



MATS
UNIVERSITY

NAAC
GRADE **A⁺**
ACCREDITED UNIVERSITY

MATS CENTRE FOR OPEN & DISTANCE EDUCATION

Medieval to the Age of Spencer

**Master of Arts (English)
Semester - 1**



SELF LEARNING MATERIAL



MATS UNIVERSITY
OPEN & DISTANCE LEARNING PROGRAM

Medieval to the Age of Spenser

Master of Arts(English)
Semester -II (English)

Semester - I

Aarang Kharora Highway, Aarang, Raipur, CG, 493411

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Medieval to the Age of Spenser

MATs University

1

Medieval to the Age of Spenser

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Modules	Units	Page No.
Module – 1 <i>Everyman</i>	Unit – 1 Everyman	01 – 37
	Unit – 2 Everyman - Historical Background	38
	Unit – 3 Everyman Introduction of Characters	39 – 46
	Unit – 4 Critical Analysis of the play Everyman	47 – 57
Module – II <i>Prologue to Canterbury Tales</i> - Geoffery Chaucer	Unit – 5 Poem - <i>Prologue to Canterbury Tales</i>	58 – 97
	Unit – 6 <i>Prologue to Canterbury Tales</i> - Introduction	98 – 100
	Unit – 7 <i>Prologue to Canterbury Tales</i> Introduction of Characters	101 - 104

	Unit – 8 <i>Prologue to Canterbury Tales –</i> Critical Analysis	105 – 116
Module – III <i>Epithalamion –</i> Edmund Spencer	Unit – 9 Poem - <i>Epithalamion</i> – Edmund Spencer	117 – 135
	Unit – 10 <i>Epithalamion</i> Analysis	136 – 138
	Unit – 11 <i>Epithalamion</i> Introduction of Characters	139 – 141
	Unit – 12 Critical Analysis of <i>Epithalamion</i>	142 – 149
Module –IV <i>Astrophel and Stella (Sonnet</i> <i>31“Withhow sad steps”)</i>	Unit – 13 Poem - <i>Astrophel and Stella (Sonnet</i> <i>31“Withhow sad steps”)</i>	150 – 154
	Unit – 14 <i>Astrophel and Stella (Sonnet 31 “Withhow</i> <i>sad steps”)</i> - Introduction	155 – 157
	Unit – 15 <i>Astrophel and Stella (Sonnet 31 “Withhow</i> <i>sad steps”)</i> – Important Quotes	158 – 159
	Unit – 16 Critical Analysis of How Sad Steps	160 – 166
Module–V <i>The Unfortunate Traveler –</i> Thomas Nashe	Unit – 17 <i>The Unfortunate Traveler</i> - Introduction	167 – 171
	Unit – 18 Thomas Nashe : Life and works	172
	Unit – 19 <i>The Unfortunate Traveler</i> Introduction of Characters	173 – 176
	Unit – 20 <i>The Unfortunate Traveler</i> : Critical Analysis	177 – 185

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Unit- 1

EVERYMAN

OBJECTIVES

- To learn about the development of English drama
- To understand the social and religious background of the medieval age.
- To explore the themes and narrative.
- To consider the impact of the play

Poem

Messenger: I pray you all give your audience,

And here this matter with reverence,

By figure a moral play-

The Summoning of Everyman called it is,

That of our lives and ending shows

How transitory we be all day.

This matter is wonderous precious,

But the intent of it is more gracious,

And sweet to bear away.

The story saith, -Man, in the beginning,

Look well, and take good heed to the ending,

Be you never so gay!



