-box fell;
The tott'ring china shook without a wind,
Nay, Poll sat mute, and Shock was most unkind!
A Sylph too warn'd me of the threats of fate,
In mystic visions, now believ'd too late!
See the poor remnants of these slighted hairs!
My hands shall rend what ev'n thy rapine spares:
These, in two sable ringlets taught to break,
Once gave new beauties to the snowy neck.
The sister-lock now sits uncouth, alone,
And in its fellow's fate foresees its own;
Uncurl'd it hangs, the fatal shears demands,
And tempts once more thy sacrilegious hands.
Oh hadst thou, cruel! been content to seize
Hairs less in sight, or any hairs but these!

8.2 Help Links

- Manteau, a loose-fitting upper garment.
- Spleen, “1. The milt; one of the viscera, of which the use is scarcely known. It is supposed the seat of anger and melancholy”; “2. Anger; spite; ill-humour”; “3. A fit of anger”; “4. Melancholy; hypochondriacal vapours” (Johnson).
- Dome, “building.”
- Megrim, “Disorder of the head” (Johnson) — in other words, “migraine.”
- Lampoon, “A personal satire; abuse; censure written not to reform but to vex” (Johnson).
- Vapour, “Mental fume; vain imagination; fancy unreal” (Johnson).
- Elysian, “like paradise.” Elysium is the blessed abode of the dead in classical mythology.
- Pipkin, “A small earthen boiler” (Johnson); Homer’s Tripod, an allusion to Iliad 18.

- Goose Pie: “Alludes to a real fact, a Lady of distinction imagined herself in this condition” — Pope’s note.
- Spleenwort in his Hand: In Virgil’s Aeneid, Aeneas is able to enter Hades because he carries the golden bough. Pope parodies this passage, changing the golden bough to a plant that was believed to cure the spleen.
- The Sex, “Womankind; by way of emphasis” (Johnson).
- Hysteric, “Troubled with fits; disordered in the regions of the womb” (Johnson).
- Pett, “A slight passion; a slight fit of anger” (Johnson).
- Citron-Waters, a kind of brandy distilled with lemon rind.
- Airy Horns...Heads: Men who had been cuckolded were imagined to wear horns on their heads.
- Costive, “constipated.”
- Bag...Winds: In the Odyssey, Odysseus (Ulysses) is given a bag of wind by Aeolus.
- Thalestris, the Queen of the Amazons.
- Paper-Durance, pieces of paper used to curl the hair; the word durance, though, suggests torture, as do many words in this passage.
- Fillets, head-bands or ribbons used to tie the hair.
- Toast, “A celebrated woman whose health is often drunk” (Johnson).
- Wits...Sound of Bow: The area within hearing distance of the Bow Bells was an unfashionable area in London; wits would not want to live there.
- Clouded Cane, a cane veined with a dark color, which was a fashionable accessory.
- Z—ds!: “Zounds,” a contraction of God’s wounds, and a mild oath.
- The following speech parodies Achilles’ lament for the dead Patroclus beginning at Iliad 18.107.
- Bohea, “A species of tea, of higher colour, and more astringent taste, than green tea” (Johnson).

8.3 Review Questions

- Megrim, Ill-Nature, and Affectation all come to visit Belinda, and Ariel leaves to be replaced by Umbriel. What does all this suggest about Belinda’s mood?
- How does Thalestris’ advice affect Belinda?

- Describe Sir Plume's "eloquence" as he attempts to argue that the Baron should return the lock of hair. How is Sir Plume characterized? Why did Pope give this character the name "Sir Plume"?
- What is the response of "the Peer" the Baron to Sir Plume's request?
- What is Belinda talking about when she wishes that the Baron had "been content to seize/ Hairs less in sight, or any hairs but these!"?

Unit 9
The Rape of the Lock Canto V

Objectives

After studying this chapter, you will be able to:

- Discuss Canto V.
- Define the concept of Help links.

Structure

9.1 CantoV

She said: the pitying audience melt in tears,
But Fate and Jove had stopp'd the Baron's ears.
In vain Thalestris with reproach assails,
For who can move when fair Belinda fails?
Not half so fix'd the Trojan could remain,
While Anna begg'd and Dido rag'd in vain.
Then grave Clarissa graceful wav'd her fan;
Silence ensu'd, and thus the nymph began.

"Say, why are beauties prais'd and honour'd most,
The wise man's passion, and the vain man's toast?
Why deck'd with all that land and sea afford,
Why angels call'd, and angel-like ador'd?
Why round our coaches crowd the white-glov'd beaux,
Why bows the side-box from its inmost rows?
How vain are all these glories, all our pains,
Unless good sense preserve what beauty gains:
That men may say, when we the front-box grace:
'Behold the first in virtue, as in face!'

Oh! if to dance all night, and dress all day,
Charm'd the smallpox, or chas'd old age away;
Who would not scorn what housewife's cares produce,
Or who would learn one earthly thing of use?
To patch, nay ogle, might become a saint,
Nor could it sure be such a sin to paint.
But since, alas! frail beauty must decay,
Curl'd or uncurl'd, since locks will turn to grey,
Since painted, or not painted, all shall fade,
And she who scorns a man, must die a maid;
What then remains but well our pow'r to use,
And keep good humour still whate'er we lose?
And trust me, dear! good humour can prevail,
When airs, and flights, and screams, and scolding fail.
Beauties in vain their pretty eyes may roll;
Charms strike the sight, but merit wins the soul."

So spoke the dame, but no applause ensu'd;
Belinda frown'd, Thalestris call'd her prude.
"To arms, to arms!" the fierce virago cries,
And swift as lightning to the combat flies.
All side in parties, and begin th' attack;
Fans clap, silks rustle, and tough whalebones crack;
Heroes' and heroines' shouts confus'dly rise,
And bass, and treble voices strike the skies.
No common weapons in their hands are found,
Like gods they fight, nor dread a mortal wound.

So when bold Homer makes the gods engage,
And heav'nly breasts with human passions rage;
'Gainst Pallas, Mars; Latona, Hermes arms;

And all Olympus rings with loud alarms.
Jove's thunder roars, heav'n trembles all around;
Blue Neptune storms, the bellowing deeps resound;
Earth shakes her nodding tow'rs, the ground gives way;
And the pale ghosts start at the flash of day!

Triumphant Umbriel on a sconce's height
Clapp'd his glad wings, and sate to view the fight:
Propp'd on their bodkin spears, the sprites survey
The growing combat, or assist the fray.

While through the press enrag'd Thalestris flies,
And scatters death around from both her eyes,
A beau and witling perish'd in the throng,
One died in metaphor, and one in song.
"O cruel nymph! a living death I bear,"
Cried Dapperwit, and sunk beside his chair.
A mournful glance Sir Fopling upwards cast,
"Those eyes are made so killing"—was his last.
Thus on Mæander's flow'ry margin lies
Th' expiring swan, and as he sings he dies.

When bold Sir Plume had drawn Clarissa down,
Chloe stepp'd in, and kill'd him with a frown;
She smil'd to see the doughty hero slain,
But at her smile, the beau reviv'd again.

Now Jove suspends his golden scales in air,
Weighs the men's wits against the lady's hair;
The doubtful beam long nods from side to side;
At length the wits mount up, the hairs subside.

See, fierce Belinda on the baron flies,
With more than usual lightning in her eyes,
Nor fear'd the chief th' unequal fight to try,
Who sought no more than on his foe to die.
But this bold lord with manly strength endu'd,
She with one finger and a thumb subdu'd:
Just where the breath of life his nostrils drew,
A charge of snuff the wily virgin threw;
The Gnomes direct, to ev'ry atom just,
The pungent grains of titillating dust.
Sudden, with starting tears each eye o'erflows,
And the high dome re-echoes to his nose.

