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Prepared by : D. SANGEETHA, M.A., M.Phil.,

B.Ed.,

Assistant Professor / English

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POETRY -I [I BA ENGLISH]

UNIT- I

Edmund Spenser : Amoretti LXXV- " One Day I wrote Her Name"

William Shakespeare : Sonnet 18

UNIT- II

John Donne : "Go and Catch the Falling Star"

Andrew Marvel : " A Dialogue between the Soul and Body"

UNIT- III

John Milton : "Lycidas"

UNIT- IV

John Dryden : "A Song of St. Cecilia's Day"

Alexander Pope : "Ode on Solitude"

UNIT- V

Oliver Goldsmith : "The Village Preacher"

William Blake : "The Lamb"

UNIT -I

AMORETTI LXXV- " ONE DAY I WROTE HER NAME"

- EDMUND SPENSER

POEM LINES

One day I wrote her name upon the strand,

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

AUTHOR INTRODUCTION

Edmund Spenser was born in East Smithfield, London, around the year 1552, though there is still some ambiguity as to the exact date of his birth. His parenthood is obscure, but he was probably the son of John Spenser, a journeyman clothmaker. As a young boy, he was educated in London at the Merchant Taylors' School and matriculated as a sizar at Pembroke College, Cambridge. While at Cambridge he became a friend of Gabriel Harvey and later consulted him, despite their differing views on poetry. In 1578, he became for a short time secretary to John Young, Bishop of Rochester. In 1579, he published *The Shepheardes Calender* and around the same time married his first wife, Machabyas Childe. They had two children, Sylvanus and Katherine.

In 1590, Spenser brought out the first three books of his most famous work, *The Faerie Queene*, having travelled to London to publish and promote the work, with the likely assistance of Raleigh. He was successful enough to obtain a life pension of £50 a year from the Queen. He probably hoped to secure a place at court through his poetry, but his next significant publication boldly antagonised the queen's principal secretary, Lord Burghley, through its inclusion of the satirical *Mother Hubberd's Tale*. He returned to Ireland.

In 1591, Spenser published a translation in verse of Joachim Du Bellay's sonnets, *Les Antiquités de Rome*, which had been published in 1558. Spenser's version, *Ruines of Rome*: by Bellay, may also have been influenced by Latin poems on the same subject, written by Jean or Janis Vitalis and published in 1576.

In 1596, Spenser wrote a prose pamphlet titled *A View of the Present State of Ireland*. This piece, in the form of a dialogue, circulated in manuscript, remaining unpublished until the mid-seventeenth century. It is probable that it was kept out of print during the author's lifetime because of its inflammatory content. The pamphlet argued that Ireland would never be totally "pacified" by the English until its indigenous language and customs had been destroyed, if necessary by violence.

In 1598, during the Nine Years' War, Spenser was driven from his home by the native Irish forces of Aodh Ó Néill. His castle at Kilcolman was burned, and Ben Jonson, who may have had private information, asserted that one of his infant children died in the blaze. Title page, *Fowre Hymnes*, by Edmund Spenser, published by William Ponsonby, London, 1596

In the year after being driven from his home, 1599, Spenser travelled to London, where he died at the age of forty-six – "for want of bread", according to Ben Jonson – one of Jonson's more doubtful statements, since Spenser had a payment to him authorised by the government and was due his pension. His coffin was carried to his grave in Poets' Corner in Westminster Abbey by other poets, who threw many pens and pieces of poetry into his grave with many tears. His second wife survived him and remarried twice. His sister Sarah, who had accompanied him to Ireland, married into the Travers family, and her descendants were prominent landowners in Cork for centuries.

Shorter poems

Spenser published numerous relatively short poems in the last decade of the sixteenth century, almost all of which consider love or sorrow. In 1591, he published *Complaints*, a collection of poems that express complaints in mournful or mocking tones. Four years later, in 1595, Spenser published *Amoretti* and *Epithalamion*. This volume contains eighty-nine sonnets commemorating his courtship of Elizabeth Boyle.

In *Amoretti*, Spenser uses subtle humour and parody while praising his beloved, reworking Petrarchism in his treatment of longing for a woman. *Epithalamion*, similar to *Amoretti*, deals in part with the unease in the development of a romantic and sexual relationship. It was written for his wedding to his young bride, Elizabeth Boyle. Some have speculated that the attention to disquiet in general reflects Spenser's personal anxieties at the time, as he was unable to complete his most significant work, *The Faerie Queene*. In the following year Spenser released *Prothalamion*, a wedding song written for the daughters of a duke, allegedly in hopes to gain favour in the court.

The Spenserian stanza and sonnet

Spenser used a distinctive verse form, called the Spenserian stanza, in several works, including *The Faerie Queene*. The stanza's main meter is iambic pentameter with a final line in iambic hexameter (having six feet or stresses, known as an Alexandrine), and the rhyme scheme is ababbcbcc. He also used his own rhyme scheme for the sonnet. In a Spenserian sonnet, the last line of every quatrain is linked with the first line of the next one, yielding the rhyme scheme ababbcbccdcdee.

Spenser was called "the Poet's Poet" by Charles Lamb and was admired by John Milton, William Blake, William Wordsworth, John Keats, Lord Byron, Alfred Tennyson and others. Among his contemporaries Walter Raleigh wrote a commendatory poem to *The Faerie Queene* in 1590, in which he claims to admire and value Spenser's work more so than any other in the English language. John Milton in his *Areopagitica* mentions "our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas". In the eighteenth century, Alexander Pope compared Spenser to "a mistress, whose faults we see, but love her with them all."

Major Works

The Faerie Queen

"Amoretti"

The Sephardes Calender

Present Sate Of Ireland

A View of the Present State of Ireland

In his work *A View of the Present State of Irelande* (1596), Spenser discussed future plans to subjugate Ireland, the most recent rising, led by Hugh O'Neill, having demonstrated the futility of previous efforts. The work is partly a defence of Lord Arthur Grey de Wilton, who was appointed Lord Deputy of Ireland in 1580, and who greatly influenced Spenser's thinking on Ireland. He died January 13, 1599, London, United Kingdom.

SUMMARY

Edmund spencer wrote a sequence of sonnets entitled amoritti, of which sonnet 75 is a part. Also titled *One Day I wrote Her Name upon the strand*, Edmund Spenser weaves a tale the ocean, love and immortality.

This sonnet seems to be about the author's attempts to immortalize his wife or the love of his life. Spencer starts the poem with a quatrain recalling an incident that could have happened any summer day at the seaside. He writes his love's name in the sand at the beach, but the ocean's waves wipe it away, just as time will destroy all manmade things. The next quatrain describes the woman's reaction to the man's charming attempt to immortalize her. She claims that the man's attempts were in vain and that no mortal being can be immortalized due to the cruelty of time.

The next quatrain represents a turning point in the poem and the author reveals that his wife will be eternally remembered in his poems and his verse. The final couplet at the end, "Where Whenas Death shall all the world subdue, out love shall live and later life renew" summarizes the poem by comparing the eternalness of love and death to the brevity of life and humanity.

Spencer uses the rhyme scheme of this poem to create a contrast between earthly ideas and objects that will eventually be destroyed and heavenly ones that will last forever. The first two quatrains focus on the author's vain attempts to write his wife's name. Time and nature are shown to destroy the author's manmade works and his attempts are thwarted.

The author then switches gears and shows how he immortalized his wife in the very poem he is writing. Spencer uses a very melodic rhythm and iambic pentameter to create a calm and pleasant sounding poem. His frequent use of alliteration such as, "die in dust" and "vers in virtue" helps to paint the complete picture of the poem and tie the themes of the poem together.

SHORT ANSWERS

1. What is the theme of Edmund Spencer's sonnet 75 ?

The theme of this poem by Edmund Spencer is that life is temporal. No one can live forever as death is inevitable. However eternity can be achieved through art.

2. what was the speaker trying to do?

The speaker was trying to woo his lady love by making her immortalize forever.

3. who is the speaker ?

The speaker is a young man. He is madly in love with his lady love. He is expressive and desires to leave an everlasting impression on the mind of his lady love. He is relentless in his efforts. He finds poetry as the medium to immortalize his lady love.

4. How many lines does a sonnet have?

A sonnet comprises of fourteen lines.

5. what secret about life is revealed in this poem?

Edmund spencer's sonnet " One Day I Wrote Her Name" is a highly philosophical poem. it reveals the true nature of life. life is short and can not last forever. Even love will come to an end with death.

6. Name the masterpiece of Edmund Spenser.

Edmund Spenser's masterpiece is " The Faerie Queene".

2. SONNET 18

- WILLIAM SHAKESPEARE

POEM LINES

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

AUTHOR INTRODUCTION

Shakespeare William Shakespeare was an English poet, playwright, and actor. He was born on 26 April 1564 in Stratford-upon-Avon. His father was a successful local businessman and his mother was the daughter of a landowner. Shakespeare is widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and nicknamed the Bard of Avon. He wrote about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, of which the authorship of some is uncertain. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Marriage and career

Shakespeare married Anne Hathaway at the age of 18. She was eight years older than him. They had three children: Susanna, and twins Hamnet and Judith. After his marriage information about his life became very rare. But he is thought to have spent most of his time in London writing and performing in his plays. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men.

Retirement and death

Around 1613, at the age of 49, he retired to Stratford , where he died three years later. Few records of Shakespeare's private life survive. He died on 23 April 1616, at the age of 52. He died within a month of signing his will, a document which he begins by describing himself as being in "perfect health". In his will, Shakespeare left the bulk of his large estate to his elder daughter Susanna.

His work

Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories and these works remain regarded as some of the best work produced in these genres. He then wrote mainly tragedies until about 1608, including *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights. Shakespeare's plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

ESSAY- SONNET 18

Introduction

This essay analyzes Shakespeare's Sonnet 18. The sonnet is a captivating love story of a young man fascinated by the beauty of his mistress and affectionately comparing her to

nature. The first stanza, 'Shall I compare thee to a summer's day?' opens the poem with an indication of a young man deeply in love. He envisions her as a beautiful creature and even wonders whether one can compare her beauty to any summer season.