Notes

Medieval to the age of Spenser

Ye think sin in the beginning full sweet,
Which in the end causeth thy soul to weep,
When the body lieth in clay.
Here shall you see how Fellowship and Jollity,
Both Strength, Pleasure, and Beauty,
Will fade from thee as flower in May.
For ye shall here, how our heavenly king
Calleth Everyman to a general reckoning:
Give audience, and here what he doth say.
God: I perceive here in my majesty,
How that all the creatures be to me unkind,
Living without dread in worldly prosperity:
Of ghostly sight the people be so blind,
Drowned in sin, they know me not for their God;
In worldly riches is all their mind,
They fear not my rightwiseness, the sharp rod;
My law that I shewed, when I for them died,
They forget clean, and shedding of my blood red;
I hanged between two, it cannot be denied;
To get them life I suffered to be dead;
I healed their feet; with thorns hurt was my head:
I could do no more than I did truly,
And now I see the people do clean forsake me.

They use the seven deadly sins damnable;
As pride, covetise, wrath, and lechery,
Now in the world be made commendable;
And thus they leave of angels the heavenly company;
Everyman liveth so after his own pleasure,
And yet of their life they be nothing sure:
I see the more that I them forbear
The worse they be from year to year;
All that liveth appaireth* fast, *is impaired
Therefore I will in all the haste
Have a reckoning of Everyman's person
For and I leave the people thus alone
In their life and wicked tempests,
Verily they will become much worse than beasts;
For now one would by envy another up eat;
Charity they all do clean forget.
I hope well that Everyman
In my glory should make his mansion,
And thereto I had them all elect;
But now I see, like traitors deject,
They thank me not for the pleasure that I to them meant,
Nor yet for their being that I them have lent;
I proffered the people great multitude of mercy,



Notes

Medieval to the age of Spenser

And few there be that asketh it heartily;
They be so cumbered with worldly riches,
That needs on them I must do justice,
On Everyman living without fear.
Where art thou, Death, thou mighty messenger?
Death: Almighty God, I am here at your will,
Your commandment to fulfil.
God: Go thou to Everyman,
And show him in my name
A pilgrimage he must on him take,
Which he in no wise may escape;
And that he bring with him a sure reckoning
Without delay or any tarrying.
Death: Lord, I will in the world go run over all,
And cruelly outsearch both great and small;
Every man will I beset that liveth beastly
Out of God's laws, and dreadeth not folly;
He that loveth riches I will strike with my dart,
His sight to blind, and from heaven to depart,
Except that alms be his good friend,
In hell for to dwell, world without end.
Lo, yonder I see Everyman walking;
Full little he thinketh on my coming;
His mind is on fleshly lust and his treasure,

And great pain it shall cause him to endure

Before the Lord Heaven King.

Everyman, stand still; whither art thou going

Thus gaily? Hast thou thy Maker forget?

Everyman: Why askst thou?

Wouldest thou wete*? *know

Death: Yea, sir, I will show you;

In great haste I am sent to thee

From God out of his great majesty.

Everyman: What, sent to me?

Death: Yea, certainly.

Though thou have forget him here,

He thinketh on thee in the heavenly sphere,

As, or we depart, thou shalt know.

Everyman: What desireth God of me?

Death: That shall I show thee;

A reckoning he will needs have

Without any longer respite.

Everyman: To give a reckoning longer leisure I crave;

This blind matter troubleth my wit.

Death: On thee thou must take a long journey:

Therefore thy book of count with thee thou bring;

For turn again thou can not by no way,

And look thou be sure of thy reckoning:



Notes

Medieval to the age of Spenser

For before God thou shalt answer, and show
Thy many bad deeds and good but few;
How thou hast spent thy life, and in what wise,
Before the chief lord of paradise.
Have ado that we were in that way,
For, wete thou well, thou shalt make none attournay*. *mediator
Everyman: Full unready I am such reckoning to give
I know thee not: what messenger art thou?
Death: I am Death, that no man dreadeth.
For every man I rest and no man spareth;
For it is God's commandment
That all to me should be obedient.
Everyman: O Death, thou comest when I had thee least in mind;
In thy power it lieth me to save,
Yet of my good will I give thee, if ye will be kind,
Yea, a thousand pound shalt thou have,
And defer this matter till another day.
Death: Everyman, it may not be by no way;
I set not by gold, silver nor, riches,
Ne by pope, emperor, king, duke, ne princes.
For and I would receive gifts great,
All the world I might get;
But my custom is clean contrary.
I give thee no respite: come hence, and not tarry.