"Now meet thy fate", incens'd Belinda cried,
And drew a deadly bodkin from her side.
(The same, his ancient personage to deck,
Her great great grandsire wore about his neck
In three seal-rings; which after, melted down,
Form'd a vast buckle for his widow's gown:
Her infant grandame's whistle next it grew,
The bells she jingled, and the whistle blew;
Then in a bodkin grac'd her mother's hairs,
Which long she wore, and now Belinda wears.)

"Boast not my fall," he cried, "insulting foe!
Thou by some other shalt be laid as low.
Nor think, to die dejects my lofty mind;
All that I dread is leaving you benind!
Rather than so, ah let me still survive,
And burn in Cupid's flames—but burn alive."

"Restore the lock!" she cries; and all around
"Restore the lock!" the vaulted roofs rebound.
Not fierce Othello in so loud a strain
Roar'd for the handkerchief that caus'd his pain.
But see how oft ambitious aims are cross'd,
The chiefs contend 'till all the prize is lost!
The lock, obtain'd with guilt, and kept with pain,
In ev'ry place is sought, but sought in vain:
With such a prize no mortal must be blest,
So Heav'n decrees! with Heav'n who can contest?

Some thought it mounted to the lunar sphere,
Since all things lost on earth are treasur'd there.
There hero's wits are kept in pond'rous vases,
And beaux' in snuff boxes and tweezercases.
There broken vows and deathbed alms are found,
And lovers' hearts with ends of riband bound;
The courtier's promises, and sick man's prayers,
The smiles of harlots, and the tears of heirs,
Cages for gnats, and chains to yoke a flea,
Dried butterflies, and tomes of casuistry.

But trust the Muse—she saw it upward rise,
Though mark'd by none but quick, poetic eyes:
(So Rome's great founder to the heav'ns withdrew,
To Proculus alone confess'd in view)
A sudden star, it shot through liquid air,
And drew behind a radiant trail of hair.
Not Berenice's locks first rose so bright,
The heav'ns bespangling with dishevell'd light.

The Sylphs behold it kindling as it flies,
And pleas'd pursue its progress through the skies.

This the beau monde shall from the Mall survey,
And hail with music its propitious ray.
This the blest lover shall for Venus take,
And send up vows from Rosamonda's lake.
This Partridge soon shall view in cloudless skies,
When next he looks through Galileo's eyes;
And hence th' egregious wizard shall foredoom
The fate of Louis, and the fall of Rome.

Then cease, bright nymph! to mourn thy ravish'd hair,
Which adds new glory to the shining sphere!
Not all the tresses that fair head can boast
Shall draw such envy as the lock you lost.
For, after all the murders of your eye,
When, after millions slain, yourself shall die:
When those fair suns shall set, as set they must,
And all those tresses shall be laid in dust,
This lock, the Muse shall consecrate to fame
And 'midst the stars inscribe Belinda's name.

9.2 Helping Links

- **Clarissa:** This is a new character introduced by Pope in subsequent editions of the poem. She serves to clarify the moral of the poem, mimicking the speech of Sarpedon to Glaucus in Homer's Iliad 12.
- **To paint, "To lay colours on the face" (Johnson):** This refers to the act of applying cosmetics or makeup.

- **Virago:** A virago is a term for a woman who exhibits characteristics typically associated with men, such as strength, courage, or assertiveness.
- **Pallas . . . Mars:** Pallas refers to Athena (Minerva), the goddess of war, wisdom, and the arts, while Mars is the god of war in Roman mythology. Latona (Leto) is the mother of Apollo and Diana, and Hermes (Mercury) is the messenger of the gods.
- **Sconce, "A pensile candlestick" (Johnson):** A sconce is a type of wall-mounted light fixture. Pope refers to Minerva's perch during the battle of Ulysses with the suitors in the Odyssey, where she observes from a beam of the roof.
- **Sir Fopling:** A character from George Etherege's play "The Man of Mode," likely representing a fashionable and conceited gentleman.
- **Those Eyes are made so killing:** An allusion to an aria from Buononcini's opera "Camilla," suggesting that someone's eyes are captivating or enchanting.
- **Meander's flowery Margin:** Meander is a winding river in Asia Minor, and "margin" refers to its banks or shores.
- **On his Foe to die:** This phrase likely euphemistically refers to achieving orgasm, with "to die" being a common euphemism for the climax of sexual pleasure.
- **Rome's great Founder... in view:** Refers to Romulus, the legendary founder of Rome, and his transformation into a god, or apotheosis.
- **Berenice's Locks:** In mythology, Berenice's hair was stolen from a temple where it was offered as a votive offering. Jupiter turned it into a constellation.
- **The Mall:** A fashionable walk in St. James's Park in London.
- **Rosamonda's Lake:** A pond in St. James's Park, possibly named after Rosamond Clifford, a mistress of Henry II.
- **Partridge:** John Partridge was a ridiculed astrologer known for making predictions in his almanacs, which often failed. He was famously mocked by Jonathan Swift in "Predictions for the Year 1708."
- **Rome often rhymes with doom or room in the eighteenth century:** This refers to the poetic practice of using "Rome" as a rhyming word with "doom" or "room" in the 18th century.

9.3 Review Questions

- How does Canto V resolve the conflict between Belinda and the Baron?
- Describe the significance of the sylphs' intervention in Canto V.
- What role do the sylphs play in the final scene of the poem?
- How does Pope use satire in Canto V to comment on society?
- Discuss the theme of vanity and frivolity as portrayed in Canto V.
- What is the significance of the card game in Canto V?
- How does Pope use imagery to create atmosphere in the final canto?
- Analyze the role of Ariel in Canto V and its significance in the poem.
- Explore the gender dynamics present in Canto V, especially in relation to Belinda and the Baron.
- Discuss the moral lesson or message conveyed in Canto V of "The Rape of the Lock".

Elizabethans and Augustans

Unit 10

John Milton: Paradise Lost Book I

Objectives

After studying this chapter, you will be able to:

- Discuss the Paradise Lost Book I

Structure

10.1 Paradise Lost Book I

OF Mans First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal tast
Brought Death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful Seat, [5]
Sing Heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen Seed,
In the Beginning how the Heav'ns and Earth
Rose out of Chaos: Or if Sion Hill [10]
Delight thee more, and Siloa's Brook that flow'd
Fast by the Oracle of God; I thence
Invoke thy aid to my adventrous Song,
That with no middle flight intends to soar
Above th' Aonian Mount, while it pursues [15]
Things unattempted yet in Prose or Rhime.
And chiefly Thou O Spirit, that dost prefer

Before all Temples th' upright heart and pure,
Instruct me, for Thou know'st; Thou from the first
Wast present, and with mighty wings outspread [20]
Dove-like satst brooding on the vast Abyss
And mad'st it pregnant: What in me is dark
Illumin, what is low raise and support;
That to the highth of this great Argument
I may assert Eternal Providence, [25]
And justifie the wayes of God to men.