This love sonnet falls under the lyric genre, with the author expressing deep emotional feelings for his mistress throughout the poem. The first stanza gives an assumption to the reader that the poet is not sure of what is more beautiful, a beautiful summer day, or his mistress. However, the air is cleared in the preceding stanzas that see the poet overcome by flamboyant feelings and admits that his lover is even lovelier than the summer itself. The poem embeds an image of an undying and eternal kind of beauty as visualized by the poet.

Literary Analysis of the Sonnet 18

The poet adopts a thematic structure technique to express to his lover's beauty. Line-by-line analysis of Sonnet 18 shows that the first stanza acts as an eye-opener of the poet's attempt to compare his lover with summer. He goes on to state why his lover is better. Stanzas 1-6 give a solid reason as to why one can not compare his lover to summer. Though summer appears to be beautiful, it is not constant and can be very disappointing if solely relied upon. It also does not last as long as his lover's beauty would.

The stanzas give detailed answers to his rhetorical question posed at the beginning of the poem. The poet's praises and awe are well expressed in these stanzas by revealing all the beautiful qualities seized by his mistress. Her beauty is constant and can neither be shaken by strong winds, nor can it become unpredictable like the hot sun. It doesn't waiver in the eyes of the beholder like the clouds swallow the summer hence losing its beauty.

Stanzas 7-14 indicates the everlasting beauty to which he says cannot be claimed by anything, not even a natural calamity such as death. In the conclusion of the Sonnet 18, Shakespeare admits that 'Every fair from fair sometime decline,' he makes his mistress's beauty an exception by claiming that her youthful nature will never fade. Interestingly, the author takes a different twist in the ending when he no longer compares the beauty to the summer, but rather to the immortality of his poems.

Sonnet 18: Tone and Themes

The poem features an affectionate mood portrayed by the poet throughout the poem. The tone of the Sonnet 18 is that of the romantic intimacy of a young man intrigued by a woman's beauty. The mood and the tone, therefore, play a significant role in describing

the setting of the poem. The poet is sitting in a field on a warm summer day . Though the weather seems ideal, it is breezy with rough winds' shaking the buds of May'. That is an indication that the poet is sitting under a tree enjoying the scenery on a hot afternoon. The poet enjoys the unpredictable weather till the clouds swallow the sun, and as he states, 'By chance or nature's changing course untrimm' d,' nature always seems to take its course during sunset and sunrise.

Symbolism and Imagery of the Sonnet 18

The poet uses metaphor and personification to bring life to the Sonnet 18. For example, he uses figurative speech to presume change, fate, and immortality. He speaks of how he will internally save his lover's beauty from fading from the face of the earth. 'Summer' as a literary device is used to mean the life of the mistress that should be safe from fate. Fate, in this case, is portrayed by the use of scorching sun and rough winds.

The imagery of the Sonnet 18 include personified death and rough winds. The poet has even gone further to label the buds as 'darling'. Death serves as a supervisor of 'its shade,' which is a metaphor of 'after life'. All these actions are related to human beings. 'Eternal lines to lines though growest' is a praise to the poet's poems which he says will last forever so long as 'men can breathe or eyes can see,' a metaphor symbolizing 'poet lovers' will be there to read them .

He views beauty as an art that cannot diminish despite all the hurdles in life. However, beauty does not apply to everything but only to images that appeal more to the eyes of the beholder than nature itself. That kind of beauty is immortal and surpasses all tribulations caused by nature itself.

Conclusion

This essay on the Sonnet 18 by Shakespeare analyzed the poem's tone, imagery, meaning and main themes. In summary, the poet is fascinated by his mistress's beauty, such that he cannot imagine that very beauty fading from his eyes. He argues that beauty is constant, and unlike a 'summer day,' is not affected by any changes or fate at all. He, however, seems to be praising his poem as characterized at the end of the poem, where he only compares the everlasting beauty to his text. The Sonnet eighteen's conclusion indicates that beauty can only end only when the poem ceases to exist.

Short Answers

1. what makes the lady love better than the summer?

Acordding to the speaker his ady love was better than the summer seasonas she was gentle and more beautiful.

2. what qualities of summer does the speaker present in sonnet 18?

The speaker present summer season as the best of all. sometime it is too hot or else it is overcast.

3. what is the speaker worry?

The speaker is worried about the short life of everything beautiful.

4. How does the speaker plan to eternalize the beauty of his lady love?

The speaker through his poetry plan to eternalize the beauty of his lady love.

5. What according to the speaker will never fade?

According to the speaker the beauty and the inherent gentleness of his lady love will never fade.

UNIT - II

3. GO AND CATCH THE FALLING STAR

- JOHN DONNE

POEM LINES

Go and catch a falling star,

Get with child a mandrake root,

Tell me where all past years are,

Or who cleft the devil's foot,

Teach me to hear mermaids singing,

Or to keep off envy's stinging,

And find

What wind

Serves to advance an honest mind.

If thou be'st born to strange sights,

Things invisible to see,

Ride ten thousand days and nights,
Till age snow white hairs on thee,
Thou, when thou return'st, wilt tell me,
All strange wonders that befell thee,
And swear,
No where
Lives a woman true, and fair.

If thou find'st one, let me know,
Such a pilgrimage were sweet;
Yet do not, I would not go,
Though at next door we might meet;
Though she were true, when you met her,
And last, till you write your letter,
Yet she
Will be
False, ere I come, to two, or three.

AUTHOR INTRODUCTION

John Donne was an English scholar, poet, soldier and secretary born into a Catholic family, a remnant of the Catholic Revival, who reluctantly became a cleric in the Church of England. He was Dean of St Paul's Cathedral in London (1621-1631). He is considered the pre-eminent representative of the metaphysical poets. His poetical works are noted for their metaphorical and sensual style and include sonnets, love poems, religious poems, Latin translations, epigrams, elegies, songs, satires. He is also known for his sermons.

Donne's style is characterised by abrupt openings and various paradoxes, ironies and dislocations. These features, along with his frequent dramatic or everyday speech rhythms, his tense syntax and his tough eloquence, were both a reaction against the smoothness of conventional Elizabethan poetry and an adaptation into English of

European baroque and mannerist techniques. His early career was marked by poetry that bore immense knowledge of English society and he met that knowledge with sharp criticism.

Another important theme in Donne's poetry is the idea of true religion, something that he spent much time considering and about which he often theorized. He wrote secular poems as well as erotic and love poems. He is particularly famous for his mastery of metaphysical conceits. Donne was born in London in 1571 or 1572, into a recusant Roman Catholic family when practice of that religion was illegal in England. Donne was the third of six children. His father, also named John Donne, was of Welsh descent and a warden of the Ironmongers Company in the City of London. However, he avoided unwelcome government attention out of fear of persecution

His father died in 1576, when Donne was four years old, leaving his mother, Elizabeth Heywood, with the responsibility of raising the children alone. Heywood was also from a recusant Roman Catholic family, the daughter of John Heywood, the playwright, and sister of the Reverend Jasper Heywood, a Jesuit priest and translator. She was also a great-niece of Thomas More. A few months after her husband died, Donne's mother married Dr. John Syminges, a wealthy widower with three children of his own.

Donne was educated privately; however, there is no evidence to support the popular claim that he was taught by Jesuits. In 1583, at the age of 11, he began studies at Hart Hall, now Hertford College, Oxford. After three years of studies there, Donne was admitted to the University of Cambridge, where he studied for another three years. Donne, however, could not obtain a degree from either institution because of his Catholicism, since he refused to take the Oath of Supremacy required to graduate. In 1591 he was accepted as a student at the Thavies Inn legal school, one of the Inns of Chancery in London. On 6 May 1592 he was admitted to Lincoln's Inn, one of the Inns of Court.

In 1593, five years after the defeat of the Spanish Armada and during the intermittent Anglo-Spanish War (1585–1604), Queen Elizabeth issued the first English statute against sectarian dissent from the Church of England, titled "An Act for restraining Popish recusants". It defined "Popish recusants" as those "convicted for not repairing to some Church, Chapel, or usual place of Common Prayer to hear Divine Service there, but forbearing the same contrary to the tenor of the laws and statutes heretofore made and provided in that behalf". Donne's brother Henry was also a university student prior to his arrest in 1593 for harbouring a Catholic priest, William Harrington, and died in Newgate Prison of bubonic plague, leading Donne to begin questioning his Catholic faith.

During the next four years Donne fell in love with Egerton's niece Anne More, and they were secretly married just before Christmas in 1601, against the wishes of both Egerton

and George More, who was Lieutenant of the Tower and Anne's father. Upon discovery, this wedding ruined Donne's career, getting him dismissed and put in Fleet Prison, along with the Church of England priest Samuel Brooke, who married them, and the man who acted as a witness to the wedding. Donne was released shortly thereafter when the marriage was proved to be valid, and he soon secured the release of the other two. Walton tells us that when Donne wrote to his wife to tell her about losing his post, he wrote after his name: John Donne, Anne Donne, Un-done. It was not until 1609 that Donne was reconciled with his father-in-law and received his wife's dowry.

Career and later life

In 1602 John Donne was elected as Member of Parliament (MP) for the constituency of Brackley, but membership was not a paid position. Queen Elizabeth I died in 1603, being succeeded by King James VI of Scotland as King James I of England. The fashion for coterie poetry of the period gave Donne a means to seek patronage, and many of his poems were written for wealthy friends or patrons, especially for MP Sir Robert Drury of Hawsted, whom he met in 1610 and who became Donne's chief patron, furnishing him and his family an apartment in his large house in Drury Lane.

In 1610 and 1611 Donne wrote two anti-Catholic polemics: *Pseudo-Martyr* and *Ignatius His Conclave for Morton*. He then wrote two Anniversaries, *An Anatomy of the World* (1611) and *Of the Progress of the Soul* (1612) for Drury. Donne sat as an MP again, for Taunton, in the Addled Parliament of 1614 but though he attracted five appointments within its business he made no recorded speech. Although James was pleased with Donne's work, he refused to reinstate him at court and instead urged him to take holy orders.^[8] At length, Donne acceded to the king's wishes, and in 1615 was ordained priest in the Church of England.