Notes

Everyman: Alas, shall I have no longer respite?

I may say Death giveth no warning:

To think on thee, it maketh my heart sick,

For all unready is my book of reckoning.

But twelve year and I might have abiding,

My counting book I would make so clear,

That my reckoning I should not need to fear.

Wherefore, Death, I pray thee, for God's mercy,

Spare me till I provided of remedy.

Death: Thee availeth not to cry, weep, and pray:

But haste thee lightly that you were gone the journey,

And prove thy friends if thou can.

For, wete thou well, the tide abideth no man,

And in the world each living creature

For Adam's sin must die of nature.

Everyman: Death, if I should this pilgrimage take,

And my reckoning surely make,

Show me, for saint charity,

Should I not come again shortly?

Death: No, Everyman; and thou be once there,

Thou mayst never more come here,

Trust me verily.

Everyman: O gracious God, in the high seat celestial,

Have mercy on me in this most need;



Notes

Medieval to the age of Spenser

Shall I have no company from this vale terrestrial
Of mine acquaintance that way to me lead?
Death: Yea, if any be so hardy
That would go with thee and bear thee company.
Hie thee that you were gone to God's magnificence,
Thy reckoning to give before his presence.
What, weenest thou thy life is given thee,
And thy worldly goods also?
Everyman: I had went so verily.
Death: Nay, nay; it was but lent thee;
For as soon as thou art go,
Another awhile shall have it, and then go therefor
Even as thou hast done.
Everyman, thou art mad; thou hast thou wits five,
And here on earth will not amend thy life,
For suddenly I do come.
Everyman: O wretched caitiff, whither shall I flee,
That I might scape this endless sorrow!
Now, gentle Death, spare me till to-morrow,
That I may amend me
With good advisement.
Death: Nay, thereto I will not consent,
Nor no man will I respite,
But to the heart suddenly I shall smite

Without any advisement.

And now out of thy sight I will me hie;

See thou make thee ready shortly,

For thou mayst say this is the day

That no man living may escape away.

Everyman; Alas, I may well weep with sighs deep;

Now have I no manner of company

To help me in my journey, and me to keep;

And also my writing is full unready.

How shall I do now for to excuse me?

I would to God I had never be gete*! *been born

To my soul a great profit it had be;

For now I fear pains huge and great.

The time passeth; Lord, help that all wrought;

For though I mourn it availeth nought.

The day passeth, and is almost a-go;

I wot not well what for to do.

To whom were I best my complaint do make?

What, and I to Fellowship thereof spake,

And show him of this sudden chance?

For in him is all my affiance;

We have in the world so many a day

Be on good friends in sport and play.



Notes

Medieval to the age of Spenser

I see him yonder, certainly;

I trust that he will bear me company;

Therefore to him will I speak to ease my sorrow.

Well met, good Fellowship, and good morrow!

Fellowship: Everyman, good morrow by this day.

Sir, why lookest thou so piteously?

If anything be amiss, I pray thee, me say,

That I may help to remedy.

Everyman: Yea, good Fellowship, yea,

I am in great jeopardy.

Fellowship: My true friend, show me your mind;

I will not forsake thee, unto my life's end,

In the way of good company.

Everyman: That was well spoken, and lovingly.

Fellowship: Sir, I must needs know your heaviness;

I have pity to see you in any distress;

If any have you wronged ye shall revenged be,

Though I on the ground be slain for thee,-

Though that I know before that I should die.

Everyman: Verily, Fellowship, gramercy.

Fellowship: Tush! by thy thanks I set not a straw.

Show me your grief, and say no more.

Everyman: If I my heart should to you break,

And then you to turn your mind from me,

And would not me comfort, when you here me speak,

Then should I ten times sorrier be.

Fellowship: Sir, I say as I will do in deed.

Everyman: Then be you a good friend at need;

I have found you true here before.

Fellowship: And so ye shall evermore;

For, in faith, and thou go to Hell

I will not forsake thee by the way!