Say first, for Heav'n hides nothing from thy view
Nor the deep Tract of Hell, say first what cause
Mov'd our Grand Parents in that happy State,
Favour'd of Heav'n so highly, to fall off [30]
From thir Creator, and transgress his Will
For one restraint, Lords of the World besides?
Who first seduc'd them to that foul revolt?
Th' infernal Serpent; he it was, whose guile
Stird up with Envy and Revenge, deceiv'd [35]
The Mother of Mankind, what time his Pride
Had cast him out from Heav'n, with all his Host
Of Rebel Angels, by whose aid aspiring
To set himself in Glory above his Peers,
He trusted to have equal'd the most High, [40]
If he oppos'd; and with ambitious aim
Against the Throne and Monarchy of God
Rais'd impious War in Heav'n and Battel proud
With vain attempt. Him the Almighty Power
Hurld headlong flaming from th' Ethereal Skie [45]
With hideous ruine and combustion down
To bottomless perdition, there to dwell

In Adamantine Chains and penal Fire,
Who durst defie th' Omnipotent to Arms.
Nine times the Space that measures Day and Night [50]
To mortal men, he with his horrid crew
Lay vanquisht, rowling in the fiery Gulfe
Confounded though immortal: But his doom
Reserv'd him to more wrath; for now the thought
Both of lost happiness and lasting pain [55]
Torments him; round he throws his baleful eyes
That witness'd huge affliction and dismay
Mixt with obdurate pride and stedfast hate:
At once as far as Angels kenn he views
The dismal Situation waste and wilde, [60]
A Dungeon horrible, on all sides round
As one great Furnace flam'd, yet from those flames
No light, but rather darkness visible
Serv'd onely to discover sights of woe,
Regions of sorrow, doleful shades, where peace [65]
And rest can never dwell, hope never comes
That comes to all; but torture without end
Still urges, and a fiery Deluge, fed
With ever-burning Sulphur unconsum'd:
Such place Eternal Justice had prepar'd [70]
For those rebellious, here thir Prison ordain'd
In utter darkness, and thir portion set
As far remov'd from God and light of Heav'n
As from the Center thrice to th' utmost Pole.
O how unlike the place from whence they fell! [75]
There the companions of his fall, o'rewhelm'd
With Floods and Whirlwinds of tempestuous fire,
He soon discerns, and weltring by his side

One next himself in power, and next in crime,
Long after known in Palestine, and nam'd [80]
Beelzebub. To whom th' Arch-Enemy,
And thence in Heav'n call'd Satan, with bold words
Breaking the horrid silence thus began.

If thou beest he; But O how fall'n! how chang'd
From him, who in the happy Realms of Light [85]
Cloth'd with transcendent brightness didst out-shine
Myriads though bright: If he Whom mutual league,
United thoughts and counsels, equal hope
And hazard in the Glorious Enterprize,
Joynd with me once, now misery hath joynd [90]
In equal ruin: into what Pit thou seest
From what highth fall'n, so much the stronger prov'd
He with his Thunder: and till then who knew
The force of those dire Arms? yet not for those,
Nor what the Potent Victor in his rage [95]
Can else inflict, do I repent or change,
Though chang'd in outward lustre; that fixt mind
And high disdain, from sence of injur'd merit,
That with the mightiest rais'd me to contend,
And to the fierce contention brought along [100]
Innumerable force of Spirits arm'd
That durst dislike his reign, and me preferring,
His utmost power with adverse power oppos'd
In dubious Battel on the Plains of Heav'n,
And shook his throne. What though the field be lost? [105]
All is not lost; the unconquerable Will,
And study of revenge, immortal hate,
And courage never to submit or yield:

And what is else not to be overcome?
That Glory never shall his wrath or might [110]
Extort from me. To bow and sue for grace
With suppliant knee, and deifie his power,
Who from the terrour of this Arm so late
Doubted his Empire, that were low indeed,
That were an ignominy and shame beneath [115]
This downfall; since by Fate the strength of Gods
And this Empyreal substance cannot fail,
Since through experience of this great event
In Arms not worse, in foresight much advanc't,
We may with more successful hope resolve [120]
To wage by force or guile eternal Warr
Irreconcileable, to our grand Foe,
Who now triumphs, and in th' excess of joy
Sole reigning holds the Tyranny of Heav'n.

So spake th' Apostate Angel, though in pain, [125]
Vaunting aloud, but rackt with deep despare:
And him thus answer'd soon his bold Compeer.
O Prince, O Chief of many Throned Powers,
That led th' imbattelld Seraphim to Warr
Under thy conduct, and in dreadful deeds [130]
Fearless, endanger'd Heav'ns perpetual King;
And put to proof his high Supremacy,
Whether upheld by strength, or Chance, or Fate,
Too well I see and rue the dire event,
That with sad overthrow and foul defeat [135]
Hath lost us Heav'n, and all this mighty Host
In horrible destruction laid thus low,
As far as Gods and Heav'nly Essences

Can perish: for the mind and spirit remains
Invincible, and vigour soon returns, [140]
Though all our Glory extinct, and happy state
Here swallow'd up in endless misery.
But what if he our Conquerour, (whom I now
Of force believe Almighty, since no less
Then such could hav orepow'rd such force as ours) [145]
Have left us this our spirit and strength intire
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire,
Or do him mightier service as his thralls
By right of Warr, what e're his business be [150]
Here in the heart of Hell to work in Fire,
Or do his Errands in the gloomy Deep;
What can it then avail though yet we feel
Strength undiminisht, or eternal being
To undergo eternal punishment? [155]
Whereto with speedy words th' Arch-fiend reply'd.
Fall'n Cherube, to be weak is miserable
Doing or Suffering: but of this be sure,
To do ought good never will be our task,
But ever to do ill our sole delight, [160]
As being the contrary to his high will
Whom we resist. If then his Providence
Out of our evil seek to bring forth good,
Our labour must be to pervert that end,
And out of good still to find means of evil; [165]
Which oft times may succeed, so as perhaps
Shall grieve him, if I fail not, and disturb
His inmost counsels from thir destind aim.
But see the angry Victor hath recall'd

His Ministers of vengeance and pursuit [170]
Back to the Gates of Heav'n: The Sulphurous Hail
Shot after us in storm, oreblown hath laid
The fiery Surge, that from the Precipice
Of Heav'n receiv'd us falling, and the Thunder,
Wing'd with red Lightning and impetuous rage, [175]
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless Deep.
Let us not slip th' occasion, whether scorn,
Or satiate fury yield it from our Foe.
Seest thou yon dreary Plain, forlorn and wilde, [180]
The seat of desolation, voyd of light,
Save what the glimmering of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves,
There rest, if any rest can harbour there, [185]
And reassembling our afflicted Powers,
Consult how we may henceforth most offend
Our Enemy, our own loss how repair,
How overcome this dire Calamity,
What reinforcement we may gain from Hope, [190]
If not what resolution from despare.
Thus Satan talking to his neerest Mate
With Head up-lift above the wave, and Eyes
That sparkling blaz'd, his other Parts besides
Prone on the Flood, extended long and large [195]
Lay floating many a rood, in bulk as huge
As whom the Fables name of monstrous size,
Titanian, or Earth-born, that warr'd on Jove,
Briareos or Typhon, whom the Den
By ancient Tarsus held, or that Sea-beast [200]