Donne died on 31 March 1631 and was buried in old St Paul's Cathedral, where a memorial statue of him by Nicholas Stone was erected with a Latin epigraph probably composed by himself. The memorial was one of the few to survive the Great Fire of London in 1666 and is now in St Paul's Cathedral. The statue was said by Izaak Walton in his biography to have been modelled from the life by Donne in order to suggest his appearance at the resurrection; it was to start a vogue in such monuments during the course of the 17th century. In 2012 a bust of the poet by Nigel Boonham was unveiled outside in the cathedral churchyard.

Writings

Donne's earliest poems showed a developed knowledge of English society coupled with sharp criticism of its problems. His satires dealt with common Elizabethan topics, such as corruption in the legal system, mediocre poets, and pompous courtiers. His images of

sickness, vomit, manure, and plague reflected his strongly satiric view of a society populated by fools and knaves. His third satire, however, deals with the problem of true religion, a matter of great importance to Donne. He argued that it was better to examine carefully one's religious convictions than blindly to follow any established tradition, for none would be saved at the Final Judgment, by claiming "A Harry, or a Martin taught this."

Donne's early career was also notable for his erotic poetry, especially his elegies, in which he employed unconventional metaphors, such as a flea biting two lovers being compared to sex. Donne did not publish these poems, although they circulated widely in manuscript form. One such, a previously unknown manuscript that is believed to be one of the largest contemporary collections of Donne's work was found at Melford Hall in November 2018.

Some have speculated that Donne's numerous illnesses, financial strain, and the deaths of his friends all contributed to the development of a more somber and pious tone in his later poems. The change can be clearly seen in "An Anatomy of the World" (1611), a poem that Donne wrote in memory of Elizabeth Drury, daughter of his patron, Sir Robert Drury of Hawstead, Suffolk. This poem treats Elizabeth's demise with extreme gloominess, using it as a symbol for the Fall of Man and the destruction of the universe.

The increasing gloominess of Donne's tone may also be observed in the religious works that he began writing during the same period. Having converted to the Anglican Church, Donne quickly became noted for his sermons and religious poems. Towards the end of his life Donne wrote works that challenged death, and the fear that it inspired in many men, on the grounds of his belief that those who die are sent to Heaven to live eternally. One example of this challenge is his Holy Sonnet X, "Death Be Not Proud". Even as he lay dying during Lent in 1631, he rose from his sickbed and delivered the Death's Duel sermon, which was later described as his own funeral sermon. Death's Duel portrays life as a steady descent to suffering and death; death becomes merely another process of life, in which the 'winding sheet' of the womb is the same as that of the grave. Hope is seen in salvation and immortality through an embrace of God, Christ and the Resurrection.

Style

His work has received much criticism over the years, especially concerning his metaphysical form. Donne is generally considered the most prominent member of the metaphysical poets, a phrase coined in 1781 by Samuel Johnson, following a comment on Donne by John Dryden. Dryden had written of Donne in 1693: "He affects the metaphysics, not only in his satires, but in his amorous verses, where nature only should reign; and perplexes the minds of the fair sex with nice speculations of philosophy, when he should engage their hearts, and entertain them with the softnesses of love." In *Life of*

Cowley (from Samuel Johnson's 1781 work of biography and criticism *Lives of the Most Eminent English Poets*), Johnson refers to the beginning of the seventeenth century in which there "appeared a race of writers that may be termed the metaphysical poets".

Donne's immediate successors in poetry therefore tended to regard his works with ambivalence, with the Neoclassical poets regarding his conceits as abuse of the metaphor. However he was revived by Romantic poets such as Coleridge and Browning, though his more recent revival in the early twentieth century by poets such as T. S. Eliot and critics like F R Leavis tended to portray him, with approval, as an anti-Romantic.

Donne is considered a master of the metaphysical conceit, an extended metaphor that combines two vastly different ideas into a single idea, often using imagery. An example of this is his equation of lovers with saints in "The Canonization". Unlike the conceits found in other Elizabethan poetry, most notably Petrarchan conceits, which formed clichéd comparisons between more closely related objects, metaphysical conceits go to a greater depth in comparing two completely unlike objects. One of the most famous of Donne's conceits is found in "A Valediction: Forbidding Mourning" where he compares the apartness of two separated lovers to the working of the legs of a compass.

Donne's works are also witty, employing paradoxes, puns, and subtle yet remarkable analogies. His pieces are often ironic and cynical, especially regarding love and human motives. Common subjects of Donne's poems are love, death and religion.

John Donne's poetry represented a shift from classical forms to more personal poetry. Donne is noted for his poetic metre, which was structured with changing and jagged rhythms that closely resemble casual speech (it was for this that the more classical-minded Ben Jonson commented that "Donne, for not keeping of accent, deserved hanging").

Some scholars believe that Donne's literary works reflect the changing trends of his life, with love poetry and satires from his youth and religious sermons during his later years. Other scholars, such as Helen Gardner, question the validity of this dating—most of his poems were published posthumously (1633). The exception to these is his *Anniversaries*, which were published in 1612 and *Devotions upon Emergent Occasions* published in 1624. His sermons are also dated, sometimes specifically by date and year.

During his lifetime several likenesses were made of the poet. The earliest was the anonymous portrait of 1594 now in the National Portrait Gallery, London which has been recently restored. One of the earliest Elizabethan portraits of an author, the fashionably dressed poet is shown darkly brooding on his love. The portrait was described in Donne's will as "that picture of myne wych is taken in the shaddowes", and bequeathed by him to Robert Kerr, 1st Earl of Ancrum. Other paintings include a 1616 head and shoulders after Isaac Oliver, also in the National Portrait Gallery, and a 1622 head and shoulders in the

Victoria and Albert Museum. In 1911 the young Stanley Spencer devoted a visionary painting to John Donne arriving in heaven (1911) which is now in the Fitzwilliam Museum.

Works

Biathanatos (1608)

Pseudo-Martyr (1610)

Ignatius His Conclave (1611)

Devotions upon Emergent Occasions (1624)

GO AND CATCH A FALLING STAR- INTRODUCTION

‘Song: Go and catch a falling star’ by John Donne is a three stanza poem that is separated into sets of nine lines. The lines follow a consistent rhyme scheme, conforming to the pattern of ABABCCDDD. The lines also stick to a syllable pattern that changes within the different sets of rhyme. For example, the first four lines are the same, with seven syllables. The next two contain eight, then there are two two syllable lines. Finally the stanza ends with a seven syllable line. This is a very unusual pattern that works best if read aloud. The fact that Donne titled this piece ‘Song’ makes it clear that it was meant to be read, or sung.

Throughout the poem Donne employees a light and sometimes humorous tone. He is annoyed by the general theme of the poem, the inconstancy of women, but seems to have come to terms with it. He speaks as though this is just how things are, and one must make the best of a constantly bad situation.

While this piece does not feature the characteristics of metaphysical conceit found in other of Donne works, there is an interesting comparison presented between the stanzas. He compares the impossibility of something like catching a star to finding a honest and beautiful woman. While a clear exaggeration, it appears to be the speaker’s own true belief that he’ll never come upon a woman who will treat him fairly and not run off with someone else.

Summary of Song: Go and catch a falling star

‘Go and catch a falling star’ by John Donne tells of a speaker’s belief that there are no women in the world who are to him both beautiful and faithful.

In the first lines of this piece the speaker begins by giving the reader a number of impossible tasks. These include catching a “falling star” and teaching him how to “hear mermaids singing.” It is not until the second stanza that one comes to realize that Donne is comparing these impossibilities to the locating of a beautiful and faithful woman. He believes that one is just as likely to figure how why the devil’s foot is cleft as find a woman who has both of these traits.

The speaker goes on to tell the listener that if one were to venture into the strange unknown, they would come across endless wonders, but not a woman who would please him in totality. In the last stanza he explains how if he thought that such a woman did exist that he’d suffer to find her. He’d go on a pilgrimage and do anything he had to. The speaker does not believe it is really possibly though. In fact, he states that one might think they’ve found a woman of his liking but she would eventually turn out to be “False.”

In the first stanza of this piece the speaker begins by telling the listener to “Go and catch a falling star.” It is for this line that the poem is best known and is only the first representative of the outlandish tasks the speaker sets out. The next is to “Get with child,” or impregnate, a “mandrake root.” Both of these statements have a magical mood about them. The mandrake root is commonly associated with witchcraft or hallucinogens.

He goes on to ask the listener to “Tell” him facts about the past, an impossibility as no one can truly know history. The next statement refers to the “cleft” in the devil’s foot. He wants to know how it got there, or more simply, how it was decided which form the devil was to take.

In the next section of the first stanza he asks the listener to teach him to “hear mermaids singing” or alternatively how to “keep off envy’s stinging.” There is an interesting contrast in these requests between personal need and personal interest. In the final tercet of rhyming lines he adds that he wants to know what makes people honest. What “wind” or for what reason are some people honest and some deceitful.

In the second stanza he reveals the true purpose of this piece, to complain about the unfair way he has been treated by women. He expresses his belief that there are no women who are “true, and fair” or honest and beautiful, in the world. In the first lines he tells the listener that maybe if “thou be’st born to strange sight.” Or more simply, if you are used to seeing unbelievable things, then you should “Ride ten thousand days and nights” and seek as many “strange wonders” as can be found.

He believes that anyone who attempted this would have to ride until their hair turned white and still they would not come upon a woman “true, and fair.” It is interesting to consider how the speaker came to this conclusion. It is not clear why he believes this to be the case, but obviously something in his past tuned his mind in this direction. He is having trouble finding love, or perhaps he doesn’t believe in love at all.

In the final nine lines of 'Song: Go and catch a falling star' the speaker states that if "thou find'st" a woman who is both of these things, true and fair, then he will go on a "pilgrimage" to find her. He would suffer if there was a chance he could find the perfect partner. He knows that this isn't going to be the case though so he does not go.

The speaker states that there is always the possibility that a woman who seems true and fair comes to him, but he thinks more than likely that "she Will be False" eventually. There might be a period of time before the realization comes to pass, but he knows that it eventually will. These lines are clearly problematic from a contemporary prospective. Donne does not explain what flaws these women have nor does he include women who are not to him beautiful. He therefore separates women into two categories, those who are beautiful and faithless and those who are ugly and not worth considering.