Everyman: Ye speak like a good friend; I believe you well;

I shall deserve it, and I may.

Fellowship: I speak of no deserving, by this day.

For he that will say and nothing do

Is not worthy with good company to go;

Therefore show me the grief of your mind,

As to your friend most loving and kind.

Everyman: I shall show you how it is;

Commanded I am to go on a journey,

A long way, hard and dangerous,

And give a strait count without delay

Before the high judge Adonai*. *God

Wherefore I pray you bear me company,

As ye have promised, in this journey.

Fellowship: That is a matter indeed! Promise is duty,

But, and I should take such a voyage on me,



Notes

Medieval to the age of Spenser

I know it well, it should be to my pain:

Also it make me afeard, certain.

But let us take counsel here as well we can,

For your words would fear a strong man.

Everyman Why, ye said, If I had need,

Ye would me never forsake, quick nor dead,

Though it were to hell truly.

Fellowship: So I said, certainly,

But such pleasures be set aside, thee sooth to say:

And also, if we took such a journey,

When should we come again?

Everyman: Nay, never again till the day of doom.

Fellowship: In faith, then will not I come there!

Who hath you these tidings brought?

Everyman: Indeed, Death was with me here

Fellowship: Now, by God that all hath brought,

If Death were the messenger,

For no man that is living to-day

I will not go that loath journey-

Not for the father that begat me!

Everyman: Ye promised other wise, pardie.

Fellowship: I wot well I say so truly;

And yet if thou wilt eat, and drink, and make good cheer,

Or haunt to women, the lusty companion,



Notes

I would not forsake you, while the day is clear,

Trust me verily!

Everyman: Yea, thereto ye would be ready;

To go to mirth, solace, and play,

Your mind will sooner apply

Than to bear me company in my long journey.

Fellowship: Now, in good faith, I will not that way.

But and thou wilt murder, or any man kill,

In that I will help thee with a good will!

Everyman: O that is a simple advice indeed!

Gentle fellow, help me in my necessity;

We have loved long, and now I need,

And now, gentle Fellowship, remember me.

Fellowship: Whether ye have loved me or no,

By Saint John, I will not with thee go.

Everyman: Yet I pray thee, take the labour, and do so much for me

To bring me forward, for saint charity,

And comfort me till I come without the town.

Fellowship: Nay, and thou would give me a new gown,

I will not a foot with thee go;

But and you had tarried I would not have left thee so.

And as now, God speed thee in thy journey,

For from thee I will depart as fast as I may.

Everyman: Whither away, Fellowship? Will you forsake me?



Notes

Medieval to the age of Spenser

Fellowship: Yea, by my fay, to God I betake thee.

Everyman: Farewell, good Fellowship; for this my heart is sore;

Adieu for ever, I shall see thee no more.

Fellowship: In faith, Everyman, farewell now at the end;

For you I will remember that parting is mourning.

Everyman: Alack! Shall we thus depart indeed?

Our Lady, help, without any more comfort,

Lo, Fellowship forsaketh me in my most need:

For help in this world whither shall I resort?

Fellowship herebefore with me would merry make;

And now little sorrow for me doth he take.

It is said, in prosperity men friends may find,

Which in adversity be fully unkind.

Now whither for succour shall I flee,

Sith that Fellowship hath forsaken me?

To my kinsmen I will truly,

Praying them to help me in my necessity;

I believe that they will do so,

For kind will creep where it may not go.

I will go say, for yonder I see them go.

Where be ye now, my friends and kinsmen?

Kindred: Here be we now at your commandment.

Cousin, I pray you show us your intent

In any wise, and not spare.



Notes

Cousin: Yea, Everyman, and to us declare

If ye be disposed to go any whither,

For wete you well, we will live and die together.

Kindred: In wealth and woe we will with you hold,

For over his kin a man may be bold.

Everyman: Gramercy, my friends and kinsmen kind.