Leviathan, which God of all his works
Created hugest that swim th' Ocean stream:
Him haply slumbring on the Norway foam
The Pilot of some small night-founder'd Skiff,
Deeming some Island, oft, as Sea-men tell, [205]
With fixed Anchor in his skaly rind
Moors by his side under the Lee, while Night
Invests the Sea, and wished Morn delayes:
So stretcht out huge in length the Arch-fiend lay
Chain'd on the burning Lake, nor ever thence [210]
Had ris'n or heav'd his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark designs,
That with reiterated crimes he might
Heap on himself damnation, while he sought [215]
Evil to others, and enrag'd might see
How all his malice serv'd but to bring forth
Infinite goodness, grace and mercy shewn
On Man by him seduc't, but on himself
Treble confusion, wrath and vengeance pour'd. [220]
Forthwith upright he rears from off the Pool
His mighty Stature; on each hand the flames
Drivn backward slope thir pointing spires, and rowld
In billows, leave i'th' midst a horrid Vale.
Then with expanded wings he stears his flight [225]
Aloft, incumbent on the dusky Air
That felt unusual weight, till on dry Land
He lights, if it were Land that ever burn'd
With solid, as the Lake with liquid fire;
And such appear'd in hue, as when the force [230]
Of subterranean wind transports a Hill

Torn from Pelorus, or the shatter'd side
Of thundring Ætna, whose combustible
And fewel'd entrals thence conceiving Fire,
Sublim'd with Mineral fury, aid the Winds, [235]
And leave a singed bottom all involv'd
With stench and smoak: Such resting found the sole
Of unblest feet. Him followed his next Mate,
Both glorying to have scap't the Stygian flood
As Gods, and by thir own recover'd strength, [240]
Not by the sufferance of supernal Power.
Is this the Region, this the Soil, the Clime,
Said then the lost Arch-Angel, this the seat
That we must change for Heav'n, this mournful gloom
For that celestial light? Be it so, since he [245]
Who now is Sovran can dispose and bid
What shall be right: fardest from him is best
Whom reason hath equald, force hath made supream
Above his equals. Farewel happy Fields
Where Joy for ever dwells: Hail horrours, hail [250]
Infernal world, and thou profoundest Hell
Receive thy new Possessor: One who brings
A mind not to be chang'd by Place or Time.
The mind is its own place, and in it self
Can make a Heav'n of Hell, a Hell of Heav'n. [255]
What matter where, if I be still the same,
And what I should be, all but less then he
Whom Thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence: [260]
Here we may reign secure, and in my choyce
To reign is worth ambition though in Hell:

Better to reign in Hell, then serve in Heav'n.
But wherefore let we then our faithful friends,
Th' associates and copartners of our loss [265]
Lye thus astonisht on th' oblivious Pool,
And call them not to share with us their part
In this unhappy Mansion, or once more
With rallied Arms to try what may be yet
Regaind in Heav'n, or what more lost in Hell? [270]
So Satan spake, and him Beelzebub
Thus answer'd. Leader of those Armies bright,
Which but th' Omnipotent none could have foyld,
If once they hear that voyce, thir liveliest pledge
Of hope in fears and dangers, heard so oft [275]
In worst extreams, and on the perilous edge
Of battel when it rag'd, in all assaults
Thir surest signal, they will soon resume
New courage and revive, though now they lye
Groveling and prostrate on yon Lake of Fire, [280]
As we erewhile, astounded and amaz'd,
No wonder, fall'n such a pernicious highth.
He scarce had ceas't when the superiour Fiend
Was moving toward the shoar; his ponderous shield
Ethereal temper, massy, large and round, [285]
Behind him cast; the broad circumference
Hung on his shoulders like the Moon, whose Orb
Through Optic Glass the Tuscan Artist views
At Ev'ning from the top of Fesole,
Or in Valdarno, to descry new Lands, [290]
Rivers or Mountains in her spotty Globe.
His Spear, to equal which the tallest Pine
Hewn on Norwegian hills, to be the Mast

Of some great Ammiral, were but a wand,
He walkt with to support uneasie steps [295]
Over the burning Marle, not like those steps
On Heavens Azure, and the torrid Clime
Smote on him sore besides, vaulted with Fire;
Nathless he so endur'd, till on the Beach
Of that inflamed Sea, he stood and call'd [300]
His Legions, Angel Forms, who lay intrans't
Thick as Autumnal Leaves that strow the Brooks
In Vallombrosa, where th' Etrurian shades
High overarch't imbowr; or scatterd sedge
Afloat, when with fierce Winds Orion arm'd [305]
Hath vext the Red-Sea Coast, whose waves orethrew
Busiris and his Memphian Chivalry,
While with perfidious hatred they pursu'd
The Sojourners of Goshen, who beheld
From the safe shore thir floating Carkases [310]
And broken Chariot Wheels, so thick bestrown
Abject and lost lay these, covering the Flood,
Under amazement of thir hideous change.
He call'd so loud, that all the hollow Deep
Of Hell resounded. Princes, Potentates, [315]
Warriers, the Flowr of Heav'n, once yours, now lost,
If such astonishment as this can sieze
Eternal spirits; or have ye chos'n this place
After the toyl of Battel to repose
Your wearied vertue, for the ease you find [320]
To slumber here, as in the Vales of Heav'n?
Or in this abject posture have ye sworn
To adore the Conquerour? who now beholds
Cherube and Seraph rowling in the Flood

With scatter'd Arms and Ensigns, till anon
His swift pursuers from Heav'n Gates discern
Th' advantage, and descending tread us down
Thus drooping, or with linked Thunderbolts
Transfix us to the bottom of this Gulfe.
Awake, arise, or be for ever fall'n.
They heard, and were abasht, and up they sprung
Upon the wing, as when men wont to watch
On duty, sleeping found by whom they dread,
Rouse and bestir themselves ere well awake.
Nor did they not perceave the evil plight
In which they were, or the fierce pains not feel;
Yet to thir Generals Voyce they soon obeyd
Innumerable. As when the potent Rod
Of Amrams Son in Egypts evill day
Wav'd round the Coast, up call'd a pitchy cloud
Of Locusts, warping on the Eastern Wind,
That ore the Realm of impious Pharaoh hung
Like Night, and darken'd all the Land of Nile:
So numberless were those bad Angels seen
Hovering on wing under the Cope of Hell
'Twixt upper, nether, and surrounding Fires;
Till, as a signal giv'n, th' uplifted Spear
Of thir great Sultan waving to direct
Thir course, in even ballance down they light
On the firm brimstone, and fill all the Plain;
A multitude, like which the populous North
Pour'd never from her frozen loyns, to pass
Rhene or the Danaw, when her barbarous Sons
Came like a Deluge on the South, and spread
Beneath Gibralter to the Lybian sands.

Forthwith from every Squadron and each Band
The Heads and Leaders thither hast where stood
Thir great Commander; Godlike shapes and forms
Excelling human, Princely Dignities,
And Powers that earst in Heaven sat on Thrones; [360]
Though of thir Names in heav'nly Records now
Be no memorial blotted out and ras'd
By thir Rebellion, from the Books of Life.
Nor had they yet among the Sons of Eve
Got them new Names, till wandring ore the Earth, [365]
Through Gods high sufferance for the tryal of man,
By falsities and lyes the greatest part
Of Mankind they corrupted to forsake
God thir Creator, and th' invisible
Glory of him that made them, to transform [370]
Oft to the Image of a Brute, adorn'd
With gay Religions full of Pomp and Gold,
And Devils to adore for Deities:
Then were they known to men by various Names,
And various Idols through the Heathen World. [375]
Say, Muse, thir Names then known, who first, who last,
Rous'd from the slumber, on that fiery Couch,
At thir great Emperors call, as next in worth
Came singly where he stood on the bare strand,
While the promiscuous croud stood yet aloof? [380]
The chief were those who from the Pit of Hell
Roaming to seek thir prey on earth, durst fix
Thir Seats long after next the Seat of God,
Thir Altars by his Altar, Gods ador'd
Among the Nations round, and durst abide [385]
Jehovah thundring out of Sion, thron'd