SHORT ANSWERS

1. What does the poet attempt to bring out in the poem?

John Donne has tried to show that the nature of a woman is similar to a star; both are destructive and will cause damage.

2. what does the poet tell the speaker to do?

The poet tells the speaker to attempt catching the falling star or make use of the magical mandrake root to bear a child.

3. Who are mermaid ?

A mermaid is a legendary aquatic creature with the head and upper body of a female human and the tail of a fish.

4. What qualities does the speaker look for in a woman?

The speaker looks for honesty in a woman.

5. Does the speaker have any hope of finding a "true and fair" woman?

The speaker has no hope of finding a "true and fair" woman.

4. A DIALOGUE BETWEEN THE SOUL AND BODY

- ANDREW MARWELL

SOUL

O who shall, from this dungeon, raise
A soul enslav'd so many ways?
With bolts of bones, that fetter'd stands
In feet, and manacled in hands;
Here blinded with an eye, and there
Deaf with the drumming of an ear;
A soul hung up, as 'twere, in chains
Of nerves, and arteries, and veins;
Tortur'd, besides each other part,
In a vain head, and double heart.

BODY

O who shall me deliver whole
From bonds of this tyrannic soul?
Which, stretch'd upright, impales me so
That mine own precipice I go;
And warms and moves this needless frame,
(A fever could but do the same)
And, wanting where its spite to try,
Has made me live to let me die.
A body that could never rest,
Since this ill spirit it possest.

SOUL

What magic could me thus confine
Within another's grief to pine?

Where whatsoever it complain,
I feel, that cannot feel, the pain;
And all my care itself employs;
That to preserve which me destroys;
Constrain'd not only to endure
Diseases, but, what's worse, the cure;
And ready oft the port to gain,
Am shipwreck'd into health again.

BODY

But physic yet could never reach
The maladies thou me dost teach;
Whom first the cramp of hope does tear,
And then the palsy shakes of fear;
The pestilence of love does heat,
Or hatred's hidden ulcer eat;
Joy's cheerful madness does perplex,
Or sorrow's other madness vex;
Which knowledge forces me to know,
And memory will not forego.
What but a soul could have the wit
To build me up for sin so fit?
So architects do square and hew
Green trees that in the forest grew.

AUTHOR INTRODUCTION

Andrew Marvell was a 17th century English metaphysical poet and an infrequent member of the English Parliament's House of Commons. Marvell was known as a strong supporter of Republican ideals during the English Revolution of 1649.

Andrew Marvell was born in 1621 in Winestead-in-Holderness, East Riding of Yorkshire to a clergyman father, also named Andrew Marvell. The younger Marvell matriculated at Trinity College, Cambridge, when he was 13 years old. During this time, Marvell briefly converted to Catholicism and moved to London, but, at the urging of his father, he returned to Cambridge and completed his Bachelor of Arts degree.

After graduating from Cambridge, Marvell spent the next decade traveling abroad. He eventually took a position as the tutor to the daughter of Lord Fairfax and moved into their home in Nun Appleton, Yorkshire. His time in Fairfax's employ inspired one of Andrew Marvell's most well-known poems, "Upon Appleton House." He also wrote several lyric poems during this time. Later, Marvell wrote poems to honor Oliver Cromwell, the military leader who led the English Revolution and eventually became the Lord Protectorate of the Commonwealth. In 1653, Marvell took a position as the tutor to Cromwell's ward, William Dutton. Four years later, Marvell became the assistant to John Milton while the controversial poet served as the Latin Secretaryship to the Council of State.

After Cromwell died, the monarchy of Charles II was restored. Marvell publicly defended John Milton against the royalists, contributing a poem praising Milton to the second edition of Milton's epic, *Paradise Lost*. Marvell then served as a Member of Parliament (MP) for Hull from 1659 until his death in 1678. During this time, Marvell became known for his satirical pamphlets and political writings, especially *The Rehearsal Transposed*, his infamous attack on Samuel Parker, the Archdeacon of Canterbury. Marvell's sudden death was a shock because of his seemingly good health, and led to rumors that political adversaries had poisoned him. However, these notions were later proven false.

SUMMARY OF "A DIALOGUE BETWEEN THE SOUL AND BODY"

The dialogue form

The dialogue is a form of poetry which is not often used. However, Marvell did write several: *A Dialogue between the Resolved Soul and Created Pleasure*; *Clorinda and Damon*; *Ametas and Thestylis* are other examples, the first like this one, a moral debate; the other two, pastoral poems with some religious significance. It is best to see this dialogue as being like a first class cricket match. Both sides get two innings, alternately.

At the end, we have to declare the match drawn. Marvell, though clearly favouring the Soul, does not give either side the match-winning argument.

Soul says

The soul opens the batting with a powerful complaint: it is not only being imprisoned in the body, but tortured by it. The image of the soul being imprisoned is typically Platonic. Its move is to escape through the death of the body. Marvell plays with several parts of this extended conceit: 'blinded with an Eye' makes a nice paradox. The organs of sense blind (and bind) the soul to heaven, keeping it bound to sense impressions. Blinding was a common form of torture, as was constant sound. The worst part is 'a vain head', meaning stuffed with idle, fruitless thoughts, and a 'double Heart', because divided.

Body replies

The body is not too well pleased with this onslaught, and accuses the soul of driving it around, when all it wants is a quiet life. It even has to get up and walk upright! ('mine own Precipice I go'). The soul makes it restless with its own restlessness. It feels possessed by 'this ill spirit'.

Soul's response

The soul's response is to enlarge on the 'double Heart'. It has its own grief through being trapped in the body and has to bear the body's grief as well. We might say in modern terms, the soul here is both the psychology and the spirituality of human existence: the psychology derives from the body; the spirituality, from its heavenly origins. Left to itself, it would escape the body by letting it die; but the body's concern is to keep itself alive, and the soul is forced to help it do that. Again, Marvell makes the most of this paradox in his imagery: 'Shipwreckt into health again'; 'whats worse, the cure'.

Body concludes

The body is allowed its second innings. It lists the psychological suffering the soul forces on it through hope, fear, love, hatred and so on. The list goes on through the whole stanza. It climaxes with the paradox:

What but a Soul could have the wit

To build me up for Sin so fit?

Photo by Paul McIlroy, available through Creative Commons Only the soul has given it the consciousness of sin. Left to itself, it would live like the animals in instinctive, undifferentiated being. The final image is one that Marvell was to take up several times in

his 'Mower' poems: the body is like an undifferentiated tree growing naturally; the soul like an architect (or topiary gardener, as we might say), which trims and prunes it into all kinds of outlandish and unnatural shapes.

Conclusion

The final question is a real dilemma, then: Marvell has been working slowly towards it. Do human beings live 'as Nature intended', however shapeless that life might be morally or intellectually? Or do we raise ourselves through, allowing our 'souls' or spirits to restrain and shape our lives according to some overall design? Marvell does not push through to the soul's early conclusion: its wish for death as escape. He recognises life is something that has to be accepted, however problematic it is.

SHORT ANSWER

1. How does the body and the soul behave with each other?

In Andrew Marvell's poem the Body and the soul treat each other as enemy.

2. How does the body address the soul?

The body addresses the soul as a tyrant and needless frame.

3. What is the complaint of the body on the soul?

The body complains that the soul has made it forgo rest and it has occupied it like an ill spirit.

4. How does the soul torment the body?

According to the body, the soul torments it by tearing apart its hope and creating fear.

5. What is the fate of the body?

According to the body, it feels that it is first grown like a tree in the forest only to be cut by the architects to create different shapes.

UNIT- III

5. LYCUDAS

- JOHN MILTON

POEM LINES

Yet once more, O ye laurels, and once more
Ye myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
And with forc'd fingers rude
Shatter your leaves before the mellowing year.
Bitter constraint and sad occasion dear
Compels me to disturb your season due;
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer.
Who would not sing for Lycidas? he knew
Himself to sing, and build the lofty rhyme.
He must not float upon his wat'ry bier
Unwept, and welter to the parching wind,
Without the meed of some melodious tear.

Begin then, Sisters of the sacred well
That from beneath the seat of Jove doth spring;
Begin, and somewhat loudly sweep the string.
Hence with denial vain and coy excuse!
So may some gentle muse
With lucky words favour my destin'd urn,
And as he passes turn
And bid fair peace be to my sable shroud!

For we were nurs'd upon the self-same hill,
Fed the same flock, by fountain, shade, and rill;
Together both, ere the high lawns appear'd
Under the opening eyelids of the morn,
We drove afield, and both together heard
What time the gray-fly winds her sultry horn,
Batt'ning our flocks with the fresh dews of night,
Oft till the star that rose at ev'ning bright
Toward heav'n's descent had slop'd his westering wheel.
Meanwhile the rural ditties were not mute,
Temper'd to th'oaten flute;
Rough Satyrs danc'd, and Fauns with clov'n heel,
From the glad sound would not be absent long;
And old Damætas lov'd to hear our song.

But O the heavy change now thou art gone,
Now thou art gone, and never must return!
Thee, Shepherd, thee the woods and desert caves,
With wild thyme and the gadding vine o'ergrown,
And all their echoes mourn.
The willows and the hazel copses green
Shall now no more be seen
Fanning their joyous leaves to thy soft lays.
As killing as the canker to the rose,

Or taint-worm to the weanling herds that graze,
Or frost to flowers that their gay wardrobe wear
When first the white thorn blows:
Such, Lycidas, thy loss to shepherd's ear.

Where were ye, Nymphs, when the remorseless deep
Clos'd o'er the head of your lov'd Lycidas?
For neither were ye playing on the steep
Where your old bards, the famous Druids, lie,
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizard stream.
Ay me! I fondly dream
Had ye bin there'—for what could that have done?
What could the Muse herself that Orpheus bore,
The Muse herself, for her enchanting son,
Whom universal nature did lament,
When by the rout that made the hideous roar
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore?