Now shall I show you the grief of my mind:

I was commanded by a messenger,

That is a high king's chief officer;

He bade me go on a pilgrimage to my pain,

And I know well I shall never come again;

Also I must give a reckoning straight,

For I have a great enemy, that hath me in wait,

Which intendeth me for to hinder.

Kindred: What account is that which ye must render?

That would I know.

Everyman: Of all my works I must show

How I have lived and my days spent;

Also of ill deeds, that I have used

In my time, sith life was me lent;

And of all virtues that I have refused.

Therefore I pray you thither with me,

To help to make account, for saint charity.

Cousin: What, to go thither? Is that the matter?

Nay, Everyman, I had liefer fast bread and water



Notes

Medieval to the age of Spenser

All this five year and more.

Everyman: Alas, that ever I was bore!

For now shall I never be merry

If that you forsake me.

Kindred: Ah, sir; what, ye be a merry man!

Take good heart to you, and make no moan.

But as one thing I warn you, by Saint Anne,

As for me, ye shall go alone.

Everyman: My Cousin, will you not with me go.

Cousin: No by our Lady; I have the cramp in my toe.

Trust not to me, for, so God me speed,

I will deceive you in your most need.

Kindred: It availeth not us to tice.

Ye shall have my maid with all my heart;

She loveth to go to feasts, there to be nice,

And to dance, and abroad to start:

I will give her leave to help you in that journey,

If that you and she may agree.

Everyman: Now show me the very effect of your mind.

Will you go with me, or abide behind?

Kindred: Abide behind? Yea, that I will and I may!

Therefore farewell until another day.

Everyman: How should I be mary or glad?

For fair promises to me make,

But when I have most need, they me forsake.

I am deceived; that maketh me sad

Cousin: Cousin Everyman, farewell now,

For varily I will not go with you;

Also of mine an unready reckoning

I have to account; therefore I make tarrying.

Now, God keep thee, for now I go.

Everyman: Ah, Jesus, is all come hereto?

Lo, fair words maketh fools feign;

They promise and nothing will do certain.

My kinsmen promised me faithfully

For to abide with me steadfastly,

And now fast away do they flee:

Even so Fellowship promised me.

What friend were best me of to provide?

I lose my time here longer to abide.

Yet in my mind a thing there is;-

All my life I have loved riches;

If that my good now help me might,

He would make my heart full light.

I will speak to him in this distress.-

Where art thou, my Goods and riches?

Goods: Who calleth me? Everyman? What hast thou hast!

I lie here in corners, trussed and piled so high,



Notes

Medieval to the age of Spenser

And in chest I am locked so fast,
Also sacked in bags, thou mayst see with thine eye,
I cannot stir; in packs low I lie.
What would ye have, lightly me say.
Everyman: Come hither, Goods, in all the hast thou may,
For of counsel I must desire thee.
Goods: Sir, and ye in the world have trouble or adversity,
That can I help you to remedy shortly.
Everyman: It is another disease that grieveth me;
In this world it is not, I tell thee so.
I am sent for another way to go,
To give a straight account general
Before the highest Jupiter of all;
And all my life I have had joy and pleasure in thee.
Therefore I pray thee go with me,
For, peradventure, thou mayst before God Almighty
My reckoning help to clean and purify;
For it is said ever among,
That money maketh all right that is wrong.
Goods: Nay, Everyman, I sing another song,
I follow no man in such voyages;
For and I went with thee
Thou shouldst fare much the worse for me;
For because on me thou did set thy hand,

Thy reckoning I have made blotted and blind,

That thine account thou cannot make truly;

And that hast thou for the love of me.

Everyman: That would grieve me full sore,

When I should come to that fearful answer.

Up, let us go thither together.

Goods: Nay, not so, I am, to brittle, I may not endure;

I will follow no man one foot, be ye sure.

Everyman: Alas, I have thee loved, and had great pleasure

All my life-days on good and treasure.

Goods: That is to thy damnation without lesing,

For my love is contrary to the love everlasting.

But if thou had loved moderately during,

As, to the poor give part of me,

Then shouldst thou not in this dolour be,

Nor in this great sorrow care.