Between the Cherubim; yea, often plac'd
Within his Sanctuary it self thir Shrines,
Abominations; and with cursed things
His holy Rites, and solemn Feasts profan'd, [390]
And with thir darkness durst affront his light.
First Moloch, horrid King besmear'd with blood
Of human sacrifice, and parents tears,
Though for the noyse of Drums and Timbrels loud
Thir childrens cries unheard, that past through fire [395]
To his grim Idol. Him the Ammonite
Worshipt in Rabba and her watry Plain,
In Argob and in Basan, to the stream
Of utmost Arnon. Nor content with such
Audacious neighbourhood, the wisest heart [400]
Of Solomon he led by fraud to build
His Temple right against the Temple of God
On that opprobrious Hill, and made his Grove
The pleasant Vally of Hinnom, Tophet thence
And black Gehenna call'd, the Type of Hell. [405]
Next Chemos, th' obscene dread of Moabs Sons,
From Aroar to Nebo, and the wild
Of Southmost Abarim; in Hesebon
And Horonaim, Seons Realm, beyond
The flowry Dale of Sibma clad with Vines, [410]
And Eleale to th' Asphaltick Pool.
Peor his other Name, when he entic'd
Israel in Sittim on thir march from Nile
To do him wanton rites, which cost them woe.
Yet thence his lustful Orgies he enlarg'd [415]
Even to that Hill of scandal, by the Grove
Of Moloch homicide, lust hard by hate;

Till good Josiah drove them thence to Hell.
With these came they, who from the bordring flood
Of old Euphrates to the Brook that parts [420]
Egypt from Syrian ground, had general Names
Of Baalim and Ashtaroth, those male,
These Feminine. For Spirits when they please
Can either Sex assume, or both; so soft
And uncompounded is thir Essence pure, [425]
Not ti'd or manacl'd with joynt or limb,
Nor founded on the brittle strength of bones,
Like cumbrous flesh; but in what shape they choose
Dilated or condens't, bright or obscure,
Can execute thir aerie purposes, [430]
And works of love or enmity fulfill.
For those the Race of Israel oft forsook
Thir living strength, and unfrequented left
His righteous Altar, bowing lowly down
To bestial Gods; for which thir heads as low [435]
Bow'd down in Battel, sunk before the Spear
Of despicable foes. With these in troop
Came Astoreth, whom the Phoenicians call'd
Astarte, Queen of Heav'n, with crescent Horns;
To whose bright Image nightly by the Moon [440]
Sidonian Virgins paid thir Vows and Songs,
In Sion also not unsung, where stood
Her Temple on th' offensive Mountain, built
By that uxorious King, whose heart though large,
Beguil'd by fair Idolatresses, fell [445]
To Idols foul. Thammuz came next behind,
Whose annual wound in Lebanon allur'd
The Syrian Damsels to lament his fate

In amorous dittyes all a Summers day,
While smooth Adonis from his native Rock [450]
Ran purple to the Sea, suppos'd with blood
Of Thammuz yearly wounded: the Love-tale
Infected Sions daughters with like heat,
Whose wanton passions in the sacred Porch
Ezekiel saw, when by the Vision led [455]
His eye survay'd the dark Idolatries
Of alienated Judah. Next came one
Who mourn'd in earnest, when the Captive Ark
Maim'd his brute Image, head and hands lopt off
In his own Temple, on the grunsel edge, [460]
Where he fell flat, and sham'd his Worshipers:
Dagon his Name, Sea Monster, upward Man
And downward Fish: yet had his Temple high
Rear'd in Azotus, dreaded through the Coast
Of Palestine, in Gath and Ascalon [465]
And Accaron and Gaza's frontier bounds.
Him follow'd Rimmon, whose delightful Seat
Was fair Damascus, on the fertil Banks
Of Abbana and Pharphar, lucid streams.
He also against the house of God was bold: [470]
A Leper once he lost and gain'd a King,
Ahaz his sottish Conquerour, whom he drew
Gods Altar to disparage and displace
For one of Syrian mode, whereon to burn
His odious off'rings, and adore the Gods [475]
Whom he had vanquisht. After these appear'd
A crew who under Names of old Renown,
Osiris, Isis, Orus and their Train
With monstrous shapes and sorceries abus'd

Fanatic Egypt and her Priests, to seek [480]
Thir wandring Gods disguis'd in brutish forms
Rather then human. Nor did Israel scape
Th' infection when thir borrow'd Gold compos'd
The Calf in Oreb: and the Rebel King
Doubl'd that sin in Bethel and in Dan, [485]
Lik'ning his Maker to the Grazed Ox,
Jehovah, who in one Night when he pass'd
From Egypt marching, equal'd with one stroke
Both her first born and all her bleating Gods.
Belial came last, then whom a Spirit more lewd [490]
Fell not from Heaven, or more gross to love
Vice for it self: To him no Temple stood
Or Altar smoak'd; yet who more oft then hee
In Temples and at Altars, when the Priest
Turns Atheist, as did Ely's Sons, who fill'd [495]
With lust and violence the house of God.
In Courts and Palaces he also Reigns
And in luxurious Cities, where the noyse
Of riot ascends above thir loftiest Towrs,
And injury and outrage: And when Night [500]
Darkens the Streets, then wander forth the Sons
Of Belial, flown with insolence and wine.
Witness the Streets of Sodom, and that night
In Gibeah, when the hospitable door
Expos'd a Matron to avoid worse rape. [505]
These were the prime in order and in might;
The rest were long to tell, though far renown'd,
Th' Ionian Gods, of Javans Issue held
Gods, yet confest later then Heav'n and Earth
Thir boasted Parents; Titan Heav'ns first born [510]

With his enormous brood, and birthright seis'd
By younger Saturn, he from mightier Jove
His own and Rhea's Son like measure found;
So Jove usurping reign'd: these first in Creet
And Ida known, thence on the Snowy top [515]
Of cold Olympus rul'd the middle Air
Thir highest Heav'n; or on the Delphian Cliff,
Or in Dodona, and through all the bounds
Of Doric Land; or who with Saturn old
Fled over Adria to th' Hesperian Fields, [520]
And ore the Celtic roam'd the utmost Isles.
All these and more came flocking; but with looks
Down cast and damp, yet such wherein appear'd
Obscure some glimps of joy, to have found thir chief
Not in despair, to have found themselves not lost [525]
In loss it self; which on his count'nance cast
Like doubtful hue: but he his wonted pride
Soon recollecting, with high words, that bore
Semblance of worth, not substance, gently rais'd
Thir fainting courage, and dispel'd thir fears. [530]
Then strait commands that at the warlike sound
Of Trumpets loud and Clarions be upreard
His mighty Standard; that proud honour claim'd
Azazel as his right, a Cherube tall:
Who forthwith from the glittering Staff unfurld [535]
Th' Imperial Ensign, which full high advanc't
Shon like a Meteor streaming to the Wind
With Gemms and Golden lustre rich imblaz'd,
Seraphic arms and Trophies: all the while
Sonorous mettal blowing Martial sounds: [540]
At which the universal Host upsent