Alas! what boots it with incessant care
To tend the homely, slighted shepherd's trade,
And strictly meditate the thankless Muse?
Were it not better done, as others use,
To sport with Amaryllis in the shade,

Or with the tangles of Neæra's hair?
Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delights and live laborious days;
But the fair guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury with th'abhorred shears,
And slits the thin-spun life. "But not the praise,"
Phoebus replied, and touch'd my trembling ears;
"Fame is no plant that grows on mortal soil,
Nor in the glistening foil
Set off to th'world, nor in broad rumour lies,
But lives and spreads aloft by those pure eyes
And perfect witness of all-judging Jove;
As he pronounces lastly on each deed,
Of so much fame in Heav'n expect thy meed."

O fountain Arethuse, and thou honour'd flood,
Smooth-sliding Mincius, crown'd with vocal reeds,
That strain I heard was of a higher mood.
But now my oat proceeds,
And listens to the Herald of the Sea,
That came in Neptune's plea.
He ask'd the waves, and ask'd the felon winds,
"What hard mishap hath doom'd this gentle swain?"

And question'd every gust of rugged wings
That blows from off each beaked promontory.
They knew not of his story;
And sage Hippotades their answer brings,
That not a blast was from his dungeon stray'd;
The air was calm, and on the level brine
Sleek Panope with all her sisters play'd.
It was that fatal and perfidious bark,
Built in th'eclipse, and rigg'd with curses dark,
That sunk so low that sacred head of thine.

Next Camus, reverend sire, went footing slow,
His mantle hairy, and his bonnet sedge,
Inwrought with figures dim, and on the edge
Like to that sanguine flower inscrib'd with woe.
"Ah! who hath reft," quoth he, "my dearest pledge?"
Last came, and last did go,
The Pilot of the Galilean lake;
Two massy keys he bore of metals twain
(The golden opes, the iron shuts amain).
He shook his mitred locks, and stern bespake:
"How well could I have spar'd for thee, young swain,
Enow of such as for their bellies' sake
Creep and intrude, and climb into the fold?
Of other care they little reck'ning make

Than how to scramble at the shearers' feast
And shove away the worthy bidden guest.
Blind mouths! that scarce themselves know how to hold
A sheep-hook, or have learn'd aught else the least
That to the faithful herdman's art belongs!
What recks it them? What need they? They are sped;
And when they list their lean and flashy songs
Grate on their scrannel pipes of wretched straw,
The hungry sheep look up, and are not fed,
But, swoll'n with wind and the rank mist they draw,
Rot inwardly, and foul contagion spread;
Besides what the grim wolf with privy paw
Daily devours apace, and nothing said,
But that two-handed engine at the door
Stands ready to smite once, and smite no more".

Return, Alpheus: the dread voice is past
That shrunk thy streams; return, Sicilian Muse,
And call the vales and bid them hither cast
Their bells and flow'rets of a thousand hues.
Ye valleys low, where the mild whispers use
Of shades and wanton winds, and gushing brooks,
On whose fresh lap the swart star sparely looks,
Throw hither all your quaint enamel'd eyes,
That on the green turf suck the honied showers

And purple all the ground with vernal flowers.
Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freak'd with jet,
The glowing violet,
The musk-rose, and the well attir'd woodbine,
With cowslips wan that hang the pensive head,
And every flower that sad embroidery wears;
Bid amaranthus all his beauty shed,
And daffadillies fill their cups with tears,
To strew the laureate hearse where Lycid lies.
For so to interpose a little ease,
Let our frail thoughts dally with false surmise.
Ay me! Whilst thee the shores and sounding seas
Wash far away, where'er thy bones are hurl'd;
Whether beyond the stormy Hebrides,
Where thou perhaps under the whelming tide
Visit'st the bottom of the monstrous world,
Or whether thou, to our moist vows denied,
Sleep'st by the fable of Bellerus old,
Where the great vision of the guarded mount
Looks toward Namancos and Bayona's hold:
Look homeward Angel now, and melt with ruth;
And, O ye dolphins, waft the hapless youth.

Weep no more, woeful shepherds, weep no more,
For Lycidas, your sorrow, is not dead,
Sunk though he be beneath the wat'ry floor;
So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new spangled ore
Flames in the forehead of the morning sky:
So Lycidas sunk low, but mounted high
Through the dear might of him that walk'd the waves;
Where, other groves and other streams along,
With nectar pure his oozy locks he laves,
And hears the unexpressive nuptial song,
In the blest kingdoms meek of joy and love.
There entertain him all the Saints above,
In solemn troops, and sweet societies,
That sing, and singing in their glory move,
And wipe the tears for ever from his eyes.
Now, Lycidas, the shepherds weep no more:
Henceforth thou art the Genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood.

Thus sang the uncouth swain to th'oaks and rills,
While the still morn went out with sandals gray;
He touch'd the tender stops of various quills,

With eager thought warbling his Doric lay;
And now the sun had stretch'd out all the hills,
And now was dropp'd into the western bay;
At last he rose, and twitch'd his mantle blue:
To-morrow to fresh woods, and pastures new.

AUTHOR INTRODUCTION

Milton was born on 9th December 1608 in Bread Street, London, in England. He was a renowned English poet, historian civil servant for Commonwealth and pamphleteer. After William Shakespeare, he is considered to be one of the great writers in England. He was a prominent author during a time of political upheaval and religious flux.

Milton graduated from the Christ College Cambridge in 1629 and secured 4th position his graduating year at university. He completed his master's degree from the Cambridge University in 1632. Upon receiving his degree, he went to Horton, Berkshire.

He had good relations with Edward King and he wrote his popular poem "Lycidas" for him. From 1635 onwards, Milton did self-directed studies for six years; he read philosophy, politics, history, literature, science and theology in order to make him ready for a poetic career. Due to this intensive study, Milton is considered as one of the most learned English poets. On his return to England from France, the Bishops' Wars and armed conflict further intensified and Milton started writing against episcopacy to serve the parliamentary cause and Puritans.

In 1642, Milton got married to a 16 year-old girl, Mary Powell. However, she left him due to financial issues. During his mid-thirties, Milton's eyesight gradually deteriorated and he became blind in 1652. A widower and blind Milton got married again to Katherine Woodcock in 1656, but she passed away soon. Then, he married a third time to Elizabeth Mynshull in 1662. Milton died in November, 1674 and was buried at St. Giles, Cripplegate Church.

John Milton's Works

Milton composed his great piece of work "Paradise Lost" (a magnum opus and an epic poem) as a blind poet during the period 1658-1664. Several critics are of the view that this poem reflects the personal despair of Milton due to the failure of Revolution.

In 1671, Milton published, "Paradise Regained" a sequel to "Paradise Lost". In addition, he published a tragedy "Samson Agonistes" alongside that sequel in 1671. In

1673, Milton republished his 1645 poem collection accompanied by Latin prologues and collections of his letters from his Cambridge days.

In his prose works, he advocated for the abolition of the Church of England and the execution of King Charles I. After the restoration of King Charles-II in 1660, he supported in his works a political philosophy, which opposed tyranny and religion that is state-sanctioned. He derived his philosophy from the English civil wars.

John Milton's Style and Popular Poems

Since Milton was famous for his unique style of blank verse and sonnets, he won the praise of the romantic poets for his skills. However, they did not accept his religious views. William Wordsworth opens his popular sonnet with "Milton! thou should'st be living at this hour.<" John Keats was also a great admirer of Miltonic verse and advocated that, "Miltonic verse cannot be written but in an artful or rather artist's humor". Keats also felt that his epic poem "Hyperion" was filled with several Miltonic inversions. During that time, poetic blank verse was thought to be a unique form of poetry rather than in drama verse.

In addition to the induction of stylish innovation of Milton, he also influenced later poets. Specifically, Thomas Hardy and George Eliot of the Victorian Age were greatly inspired by his poetry. Similarly, Milton was a great influence to Ezra Pound and T.S Eliot – two of the most famous 20th century critics. Milton gave paramount importance to liberty of conscience and the Scriptures for guidance in faith-related matters.

Among the popular poems of Milton are: "Arcades", a masque he wrote to give praise to Alice Spencer's character; "How Soon Hath Time", a poem that talks about how fleeting time is; "At a Solemn Music", a poem that describes the feelings and emotions brought about when listening to a solemn music; "An Epitaph on the Admirable Dramatic Poet, W. Shakespeare"; "Hymn on the Morning of Christ's Nativity"; "Lycidas"; "On His Blindness"; " Samson Agonists"; "Paradise Lost"; "Paradise Regained"; "On His Deceased Wife"; "On Shakespeare"; and "O Nightingale".

Milton continued his advocacy for republicanism and freedom of worship for England despite being in trouble himself after the Restoration. He himself supervised the publication of his major works and poems. Also, Milton was arrested for involvement in possible regicide while he was in Cromwell's government.

Lycidas by John Milton: Summary and Critical Analysis

Milton's elegy 'Lycidas' is also known as monody which is in the form of a pastoral elegy written in 1637 to lament the accidental death, by drowning of Milton's friend Edward King who was a promising young man of great intelligence. The elegy takes its name from the subject matter, not its form. No rules are laid down for the meter. The theme of the elegy is mournful or sadly reflective.

John Milton (1608-1674)

John Milton (1608-1674)

It is usually a lamentation of the dead. Besides some somber themes, such as unrequited love, or a great national disaster can as well be the elegiac theme. Though lyrical, it is not spontaneous, and is often the result of deliberate poetic art, and can be as elaborate in style as the ode. We read the elegy as a conscious work of art, and not as a spontaneous expression of sorrow.

Any elaborate and conscious mode of utterance might cause us to question the sincerity of the poet's emotion. Dr. Johnson, criticizing 'Lycidas' remarks, "where there is leisure for fiction, there is little grief." Neither is elegy a mere expression of a sense of loss. The elegiac poet engages himself in discursive reflections. Death, the primary theme of most elegies, is a vast evocative theme. It leads the poet to regions of reflections usually lying beyond the lyric imagination. Death can be, and is often, the starting point for the poet to deal with serious themes.

Milton, for example, gives us in 'Lycidas', speculations on the nature of death, tributes to friends, as also literary criticism. He comments on the degradation of poetry and religion in 'Lycidas'. And "Lycidas" would be a poor poem without its passage on fame, and the onslaught on the corrupt clergy of that day. Though grief is the dominant condition in the early parts of an elegy, many elegies end on a note of joyful resignation, and also on a note of affirmation. The pastoral elegy uses the mechanism of pastoral convention-shepherds and shepherdesses, incidents form bucolic life, and rustic speech. Originally developed among the Sicilian Greeks, it was later developed by Virgil and introduced into England during the Renaissance.