Everyman: Lo, now was I deceived or was I ware,

And all may wye* my spending time. *blame

Goods: What, weenest thou that I am thine?

Everyman: I had wend so.

Goods: Nay, Everyman, say no;

As for a while I was lent thee,

A season thou hast had me in prosperity;



Notes

Medieval to the age of Spenser

My condition is man's soul to kill;
If I save one, a thousand I do spill;
Weenest thou that I will follow thee?
Nay, from this world, not verrily.
Everyman: I had wend otherwise.
Goods: Therefore to thy soul Good is a thief;
For when thou art dead, this is my guise
Another to deceive in the same wise
As I have done thee, and all to his soul's reprief.
Then of myself I was ashamed,
And so I am worthy to be blamed;
Thus may I well myself hate.
Of whom shall now counsel take?
I think that I shall never speed
Till that I go to my Good-Deed,
But alas, she is so weak,
That she can neither go nor speak;
Yet I will venture on her now.-
My Good-Deeds, where be you?
Good-Deeds: Here I lie cold in the ground;
Thy sins hath me sore bound,
That I cannot stir.
Everyman: O, Good-Deeds, I stand in fear;
I must you pray counsel,

For help now should come right well.

Good-Deeds: Everyman, I have understanding

That ye be summoned account to make

Before Messias, of Jerusalem King;

And if you do by me that journey what you will I take.

Everyman: Therefore I come to you, my moan to make;

I pray you, that ye will go with me.

Good-Deeds: I would full fain, but I cannot stand verily.

Everyman: Why, is there anything on you fall?

Knowledge: Everyman, I will go with thee, and be thy guide,

In thy most need to go by thy side.

Everyman: In good condition I am now in every thing,

Thanked be God my creator.

Good-Deeds: And when he hath brought thee there,

Where thou shalt heal thee of thy smart,

Then go with your reckoning and your Good-Deeds together

For to make you joyful at heart

Before the blessed Trinity.

Everyman: My Good-Deeds, gramercy;

I am well content, certainly,

With your words sweet.

Knowledge: Now we go together lovingly,

To Confession, that cleansing river.

Everyman: For joy I weep; I would we were there;



Notes

Medieval to the age of Spenser

But, I pray you, give me cognition

Where dwelleth that holy man, Confession.

Knowledge: in the house of salvation:

We shall find him in that place,

That shall us comfort by God's grace.

Lo, this is Confession; kneel down and ask mercy,

For he is in good conceit with God almighty.

Everyman: O glorious fountain that all uncleanness doth clarify,

That on me no sin may be seen;

I come with Knowledge for my redemption,

Repent with hearty and full contrition;

For I am commanded a pilgrimage to take,

And great accounts before God to make.

Now, I pray you, Shrift, mother of salvation,

Help my good deeds for my piteous exclamation.

Confession: I know your sorrow well, Everyman;

Because with Knowledge ye come to me,

I will you comfort as well as I can,

And a precious jewel I will give thee,

Called penance, wise voider of adversity;

Therewith shall your body chastised be,

With abstinence and perseverance in God's service:

Here shall you receive that scourge of me,

Which is penance strong, that ye must endure,
To remember thy Saviour was scourged for thee
With sharp scourges, and suffered it patiently;
So must thou, or thou scape that that painful pilgrimage;
Knowledge, keep him in this voyage,
And by that time Good-Deeds will be with thee.
But in any wise, be sure of mercy,
For your time draweth fast, and ye will saved be;
Ask God mercy, and He will grant truly,
When with the scourge of penance man doth him bind,
The oil of forgiveness then shall he find.
Everyman: Thanked be God for his gracious work!
For now I will my penance begin;
This hath rejoiced and lighted my heart,
Though the knots be painful and within.
Knowledge: Everyman, look your penance that ye fulfil,
What pain that ever it to you be,
And Knowledge shall give you counsel at will,
How your accounts you shall make clearly,
Everyman: O eternal God, O heavenly figure,
O way of rightwiseness, O goodly vision,
Which descended down in a virgin pure
Because he would Everyman redeem,
Which Adam forfeited by his disobedience:



Notes

Medieval to the age of Spenser

O blessed Godhead, elect and high-divine,

Forgive my grievous offence;

Here I cry thee mercy in this presence.