A shout that tore Hells Concave, and beyond
Frighted the Reign of Chaos and old Night.
All in a moment through the gloom were seen
Ten thousand Banners rise into the Air [545]
With Orient Colours waving: with them rose
A Forest huge of Spears: and thronging Helms
Appear'd, and serried shields in thick array
Of depth immeasurable: Anon they move
In perfect Phalanx to the Dorian mood [550]
Of Flutes and soft Recorders; such as rais'd
To hight of noblest temper Hero's old
Arming to Battel, and in stead of rage
Deliberate valour breath'd, firm and unmov'd
With dread of death to flight or foul retreat, [555]
Nor wanting power to mitigate and swage
With solemn touches, troubl'd thoughts, and chase
Anguish and doubt and fear and sorrow and pain
From mortal or immortal minds. Thus they
Breathing united force with fixed thought [560]
Mov'd on in silence to soft Pipes that charm'd
Thir painful steps o're the burnt soyle; and now
Advanc't in view, they stand, a horrid Front
Of dreadful length and dazling Arms, in guise
Of Warriers old with order'd Spear and Shield, [565]
Awaiting what command thir mighty Chief
Had to impose: He through the armed Files
Darts his experienc't eye, and soon traverse
The whole Battalion views, thir order due,
Thir visages and stature as of Gods, [570]
Thir number last he summs. And now his heart
Distends with pride, and hardning in his strength

Glories: For never since created man,
Met such imbodied force, as nam'd with these
Could merit more then that small infantry [575]
Warr'd on by Cranes: though all the Giant brood
Of Phlegra with th' Heroic Race were joyn'd
That fought at Theb's and Ilium, on each side
Mixt with auxiliar Gods; and what resounds
In Fable or Romance of Uthers Son [580]
Begirt with British and Armoric Knights;
And all who since, Baptiz'd or Infidel
Jousted in Aspramont or Montalban,
Damasco, or Marocco, or Trebisond,
Or whom Biserta sent from Afric shore [585]
When Charlemain with all his Peerage fell
By Fontarabbia. Thus far these beyond
Compare of mortal prowess, yet observ'd
Thir dread commander: he above the rest
In shape and gesture proudly eminent [590]
Stood like a Towr; his form had yet not lost
All her Original brightness, nor appear'd
Less then Arch Angel ruind, and th' excess
Of Glory obscur'd: As when the Sun new ris'n
Looks through the Horizontal misty Air [595]
Shorn of his Beams, or from behind the Moon
In dim Eclips disastrous twilight sheds
On half the Nations, and with fear of change
Perplexes Monarchs. Dark'n'd so, yet shon
Above them all th' Arch Angel: but his face [600]
Deep scars of Thunder had intrencht, and care
Sat on his faded cheek, but under Browes
Of dauntless courage, and considerate Pride

Waiting revenge: cruel his eye, but cast
Signs of remorse and passion to behold [605]
The fellows of his crime, the followers rather
(Far other once beheld in bliss) condemn'd
For ever now to have thir lot in pain,
Millions of Spirits for his fault amerc't
Of Heav'n, and from Eternal Splendors flung [610]
For his revolt, yet faithfull how they stood,
Thir Glory witherd. As when Heavens Fire
Hath scath'd the Forrest Oaks, or Mountain Pines,
With singed top thir stately growth though bare
Stands on the blasted Heath. He now prepar'd [615]
To speak; whereat thir doubl'd Ranks they bend
From wing to wing, and half enclose him round
With all his Peers: attention held them mute.
Thrice he assayd, and thrice in spight of scorn,
Tears such as Angels weep, burst forth: at last [620]
Words interwove with sighs found out thir way.
O Myriads of immortal Spirits, O Powers
Matchless, but with th' Almighty, and that strife
Was not inglorious, though th' event was dire,
As this place testifies, and this dire change [625]
Hateful to utter: but what power of mind
Foreseeing or presaging, from the Depth
Of knowledge past or present, could have fear'd,
How such united force of Gods, how such
As stood like these, could ever know repulse? [630]
For who can yet beleeve, though after loss,
That all these puissant Legions, whose exile
Hath emptied Heav'n, shall fail to re-ascend
Self-rais'd, and repossess thir native seat?

For mee be witness all the Host of Heav'n,
If counsels different, or danger shun'd
By me, have lost our hopes. But he who reigns
Monarch in Heav'n, till then as one secure
Sat on his Throne, upheld by old repute,
Consent or custome, and his Regal State
Put forth at full, but still his strength conceal'd,
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own
So as not either to provoke, or dread
New warr, provok't; our better part remains
To work in close design, by fraud or guile
What force effected not: that he no less
At length from us may find, who overcomes
By force, hath overcome but half his foe.
Space may produce new Worlds; whereof so rife
There went a fame in Heav'n that he ere long
Intended to create, and therein plant
A generation, whom his choice regard
Should favour equal to the Sons of Heaven:
Thither, if but to pry, shall be perhaps
Our first eruption, thither or elsewhere:
For this Infernal Pit shall never hold
Cælestial Spirits in Bondage, nor th' Abyss
Long under darkness cover. But these thoughts
Full Counsel must mature: Peace is despaird,
For who can think Submission? Warr then, Warr
Open or understood must be resolv'd.
He spake: and to confirm his words, out-flew
Millions of flaming swords, drawn from the thighs
Of mighty Cherubim; the sudden blaze

Far round illumin'd hell: highly they rag'd
Against the Highest, and fierce with grasped arms
Clash'd on thir sounding Shields the din of war,
Hurling defiance toward the vault of Heav'n.
There stood a Hill not far whose griesly top [670]
Belch'd fire and rowling smoak; the rest entire
Shon with a glossie scurff, undoubted sign
That in his womb was hid metallic Ore,
The work of Sulphur. Thither wing'd with speed
A numerous Brigad hasten'd. As when Bands [675]
Of Pioners with Spade and Pickax arm'd
Forerun the Royal Camp, to trench a Field,
Or cast a Rampart. Mammon led them on,
Mammon, the least erected Spirit that fell
From heav'n, for ev'n in heav'n his looks and thoughts [680]
Were always downward bent, admiring more
The riches of Heav'ns pavement, trod'n Gold,
Then aught divine or holy else enjoy'd
In vision beatific: by him first
Men also, and by his suggestion taught, [685]
Ransack'd the Center, and with impious hands
Rifl'd the bowels of thir mother Earth
For Treasures better hid. Soon had his crew
Op'nd into the Hill a spacious wound
And dig'd out ribs of Gold. Let none admire [690]
That riches grow in Hell; that soyle may best
Deserve the precious bane. And here let those
Who boast in mortal things, and wond'ring tell
Of Babel, and the works of Memphian Kings
Learn how thir greatest Monuments of Fame, [695]
And Strength and Art are easily out-done

By Spirits reprobate, and in an hour
What in an age they with incessant toyle
And hands innumerable scarce perform.
Nigh on the Plain in many cells prepar'd,
That underneath had veins of liquid fire
Sluc'd from the Lake, a second multitude
With wondrous Art found out the massie Ore,
Severing each kind, and scum'd the Bullion dross:
A third as soon had form'd within the ground
A various mould, and from the boyling cells
By strange conveyance fill'd each hollow nook,
As in an Organ from one blast of wind
To many a row of Pipes the sound-board breaths.
Anon out of the earth a Fabrick huge
Rose like an Exhalation, with the sound
Of Dulcet Symphonies and voices sweet,
Built like a Temple, where Pilasters round
Were set, and Doric pillars overlaid
With Golden Architrave; nor did there want
Cornice or Freeze, with bossy Sculptures grav'n,
The Roof was fretted Gold. Not Babilon,
Nor great Alcairo such magnificence
Equal'd in all thir glories, to inshrine
Belus or Serapis thir Gods, or seat
Thir Kings, when Ægypt with Assyria strove
In wealth and luxurie. Th' ascending pile
Stood fixt her stately highth, and strait the dores
Op'ning thir brazen foulds discover wide
Within, her ample spaces, o're the smooth
And level pavement: from the arched roof
Pendant by suttle Magic many a row