The poem 'Lycidas' can be conveniently divided into six sections (1) a prologue, four main parts, and an epilogue. In the prologue (lines 1-24) Milton invokes the Muse and explains the reasons for writing the poem. Although Milton had decided not to write poetry till his powers matured, "bitter constraint and sad occasion" compels the poet to attempt an elegy. That occasion is the untimely death of Lycidas. In the Second Section (lines, 25-84) he describes the type of life Lycidas and the poet had at Cambridge. The descriptions are in pastoral imagery. They together- Lycidas and Milton - began their study early in the morning, continued throughout the day late into the night. Besides, there were innocent recreations. But now that Lycidas was dead; a great change, heavy

change had taken place. Milton laments the death of Lycidas in the manner of traditional elegiac poets. He asks the Muse where she had been when her Lycidas was dying, and adds that even her presence would not have saved him.

This leads to reflections on the nature and meaning of life and death, and of fate and fame. Why should one, abandoning all pleasures, live a life of strenuous discipline, and cultivate the Muse? Fame (the last infirmity of the noble mind) is the reward of living laborious days. But as one is about to obtain his reward of fame, then fate intervenes and he dies. In the precariousness of human life lies the tragic irony. But Milton rejects pure earthy reputations as the true reward of life; that reward is in the divine judgment.

At the beginning of the third section (which contains lines 85-131) Milton returns to the pastoral style, and describes a procession of mourners lamenting Lycidas's death. The procession is led by Triton, the herald of the Sea, and the last to come is St. Peter "The Pilot of the Galilean lake." Through the mouth of St. Peter, Milton gives us a burning denunciation of contemporary clergy, and the sad condition of the Protestant Church in England. In these lines, we have powerful expressions of some of Milton's passionate convictions. The fourth section (lines 132-164), in which the poet describes the "flowerets of a thousand hues" cast on the hearts of Lycidas, is an "escape from intolerable reality into a lovely world of make-believe."

In the fifth section (lines 164-184) Milton expresses his belief in immortality. Grief and sorrow are temporary. And though Lycidas is apparently dead, he has arisen from the dead: "Through the dear might of Him that walked the waves." Lycidas is in heaven, and therefore "Weep ye no more." The saints there to entertain him in "sweet societies / That sing, and singing in their glory move." The epilogue (lines 185-193) brings us back to the pastoral images again, and refers indirectly to the Greek Pastoral poets. The conclusion points to a new determination both to face life hopefully, and to rise up to greater poetic achievements.

Thus though 'Lycidas' is a conventional pastoral elegy, which has its origin in the loss of a friend, the poem becomes impersonal and timeless. The elegiac mourning is twice interrupted to invest the personal sorrow with universal significance. This is achieved by making the tragic death of Lycidas as one example of the precariousness of existence, and the tragic irony of fate which renders all human effort futile. A second theme of equally great concern is the degeneration of the Church, and the contemporary neglect of the things of the spirit. 'Lycidas' is undoubtedly one of the greatest short poems in English language.

SHORT ANSWERS

1. Who is Lycidas?

Lycidas is the imaginary name given to Edward King . He was friend of Milton.

2. What happened to Lycidas?

Lycidas while undertaking a journey through sea drowned and died.

3. Who is Nereus?

Nereus is a Nymph and known for her beautiful hair.

4. What is the speaker's desire?

The speaker desires of becoming a famous poet and write poem on loftier themes.

5. Who will be the new protector for the sailors?

Lycidas had become the genius of the shore and the speaker expected him to protect the sailors from the perilous sea.

UNIT -IV

6. A SONG FOR ST. CECILIA'S DAY

- JOHN DRYDEN

poem lines

From harmony, from heavenly harmony

This universal frame began;

When nature underneath a heap

Of jarring atoms lay,

And could not heave her head,

The tuneful voice was heard from high,

‘Arise, ye more than dead!’

Then cold, and hot, and moist, and dry,
In order to their stations leap,
And Music's power obey.
From harmony, from heavenly harmony
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in Man.

What passion cannot Music raise and quell?
When Jubal struck the chorded shell,
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound:
Less than a God they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly, and so well.
What passion cannot Music raise and quell?

The trumpet's loud clangour
Excites us to arms,
With shrill notes of anger
And mortal alarms.
The double double double beat
Of the thundering drum

Cries, 'Hark, the foes come;
Charge, charge, 'tis too late to retreat!'

The soft complaining flute
In dying notes, discovers
The woes of hopeless lovers,
Whose dirge is whispered by the warbling lute.

Sharp violins proclaim
Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair, disdainful dame.

But O, what art can teach,
What human voice can reach
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their heavenly ways
To mend the choirs above.

Orpheus could lead the savage race;
and trees unrooted left their place,
Sequacious of the lyre;
But bright Cecilia raised the wonder higher:

When to her organ vocal breath was given,
An angel heard, and straight appeared
Mistaking Earth for heaven.

ABOUT JOHN DRYDEN

John DrydenJohn Dryden, an English poet and dramatist who would dominate literary efforts of The Restoration, was born on August 19, 1631, in Aldwinkle, Northamptonshire, England. He received a classical education at Westminster School and Trinity College, Cambridge, then moved to London in 1657 to commence his career as a professional writer. His first play, *The Wild Gallant* (1663), was a failure when first presented, but Dryden soon found more success with *The Indian Queen* (1664) which he co-authored with Sir Robert Howard and which served as his initial attempt to found a new theatrical genre, the heroic tragedy. Although George Villiers' *The Rehearsal*, a vicious satire of heroic tragedy, brought a quick end to the form, Dryden still managed to produce a number of successful works in this genre including *The Indian Emperor* (1665) and *Secret Love* (1667) which mixed heroic tragedy with contemporary comedy.

The young playwright's reputation grew quickly, and in 1668, only ten years after his move to London, Dryden was appointed Poet Laureate of England. (He was later stripped of the title because of religious differences when William and Mary came into power.) That same year, he agreed to write exclusively for Thomas Killigrew's theatrical company and became a shareholder. Both his first offering, *Tyrannick Love* (1669), and his successful follow-up, *The Conquest of Granada by the Spaniards* (1670), are examples of heroic tragedy. In 1672, however, perhaps sensing the demise of his short-lived genre, Dryden turned his hand to comedy and produced *Marriage A-la-Mode*, a brilliant battle of the sexes. Dryden's relationship with Killigrew's company continued until 1678 at which point he broke with the theatre (which was floundering in debt) and offered his latest play, *Oedipus*, a drama he had co-authored with Nathaniel Lee, to another company.

In his later years, Dryden turned to poetry and solidified his reputation as the leading writer of the day with such masterpieces as *Absalom and Achitophel*. However, he continued to write for the theatre, producing such plays as *Don Sebastian* (1689), the story of a king who abdicates his throne after discovering that he has committed incest, and *Amphitryon* (1690), a brilliant retelling of the classic myth. He also adapted a number of Shakespeare's plays including *The Tempest* and *All for Love* (1677), a retelling of Antony and Cleopatra. In addition, he wrote the libretto for several operas including

The State of Innocence (1677) (an adaptation of Milton's Paradise Lost) and King Arthur (1691) with music by Purcell.

John Dryden died in London on May 12, 1700, and was buried in Westminster Abbey next to Chaucer. He left behind almost 30 works for the stage as well as a major critical study (An Essay on Dramatic Poesy) and a number of translations including the works of Virgil.

A Song for St. Cecilia's Day Summary

“A Song for St. Cecilia's Day, 1687,” consisting of seven stanzas and a grand chorus, describes the involvement of music in both the makings of the universe and the subtleties of human emotion and piety.

In Stanza 1, an unnamed speaker opens the poem by describing how the world was created according to a certain kind of “heavenly harmony” or divine order. From a chaotic state (in which the universe existed in the form of scattered atoms), nature was summoned to existence by Music. The creation of the universe, initiated by the command of Music, then culminated in the creation of Man. In Stanza 2, the speaker goes on to describe music's capacity to inspire passion, giving as an example the story of Jubal (the very first musician mentioned in the Old Testament) and the power of his instrument to move the hearts of his listeners.

From Stanza 3 to Stanza 6, the speaker describes different musical instruments and their abilities to incite different kinds of emotions: Stanza 3 describes the trumpet and drum and their power to inspire militant anger; Stanza 4 the ability of the flute and lute to inspire melancholy; Stanza 5 the diversity of strong emotions (e.g., jealousy, fury, anger, pain, passion) that the violin can incite; Stanza 6 the organ's capability to inspire piety. Stanza 7 continues the previous stanza's description of the organ, elaborating upon its appearance in the story of St. Cecilia. Alluding to Roman mythology, the speaker argues that St. Cecilia's organ possesses a power superior to that of Orpheus's lyre, in that the former even caused an angel to mistake Earth for Heaven.

The Grand Chorus closes the poem with the description of the “dreadful hour,” in which the spheres of the world are reordered, the reign of the great Creator (the Christian God) is celebrated, the existing laws of the world are reversed, and the universe is rebuilt and restructured with the force of music.

SHORT ANSWERS

1. How did life on the earth begin?

The life on the earth began with the divine music. It was music that brought the nature into existence.

2. Who is Orpheus?

Orpheus was a legendary musician, poet and prophet in ancient Greek religion and myth.

3. What made Jubal an extraordinary musician?

When Jubal played music with his "cured shell", those listening to him would stand still. They would listen to it with utter reverence and feel the divine force in it.

4. What was St. Cecilia's achievement?

St. Cecilia performed a miracle by attracting an angel who mistook earth for heaven by listening to her music.

5. Who is St. Cecilia?

St. Cecilia was an early Christian martyr and patron saint of music.

7. ODE ON SOLITUDE

- ALEXANDER POPE

Happy the man, whose wish and care

A few paternal acres bound,

Content to breathe his native air,

In his own ground.

Whose herds with milk, whose fields with bread,

Whose flocks supply him with attire,

Whose trees in summer yield him shade,

In winter fire.