O ghostly treasure, O ransomer and redeemer

Of all the world, hope and conductor,

Mirror of joy, and founder of mercy,

Which illumineth heaven and earth thereby,

Hear my clamorous complain, though it late be;

Receive my prayers; unworthy in this heavy life,

Though I be, a sinner most abominable,

Yet let my name be written in Moses' table;

O Mary, pray to the Maker of all thing,

Me for to help at my ending,

And save me from the power of my enemy,

For Death assaileth me strongly,

And, Lady, that I may by means of thy prayer

Of your Son's glory to be partaker,

By the means of his passion I it crave,

I beseech you, help my soul to save.

Knowledge, give me the scourge of penance;

My flesh therewith shall give a quittance;

I will now begin, if God give me grace.

Knowledge: Everyman, God give you time and space:

Thus I bequeath you in the hands of our Savior,

Thus may you make your reckoning sure.

Everyman: In the name of the Holy Trinity,

My body sore punished shall be:

Take this body for the sin of the flesh;

Also though delightest to go gay and fresh;

And in the way of damnation thou did me brine;

Therefore suffer now strokes and punishing.

Now of penance I will wade the water clear,

To save me from purgatory, that sharp fire.

Good-Deeds: I thank God, now I can walk and go;

And am delivered of my sickness and woe.

Therefore with Everyman I will go, and not spare;

His good works I will help him to declare.

Knowledge: Now, Everyman, be merry and glad;

Your Good-Deeds cometh now;

Now is your Good-Deeds whole and sound,

Going upright upon the ground.

Everyman: My heart is light, and shall be evermore;

Now will I smite faster than I did before.

Good-Deeds: Everyman, pilgrim, my special friend,

Blessed by thou without end;

For thee is prepared the eternal glory,

Ye gave me made whole and sound,



Notes

Medieval to the age of Spenser

Therefore I will bid by thee in every stound*. *season

Everyman: Welcome, my Good-Deeds; now I hear thy voice,
I weep for very sweetness of love.

Knowledge: Be no more sad, but ever rejoice,
God seeth they living in this throne above;
Put on his garment to thy behove,
Which is wet with your tears,
Or else before god you may it miss,
When you to your journey's end come shall.

Everyman: Gentle Knowledge, what do you it call?

Knowledge: It is a garment of sorrow:
From pain it will you borrow;
Contrition it is,
That getteth forgiveness;
It pleaseth God passing well.

Good-Deeds: Everyman, will you wear it for your heal?

Everyman: Now blessed by Jesu. Mary's Son!
From now have I on true contrition.
And let us go now without tarrying;

Good-Deeds, have we clear our reckoning?

Good-Deeds: Yea, indeed I have it here.

Everyman: Then I trust we need not fear;
Now friends, let us not part in twain.

Knowledge: Nay, Everyman, that will we not, certain.

Good-Deeds: Yet must thou lead with thee

Three persons of great might.

Everyman: Who should they be?

Good-Deeds: Discretion and Strength, they hight,

And thy Beauty may not abide behind.

Knowledge: Also ye must call to mind.

Your Five-wits as for your counsellors.

Good-Deeds: You must have them ready at all hours

Everyman: How shall I get them hinder?

Knowledge: You must call them all together,

And they will hear you incontinent.

Everyman: My friends, come hither and be present

Discretion, Strength, my Five-wits and Beauty.

Beauty: Here at you will we be all ready.

What will ye that we should do?

Good-Deeds: That ye would with Everyman go,

And help him in his pilgrimage,

Advise you, will ye with him or not in that voyage?

Strength: We will bring him all thither,

To his help and comfort, ye may believe me.

Discretion: So will we go with him all together.