Of Starry Lamps and blazing Cressets fed
With Naphtha and Asphaltus yeilded light
As from a sky. The hasty multitude
Admiring enter'd, and the work some praise
And some the Architect: his hand was known
In Heav'n by many a Towred structure high,
Where Scepter'd Angels held thir residence,
And sat as Princes, whom the supreme King
Exalted to such power, and gave to rule,
Each in his Hierarchie, the Orders bright.
Nor was his name unheard or unador'd
In ancient Greece; and in Ausonian land
Men call'd him Mulciber; and how he fell
From Heav'n, they fabl'd, thrown by angry Jove
Sheer o're the Chrystal Battlements: from Morn
To Noon he fell, from Noon to dewy Eve,
A Summers day; and with the setting Sun
Dropt from the Zenith like a falling Star,
On Lemnos th' Ægean Ile: thus they relate,
Erring; for he with this rebellious rout
Fell long before; nor aught avail'd him now
To have built in Heav'n high Towrs; nor did he scape
By all his Engins, but was headlong sent
With his industrious crew to build in hell.
Mean while the winged Haralds by command
Of Sovran power, with awful Ceremony
And Trumpets sound throughout the Host proclaim
A solemn Councel forthwith to be held
At Pandæmonium, the high Capital
Of Satan and his Peers: thir summons call'd
From every Band and squared Regiment

By place or choice the worthiest; they anon
With hunderds and with thousands trooping came [760]
Attended: all access was throng'd, the Gates
And Porches wide, but chief the spacious Hall
(Though like a cover'd field, where Champions bold
Wont ride in arm'd, and at the Soldans chair
Defi'd the best of Paynim chivalry [765]
To mortal combat or carreer with Lance)
Thick swarm'd, both on the ground and in the air,
Brusht with the hiss of russling wings. As Bees
In spring time, when the Sun with Taurus rides,
Pour forth thir populous youth about the Hive [770]
In clusters; they among fresh dews and flowers
Flie to and fro, or on the smoothed Plank,
The suburb of thir Straw-built Cittadel,
New rub'd with Baum, expatiate and confer
Thir State affairs. So thick the aerie crowd [775]
Swarm'd and were straitn'd; till the Signal giv'n.
Behold a wonder! they but now who seemd
In bigness to surpass Earths Giant Sons
Now less then smallest Dwarfs, in narrow room
Throng numberless, like that Pigmean Race [780]
Beyond the Indian Mount, or Faerie Elves,
Whose midnight Revels, by a Forrest side
Or Fountain some belated Peasant sees,
Or dreams he sees, while over-head the Moon
Sits Arbitress, and neerer to the Earth [785]
Wheels her pale course, they on thir mirth and dance
Intent, with jocond Music charm his ear;
At once with joy and fear his heart rebounds.
Thus incorporeal Spirits to smallest forms

Reduc'd thir shapes immense, and were at large, [790]
Though without number still amidst the Hall
Of that infernal Court. But far within
And in thir own dimensions like themselves
The great Seraphic Lords and Cherubim
In close recess and secret conclave sat [795]
A thousand Demy-Gods on golden seats,
Frequent and full. After short silence then
And summons read, the great consult began.

10.2 Review Questions

- Explain and justify Milton's use of God as a character. Consider how the work would be different if God were not a character.
- Is it possible to defend the idea that Satan is the true hero of Paradise Lost? Explain why or why not.
- Given the contexts of biography, time, and subject, is Milton an anti-feminist writer? Explain.
- Who is the hero of Paradise Lost?
- Does Milton's grand style enhance or detract from the power of his story? Be sure to consider ideas from both sides of this argument.
- What is the purpose of Books XI and XII? Are they necessary for Milton's purpose?
- How can Milton justify a work which glorifies obedience to authority when he himself supported the overthrow and execution of Charles I?
- How do Adam and Eve differ before and after the fall?
- How does Milton use Satan's transformation to reveal character?

Unit 11

Donne

Objectives

After studying this chapter, you will be able to:

- Discuss "The Sunne Rising."
- Define "The Flea."
- Define "Batter my heart."
- Discuss "The Extasie."

Structure

11.1 The Sunne Rising

"The Sun Rising" by John Donne is a poem consisting of three stanzas. Here's a summary of each stanza:

In the first stanza, the speaker addresses the sun, which has just risen, and accuses it of rudely intruding into his bedroom. He expresses frustration at being awakened by the sun's beams and questions why the sun thinks it has any authority over him and his lover. The speaker asserts that the whole world revolves around them and that the sun should focus its attention elsewhere.

In the second stanza, the speaker continues to address the sun, mocking its supposed importance. He suggests that the sun's duties should be confined to more trivial matters, such as waking up lazy schoolboys or disturbing lovers who are parting. The speaker asserts that his love for his partner is greater than any power the sun possesses, and therefore, the sun should not interfere with their intimate moment.

In the final stanza, the speaker directly addresses his lover, urging them to ignore the outside world and remain in bed with him. He argues that their love is self-sufficient and transcends the need for daylight or worldly concerns. The speaker imagines their bedroom as a microcosm where they are the center of the universe, and everything else, including the sun and its duties, is inconsequential compared to their love.

Overall, "The Sun Rising" is a poem that celebrates the power of love and human intimacy, while also playfully challenging the authority of natural forces like the sun.

11.2 A Valediction: of weeping

Stanza 1: The speaker begins by addressing his departing lover, urging her not to weep as they part. He reassures her that their separation is only temporary and that they will soon be reunited.
Stanza 2: The speaker compares their parting to the separation of the soul from the body at death. He argues that just as the soul leaves the body peacefully, their separation should be calm and dignified.
Stanza 3: The speaker acknowledges the naturalness of weeping and crying, but he encourages his lover to control her emotions and not to let her tears overwhelm her.

Stanza 4: The speaker reassures his lover that their love will endure despite their physical separation. He emphasizes the strength and constancy of their bond, which is not dependent on physical proximity.

Stanza 5: The speaker compares their love to the movement of the heavenly bodies, which remain constant and unwavering despite the changes and fluctuations of the world below.

Stanza 6: The speaker acknowledges the pain of separation but argues that their love transcends physical distance. He reassures his lover that their love will sustain them until they are reunited.

Stanza 7: The speaker urges his lover not to mourn their parting but to celebrate the strength of their love. He compares their love to a precious jewel that shines brightly even in the darkness.

Stanza 8: The speaker reaffirms the depth of their bond and expresses confidence that their love will endure any trials or tribulations they may face.

Stanza 9: In the final stanza, the speaker bids farewell to his lover and expresses hope for their swift reunion. He reassures her that their love will sustain them until they are together again.

Overall, "A Valediction: Of Weeping" is a poem that explores the theme of separation and the enduring power of love to overcome physical distance and adversity.

11.3 A Valediction: for bidding mourning

Stanza 1: The speaker begins by reassuring his beloved not to engage in mourning or tearful farewells as they part. He compares their separation to the movement of virtuous men who die quietly, without making a fuss.

Stanza 2: The speaker acknowledges the sorrow of parting but argues that their love is not diminished by physical distance. He compares their souls to the legs of a compass, connected and drawing closer despite being apart.

Stanza 3: The speaker uses metaphors of gold refining and alchemy to describe the strengthening of their love through separation. He suggests that their time apart will purify and elevate their relationship.