Blest, who can unconcernedly find
Hours, days, and years slide soft away,
In health of body, peace of mind,
 Quiet by day,
Sound sleep by night; study and ease,
 Together mixed; sweet recreation;
And innocence, which most does please,
 With meditation.
Thus let me live, unseen, unknown;
 Thus unlamented let me die;
Steal from the world, and not a stone
 Tell where I lie.

AUTHOR INTRODUCTION

Alexander Pope, an only child, was born in London, on May 21, 1688, the year of the Glorious revolution. His father, a linen-draper, was forty-two, his mother forty-six. Both were Roman Catholics, and his father, Alexander Sr., retired from business after his son's birth, perhaps because a new act of Parliament prohibited Catholics from living within ten miles of London. Between 1696 and 1700 Pope was tutored at home by a priest, and then enrolled in two Catholic schools, but he was largely self-educated. His religion would have made it impossible, at the time, to pursue a career in law or medicine or the Clergy even had he wished to: as a Catholic he was not, for example, permitted to attend a university. A precocious child, he could read Latin, Greek, French and Italian while still very young, and was already, at sixteen, writing the rather sophisticated verse later published as his "Pastorals." Characteristically, however, he would destroy a great deal of his juvenalia, the continued existence of which might have detracted from the image of the poet as child prodigy which he desired, later in life, to propagate.

In 1700 the Pope family moved to Whitehill House at Binfield in Windsor Forest, and there, circa 1705, Pope, until then a healthy child, contracted a tubercular bone disease, attributed at the time to his "perpetual application" to his studies. Attacks of this disease would recur at intervals throughout what he would refer to as "this long Disease, my Life." It left him frail, prone to various other illnesses, humpbacked, and permanently stunted: fully grown, he would attain a height of only four and one half feet.

In his early twenties he made frequent visits to London, and became acquainted with the literati there, including Wycherley and Walsh. In 1709 the "Pastorals," Pope's first published work, appeared in Tonson's Poetical Miscellanies. In 1711 he met the Blount sisters, Teresa and Martha: he became infatuated, briefly, with Teresa, but the amiable Martha remained a close friend for the rest of his life: he had many friendships with women, perhaps because though he admired them greatly he was too diminutive ever to be considered as a possible husband or prospective lover. His "Essay on Criticism" was published anonymously in 1711, and was furiously attacked in print by John Dennis, a famous literary critic of the day whom Pope had satirized in the poem. Dennis retaliated by referring to Pope as a "hump-backed toad," but the "Essay" brought him to the attention of Swift, Addison, Gay, Parnell, Oxford, and Steele, all Tory members of the Martinus Scriblerus Club, and in 1712 Steele would published Pope's "Messiah" in the Spectator No. 378. In the same year, at the suggestion of John Caryll, a friend and a member of the circle of prominent Catholics which centered on the Englefields and the Blounts, Pope wrote and published the first version of *The Rape of the Lock*, ostensibly to reconcile two feuding but prominent Catholic families.

1713 saw the publication of Pope's "Windsor Forest," a poem celebrating the Treaty of Utrecht, which had been negotiated by the Tories. "Windsor Forest" won him a closer friendship with Swift, and in 1714 he published a more complex version of *The Rape of the Lock*. In 1715 Pope met Lady Mary Wortley Montagu. His letters reveal that he was at least temporarily infatuated with her, though much later he would hold her up to malicious ridicule in his essay "Peri Bathous," published much later, in 1728. By now a successful author, he embarked, between 1715 and 1720, on his verse translation of Homer's *Iliad* (which, with his translation of the *Odyssey*, written in collaboration with William Broome and Elijah Fenton, would be the great literary labor of his life) and which, published at intervals over the years, in six volumes, was also a great popular and financial success.

In 1717, the year the first volume of his collected Works was published, his father died. With the money his *Iliad* had earned him, Pope was able, in 1718, to lease the villa of Twickenham on the Thames near Richmond, where he moved with his widowed mother: over the years he entertained his friends there, and oversaw the construction of his famous grotto.

In 1725 he published his edition of Shakespeare's Works, and the first three volumes of his translation of *The Odyssey* also appeared: 1726 saw the appearance of the final three volumes of the same work. In 1727 Swift and Pope published the first two volumes of their *Miscellanies*, and Pope himself was at work on his *Dunciad*, which had originated as a scheme of the Scriblerus Club: in this, its earliest incarnation, Lewis Theobald, a Shakespearean scholar who had feuded with Pope had the dubious honor of being its central character.

The final volume of the Swift-Pope Miscellanies appeared in 1728, and included *Peri Bathous*, which provides us with a notion of how nasty, on occasion, Pope could be: William Broome, a man of talent if not of genius, had, as we have noted, helped him to write his *Odyssey*, but Pope offended him not only in *Peri Bathous* but in these lines which appear in the first version of the *Dunciad*, which appeared, in three books, during that same year: "Hibernian Politicks, O Swift, thy doom, And Pope's, translating three whole years with Broome." Broome commented on Pope's ungenerous malice in a letter: I often resemble him to an hedgehog; he lies snug and warm, and sets his bristles out against all mankind. Sure he is fond of being hated. I wonder he is not thrashed: but his littleness is his protection; no man shoots a wren.

As soon as *The Dunciad* appeared, the dunces, in their turn, attacked Pope, but he had much the better of the affair. 1729 brought the publication of the *Dunciad Variorum*. The first three epistles of *An Essay on Man* were published anonymously in 1733, the year Pope's mother died. The Fourth epistle of the *Essay on Man* appeared, also anonymously, in 1734.

In 1735, the colorfully scurrilous Edmund Curll, perhaps the most unscrupulous publisher of his day, brought out an expurgated and incomplete edition of Pope's letters; an edition which appeared to be unauthorized. In fact, however, the devious Pope initiated the work himself, carefully edited all of the letters, and himself put them in Curll's hands. The same year saw the publication of the second volume of Pope's collected Works.

In 1737 the artful Pope produced an "authorized" version of his letters, and, when his authorship of the *Essay on Man* was acknowledged, he came under vehement attack for the religious views he had expressed there. The following year his satirical imitations of Horace were published, which attacked the corruption and venality of the Whig government under Sir Robert Walpole, and the indifference of the King, George II, both to the immorality which Walpole tolerated and to all things literary or cultural. With the help of William Warburton, Pope produced the final version of the *Dunciad*, which appeared, in four books, in 1743: Colley Cibber, a bad poet who had nevertheless managed to become the poet laureate, replaced Theobald as its hero. Pope's health, which had never been very good, was failing rapidly, and he died at Twickenham on May 30, 1744.

ODE TO SOLITUDE - SUMMARY

'Solitude' is the best stage of life. mostly people connects it with loneliness but it not about being lonely but it is about being happy in the company of our self. In this poem Pope says that the solitude is the blessed thing of life.

The poem talks about the freedom of responsibility to the society and social norms. Pope talks about the joy of a person who is in his native land and not bounded or forced with the rules. The person should not be bounded by the rules of society and to answer the society.

In second stanza poet talks about the rights of the person and presents that how society interferes in the life of individuals. Relatives and society play a role of a barrier in the life of a person. A person should be free and when the person stops thinking about what society think, he is at the stage of solitude. The person should be free to think on his own, he does not need to satisfy all the expectation of society. Poet talks about the life of those who lives in a farm, have flocks and trees to shade them.

By the third stanza, poet found that only those people can stay with happiness and talked about the life with good health and peace. These people do not care about the nagging and judgments of society. Those people do not need a lavish life for their enjoyment.

The people who are alone they do not need to care about what others think. The person with solitude has only the fear of his/her self only. Poet talks about his leisure life and 'sound sleep' with study and ease. He says that desire for knowledge is everything but a study without pleasure and ease is worthless. Society wants everyone to be educated but joy should be connected with it, otherwise it is of no use.

In the final lines of poem poet wants the life of 'unseen' and 'unknown'. He wants to hide himself from the world which gives pains and expects a lot. Thus the poem reflects the harsh reality of society and condition of an individual.

SHORT ANSWERS

1. What made the farmer happy?

The farmer was happy as he was contented with what he had.

2. How was the farmer helped by his land?

The farmer's land provided all of his needs; his herds provided him with milk and he was able to bake his own bread.

3. How did the farmer pass his free time?

when at leisure, the farmer used to spend time in studying and relaxing.

4. what message does the poet convey through the speaker?

The poet through the speaker conveys the message that like the farmer every one should be content with what we have and lead a peaceful life.

5. What is the effect of time on the farmer?

The speaker says that the time had no impact upon the farmer as in spite of years passing by there was no big change in him.

UNIT- V

8.THE VILLAGE PREACHER

- OLIVER GOLDSMITH

POEM LINES

Beside the bed where parting life was laid,
And sorrow, guilt, and pain by turns dismayed,
The reverend champion stood. At his control
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.
At church, with meek and unaffected grace,
His looks adorned the venerable place;
Truth from his lips prevailed with double sway,
And fools, who came to scoff, remained to pray.
The service past, around the pious man,
With steady zeal, each honest rustic ran;
Even children followed with endearing wile,

And plucked his gown to share the good man's smile.
His ready smile a parent's warmth expressed —
Their welfare pleased him, and their cares distressed.
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven.
As some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

AUTHOR INTRODUCTION

Goldsmith was born sometime between 1728 and 1731 to a poor Irish family. He was one of seven children, and his father was a county vicar. When Goldsmith was still young, his father's death forced him to rely on a wealthy uncle for support. In his early days, he was frequently bullied because of facial disfigurement caused by smallpox. Goldsmith never bothered to hide his Irish origins, even maintaining his brogue despite the fact that it would have been considered low-class once he later settled in London amongst more esteemed company. His relationship with his mother was always a complicated one, and he later grew estranged from her.

He was always noted for his intelligence, and earned a Bachelor of Arts at Trinity College, Dublin in 1750. While there, he participated in a student riot and was publicly admonished for his role. Despite a strong acumen for literary work, Goldsmith was unable to settle on a career for a long time, flitting between the church, law, and education. In 1752, he began to study medicine in Edinburgh. Though there is no evidence that he ever completed his course of study, he did later practice medicine, and in fact referred to himself as Dr. Goldsmith throughout his career.