Stanza 4: The speaker expresses confidence in the endurance of their love, comparing it to the steadfastness of heavenly bodies. He emphasizes that their love transcends the limitations of time and space.

Stanza 5: The speaker compares their love to virtuous men and to the tears of an innocent child. He argues that their love is pure and noble, unaffected by worldly concerns or human frailties.

Stanza 6: The speaker reassures his beloved that their love is not weakened by physical separation. He urges her to remain steadfast and faithful, knowing that their bond will endure.

Stanza 7: The speaker acknowledges the pain of parting but emphasizes the importance of maintaining composure and dignity. He encourages his beloved to remain strong and resolute in their love.

Stanza 8: The speaker reassures his beloved that their love is not subject to the whims of fate or circumstance. He argues that their bond is eternal and unbreakable, transcending the trials of mortal life.

Stanza 9: In the final stanza, the speaker bids farewell to his beloved with confidence in the strength of their love. He expresses hope for their swift reunion and promises to return to her soon.

Overall, "Valediction: Forbidding Mourning" is a poem that explores the theme of separation and the enduring power of love to overcome physical distance and adversity.

11.4 The Ectasy

The Ecstasy" by John Donne is a complex and richly symbolic poem that explores the nature of spiritual and physical love. It consists of three stanzas. Here's a summary of each stanza without plagiarism:

Stanza 1: The speaker describes a moment of intense spiritual and physical union with his lover. They are depicted as being in a state of ecstasy, where their souls and bodies are intertwined in a profound connection. The speaker emphasizes the transcendence of physical boundaries and the merging of their beings into a single entity.

Stanza 2: The speaker continues to explore the theme of union and mutual surrender in love. He describes the lovers as being transported to a realm beyond earthly concerns, where they are completely absorbed in each other. The speaker uses imagery of alchemy and transformation to convey the mystical nature of their union.

Stanza 3: In the final stanza, the speaker reflects on the significance of their love and its spiritual dimensions. He suggests that their union transcends the physical realm and reaches a higher plane of existence. The speaker concludes by affirming the eternal nature of their love, which remains undiminished by the passage of time or the trials of mortal life.

Overall, "The Ecstasy" is a deeply philosophical and introspective poem that explores the transcendent power of love to unite souls and transcend the limitations of the physical world.

11.5 The Relique

The Relique" by John Donne is a metaphysical poem that delves into themes of love, death, and religious devotion. It consists of three stanzas. Here's a summary of each stanza without plagiarism:

Stanza 1: The speaker begins by addressing his deceased lover, expressing a sense of longing and admiration for her. He describes her physical remains, particularly her "bracelet of bright hair about the bone," with reverence and admiration. The speaker suggests that her beauty and grace remain intact even in death, and he compares her to a relic or sacred object that inspires devotion.

Stanza 2: In the second stanza, the speaker reflects on the passage of time and the inevitability of death. He acknowledges the transient nature of earthly pleasures and the impermanence of human life. Despite this, the speaker finds solace in the idea of eternal love and the enduring memory of his beloved. He suggests that their love transcends the boundaries of mortality and remains immortal.

Stanza 3: In the final stanza, the speaker imagines himself as a pilgrim or worshipper, paying homage to his beloved's remains. He describes himself as being in a state of religious ecstasy as he venerates her memory. The speaker expresses a sense of reverence and devotion towards his deceased lover, elevating her to a divine status. He concludes by affirming the eternal nature of their love and the spiritual connection that binds them together.

Overall, "The Relique" is a poignant meditation on love, mortality, and the enduring power of devotion. Through vivid imagery and religious symbolism, Donne explores the idea of love as a transcendent force that defies the limitations of time and death.

11.6 The FLEA

"The Flea" by John Donne is a metaphysical poem that uses the conceit of a flea to explore themes of love, seduction, and the physical union between lovers. The poem consists of three stanzas. Here's a summary of each stanza:

Stanza 1: The speaker begins by addressing his lover and drawing her attention to a flea that has bitten them both. He suggests that their blood has mingled within the flea's body, creating a physical union between them. The speaker argues that if their blood can intermingle in the flea, then there should be no barriers to their love or physical intimacy.

Stanza 2: In the second stanza, the speaker responds to the woman's attempt to kill the flea. He pleads with her not to harm the flea, arguing that it serves as a symbol of their love and union. The speaker uses persuasive tactics to convince the woman that killing the flea would be akin to committing a sin against their love.

Stanza 3: In the final stanza, the speaker shifts his argument, acknowledging that the flea's death has not harmed him or the woman in any way. He suggests that their refusal to kill the flea has not diminished their honor or virtue. The speaker concludes by proposing that if the woman is unwilling to kill the flea, then she should also be willing to engage in sexual intimacy with him without fear or hesitation.

Overall, "The Flea" is a clever and playful poem that uses the image of a flea to explore the complexities of love and desire. Through the speaker's persuasive rhetoric and use of the flea as a symbol, Donne raises questions about the nature of physical intimacy and the boundaries between lovers.

11.7 The Canonization

"The Canonization" by John Donne is a metaphysical poem that explores themes of love, devotion, and the power of poetry. The poem consists of five stanzas. Here's a summary of each stanza without plagiarism:

Stanza 1: The speaker begins by addressing an unnamed individual who criticizes his love affair, dismissing their judgment as trivial. He asserts that his love is pure and noble, transcending worldly concerns and deserving of admiration. The speaker compares their love to that of saints and martyrs, suggesting that their devotion elevates them to a divine status.

Stanza 2: In the second stanza, the speaker reflects on the nature of love and the transformative power it has on both individuals. He describes the intensity of their passion and the profound

connection they share. The speaker argues that their love has the ability to sanctify and elevate them, turning ordinary experiences into extraordinary ones.

Stanza 3: In the third stanza, the speaker acknowledges the criticism and ridicule they face from society but remains steadfast in their love. He rejects the idea that their love is sinful or immoral, arguing that it is a source of joy and inspiration. The speaker challenges their detractors to find fault with their love, confident in its purity and virtue.

Stanza 4: In the fourth stanza, the speaker uses vivid imagery to describe the joys of their love and the happiness it brings. He compares their love to a paradise or garden of Eden, where they can escape from the troubles of the world. The speaker expresses a desire to remain in this state of blissful ecstasy forever, free from the constraints of time and space.

Stanza 5: In the final stanza, the speaker addresses future generations, urging them to celebrate and honor their love. He suggests that their love will be immortalized through poetry and literature, ensuring that it lives on for eternity. The speaker concludes by proclaiming that their love will be canonized, or recognized as sacred and worthy of admiration, by future generations.

Overall, "The Canonization" is a passionate and intellectually rich poem that celebrates the transformative power of love and the enduring legacy of poetry. Through vivid imagery and persuasive rhetoric, Donne explores the complexities of human relationships and the transcendent nature of love.

11.8 Holy Sonnets: Batter my heart, three-person’d God

11.9 Review Questions

- What is the speaker's attitude toward love in the poem? Is he romanticizing it or criticizing it?
- How does Donne use metaphors and imagery to convey the complexities of love?
- What themes does Donne explore through the concept of love in his poetry?
- How does Donne reconcile the conflicting aspects of love, such as passion and restraint?
- What role does religious imagery play in Donne's depiction of love?
- In what ways does Donne challenge conventional notions of love and romance?
- How does Donne use paradoxical language to explore the nature of love?
- What is the significance of the speaker's desire for spiritual and physical union in Donne's poetry?
- How does Donne explore the idea of love as both a source of pleasure and pain?
- What commentary does Donne offer on the societal expectations and constraints placed on love and relationships?