Goldsmith traveled for many years, until settling in London in 1756. It was here that he finally turned to literature, and his career took off. Though he made a lucrative living through writing history books and literary journals, Goldsmith also lived a free-wheeling life of gambling and generous extravagance that kept him in debt. Amongst his literary output in this period are contributions to Tobias Smollett's *Critical Review*, and *An Inquiry to the Present State of Polite Learning in Europe* (1759).

His writing also appeared in *The Busy Body*, *The British Magazine*, and *The Lady's Magazine*. A year later, his "Chinese letters" were published in the *Public Ledger*; these were fictionalized letters in the style of Voltaire that presumed to be written by a Chinese mandarin visiting England. It was during this time period that Dr. Samuel Johnson, one of England's most famous men of letters, became a great admirer of Goldsmith's work. He invited Goldsmith to join his exclusive Turk's Head Club, and through Johnson's patronage, Goldsmith began to publish his first master works, including the novel *The Vicar of Wakefield*. This novel, along with his masterful comic play *She Stoops to Conquer*, found great success, and remain his best-loved works. *Vicar* was particularly important since his advance earnings kept him out of a debtor's prison. During this period, Goldsmith also published his letters and *The Life of Richard Nash*.

He continued to write throughout the 1760's, overseeing several editions of *The Vicar of Wakefield* during that time. Goldsmith died suddenly on April 4, 1774, after suffering from a kidney disease that he refused to treat properly. It was an early death, but not entirely unexpected considering his lifestyle. His work *The Haunch of Venison* was published posthumously in 1776.

During his life, Goldsmith was equally known for his brilliance and for his insecurity. Always willing to act foolishly, he could come off as extremely generous and gregarious, or as conceited and pretentious. Some biographers see in him a constant contradiction between the high-class post he earned through talent and the low-class heritage he refused to totally eschew. In short, Oliver Goldsmith is one of the most contradictory of his day's canonical writers, a quality that helps very much to understand the complications inherent in his work.

SUMMARY OF THE POEM ' THE VILLAGE PREACHER '.

Introduction:

'The village Preacher' is part of a long poem by Oliver Goldsmith entitled 'The Deserted village' which was published in 1770. It is a work of social commentary and condemns rural depopulation and the pursuit of excessive wealth. The location of the poem's deserted village is unknown.

The Deceased soul:

The poem begins in a room where the village preacher is shown attending a sick person who was lying on the bed waiting for his impending death. He was filled with sorrow, guilt and pain. The preacher, who was revered by all stood by him and offering prayer for his

soul. His presence and his words soothed the dying soul. It gave him relief and gave him strength to praise and face the lord.

The preacher and His power:

When the preacher was at the church, he was very subdued and yet his presence and his looks added grace to the holy place. When he addressed the gathering at the church, his words were magical. Even those who came there to trouble, would forget their bad intentions and would join prayers sincerely. Such was the power of this village preacher.

Love and Warmth of the Parishioners:

The preacher was loved both by all and especially by the kids. As the church service continued, the villagers would gather around the pious preacher. Even the young ones would get mesmerized and show their affection to him. The preacher, like a parent, would immediately express his warmth and love to them. He was equally concerned about the welfare of these children and worried about their problems. Thus the preacher's concerns revolved around these villagers.

Service of God:

In spite of being so deeply involved his thoughts however were focused towards the service of the lord. Like a storm that takes its grasp over the valley but does not have much of impact on the mountain, similarly the village preacher though was amongst the service in the service of the lord.

SHORT ANSWERS

1. what added grace to the church?

When the preacher was at the church, his presence and his looks added grace to the holy place.

2. What had the magical power for the church goers?

When the preacher addressed the gathering at the church, his words were magical.

3. What used to happen to the people who wanted to scorn the preacher?

Those who came to scorn and cause trouble to the preacher would forget their bad intentions and would join prayers sincerely.

4. How did the preacher treat his parishioner?

The preacher treated the parishioner like his own children.

5. Did the preacher get caught in human bondage?

The village preacher though was amongst the human bondage was still unaffected and was sincere in the service of the lord.

9. THE LAMB

- WILLIAM BLAKE

POEM LINES

Little Lamb who made thee

Dost thou know who made thee

Gave thee life & bid thee feed.

By the stream & o'er the mead;

Gave thee clothing of delight,

Softest clothing wooly bright;

Gave thee such a tender voice,

Making all the vales rejoice!

Little Lamb who made thee

Dost thou know who made thee

Little Lamb I'll tell thee,

Little Lamb I'll tell thee!

He is called by thy name,

For he calls himself a Lamb:

He is meek & he is mild,

He became a little child:

I a child & thou a lamb,

We are called by his name.

Little Lamb God bless thee.

Little Lamb God bless thee.

AUTHOR INTRODUCTION

William Blake was a famous poet, painter and engraver of the late 18th century and early 19th century. Blake was a radical, anti authority figure. He was born at 28 Broad Street in Soho, London on 28 November 1757. His father James Blake was a hosier. He and his wife Catherine had 6 children. Apart from William they had 4 boys and 1 girl. From an early age William Blake was artistic. He also had 'visions' of things like angels. When he was 14 William was made apprentice to an engraver called James Basire. William served 7 years and became an engraver himself in 1779. Blake also wanted to paint and the same year he became a student at the Royal Academy of Arts.

On 18 August 1782 William Blake married Catherine Sophia Boucher at the Church of St Mary in Battersea. Blake also wrote poems. A book of poems called Poetical Sketches was published in 1783. In 1789 he published a book of poems called The Song of Innocence. In 1793 Blake published Visions of the Daughters of Albion. The same year, 1793 Blake published The Marriage of Heaven and Hell. Also in 1793 Blake published America, a Prophecy.

The Great Poet

In 1794 Blake published a book of poems called Songs of Experience. It included the famous poem The Tiger. The Book of Urizen was also published in 1794. Also in 1794 William Blake published Europe, a Prophecy.

In 1800 William Blake moved to the village of Felpham near Bognor in Sussex. Then on 12 August 1803 Blake got into a fight with a soldier named John Schofield who entered his garden. Schofield later told a magistrate that Blake damned the king of England during the altercation. William Blake was tried for sedition (a serious charge) in Chichester in January 1804. However he was acquitted. Meanwhile in 1803 Blake and his wife returned to London. In the years 1804-1810 William Blake wrote and illustrated his work Milton A Poem in Two Books. The preface included the famous poem now know as Jerusalem, which was written in 1804. (Blake did not actually give it that title. It was originally called 'And did those feet in ancient time'. Hubert Parry wrote music for it in 1916). In 1820 Blake painted The Goblin. He also painted a miniature called The Ghost of a Flea.

In 1825 Blake was commissioned to illustrate *Divine Comedy* by Dante but he died before he could complete the task. William Blake died on 12 August 1827. He was buried in Bunhill Fields in London.

The Lamb by William Blake: Summary and Critical Analysis

The lamb is one of the simplest poems of Blake. The symbolic meaning of it is almost clearly stated in the poem *The Lamb* which is probably the most important among the poems of innocence. Here the symbols of child, lamb and Christ are assimilated each other. The poem begins with a child-like directness and natural world that show none of the signs of grownups.

The poet addresses the lamb itself. The lamb is pure, innocent and it is associated with Christ. Being a visionary Blake invites the reader to world-free reasoning. He describes the lamb as he sees it. The lamb has been blessed with life and with capacity to drink from the stream and feed from the meadow. It has been allotted with bright, soft and warm wool which serves as its clothing. It has a tender voice which fills the valley with joy. The child, too, is an innocent child. Christ was also a child when he first appeared on this earth as the son of God. The child enjoys the company of the lamb who is analogous to the child. The poem displays the innocence, the joy and affection. The lyric is the counterpart to the tiger. "The Lamb" and "The Tyger" represent the two contrary states of the human soul. The lamb represents innocence and humanity whereas the tiger represents a fierce force within man.

The child asks who made the little lamb in a typical child's tone, rhythm and diction. The lamb, he says, has been given the "clothing of delight", soft and 'wooly' clothing, and such a tender voice that makes all the values rejoice. Besides, God has given the lamb the feet and told it to go and feed itself by the stream and over the meadow. But in the next stanza, the speaker himself tells the little lamb that his maker is known by the very name of the lamb. He is also gentle and mild. "I a child and thou a lamb, we are called by His (Christ's) name". We have here a realistic and sympathetic portrait of a lamb. But, the symbolic meaning goes much deeper. The poem seems that it is based on the biblical hope that "meek shall inherit the world".

The Lamb is the most representative poem of the poems of 'innocence'. It tells almost everything it needs to for making us understand its symbolic theme. The child is a symbol of innocence, the state of the soul which has not yet been corrupted by the world of conventionalized pretensions called religion, culture, society and state and other codified systems. This overtly simple poem also subtly approaches the subject of creativity and the creator. While the speaker is speaking about a real physical lamb on the surface of it, the subtext of the poem derives from both Christian and classical mythology. The child is

the symbol of Christ, the physical incarnation of the deity. The fact that it has been sent to feed among the meadow and along the stream indicates that it is to live by natural, instinctual means, or the Divine law of the nature. The woolly softness and the brightness that comes from within also support the divine nature of the lamb symbol. The voice of the lamb is also equally significant. The child, the lamb and the Christ are all close to the creative being; creativity is a child like occupation, since it also involves the natural spirit, sense of wonder and undefiled imagination.

SHORT ANSWERS

1. Who is the speaker of the poem 'The Lamb'?

The speaker of the poem 'The Lamb' is a young boy

2. What is the theme of Blake's poem 'The Lamb'?

The main theme of William Blake's poem 'The Lamb' is to praise the lord for creating such a beautiful world and the virtuous creatures within it.

3. What does the lamb and the child symbolize?

The lamb and the child symbolize Jesus Christ.

4. Does the child enjoy the company of the lamb?

The child shows his deep joy in the company of the lamb who is just like him, meek and mild.

5. What is the rhyme scheme of Blake's poem 'The Lamb'?

William Blake's poem 'The Lamb' has a simple rhyme scheme: aa bb cc dd aa aaf gg fe aa.