Everyman: Almighty God, loved thou be,

I give thee laud that I have hither brought

Strength, Discretion, Beauty, and Five-wits; lack I nought;

And my Good-Deeds, with Knowledge clear,



Notes

Medieval to the age of Spenser

I desire no more to my business.

Strength: And I, Strength, will by you stand in distress,
Though thou would be battle fight on the ground,.

Five-Wits: And though it were through the world round,
We will not depart for sweet nor sour.

Beauty: No more will I unto death's hour,
Whatsoever thereof befall.

Discretion: Everyman, advise you first of all;
Go with a good advisement and deliberation;
We all give you virtuous monitiion

That all shall be well.

Everyman: My friends, harken what I will tell:
I pray God reward you in his heavenly sphere.

Now harken, all that be here,

For I will make my testament

Here before you all present.

In alms half good I will give with my hands twain

In the way of charity with good intent,

And the other half still shall remain

In quiet to be returned there it ought to be.

This I do in despite of the fiend of hell

To go quite out if his peril.

Even after and this day.

Knowledge: Everyman, hearken what I say;

Go to priesthood, I you advise,
And receive of him in any wise
The holy sacrament and ointment together;
Then shortly see ye turn again hither;
We will all abide you here.
Five-Wits: Yea, Everyman, hie you that ye ready were,
There is no emperor, king, duke, ne baron,
That of God hath commission,
As hath the least priest in the world being;
He beareth the keys and thereof hath the cure
For man's redemption, it is ever sure;
Which God for our soul's medicine
Gave us out of his heart with great pine;
Here in this transitory life, for thee and me
The blessed sacraments seven there be,
Baptism, confirmation, with priesthood good,
And the sacrament of God's precious flesh and blood,
Marriage, the holy extreme unction, and penance;
Gracious sacraments of high divinity.
Everyman: Fain would I receive that holy body
And meek to my ghostly father I will go.
Five-wits: Everyman, that is the best that ye can do:
God will you to salvation bring,
For priesthood exceedeth all other things;



Notes

Medieval to the age of Spenser

To us Holy Scripture they do teach.
And converteth man from sin heaven to reach;
God hath to them more power given,
Than to any angel that is in heaven;
With five words he may consecrate
God's body in flesh and blood to male,
And handleth his maker between his hands;
The priest bindeth and unbindeth all bands,
Both in earth and in heaven;
Thou ministers all the sacraments seven;
Though we kissed thy feet thou were worthy;
Thou art surgeon that cureth sin deadly;
No remedy we find under God
But all only priesthood.
Everyman, God gave priests that dignity,
And setteth them in his stead amount us to be;
Thus be they above angels in degree
Knowledge: If priests be good it is so surely;
But when Jesus hanged on the cross with great smart
There he gave, out of his blessed heart,
The same sacrament in great torment:
He sold them not to us, that Lord Omnipotent.
Therefore Saint Peter the apostle doth say



Notes

That Jesu's curse hath all they
Which God their Savior do buy or sell,
Or they for any money do take or tell.
Sinful priests giveth the sinners example bad;
Their children sitteth by other men's fires, I have heard;
And some haunteth women's company,
With unclean life, as lusts of lechery:
These be with sin made blind.
Five-wits: I trust to God no such may we find;
Therefore let us priesthood honour,
And follow their doctrine for our souls' succour;
We be their sheep, and they shepherds be
By whom we all be kept in surety.
Peace, for yonder I see Everyman come,
Which hath made true satisfaction.
Good-Deeds: Methinketh it is he indeed.
Everyman: Now Jesu be our alder speed*. * speed in help of all
I have received the sacrament for my redemption,
And then mine extreme unction:
Blessed be all they that counsell me to take it!
And now, friends, let us go without longer respite;
I thank God that ye have tarried so long.
Now set each of you on this rod your hand,
And shortly follow me:



Notes

Medieval to the age of Spenser

I go before, there I would be; God be our guide.

Strength: Everyman, we will not from you go,

Till ye have done this voyage long.

Discretion: I, Discretion, will bide by you also.

Knowledge: And though this pilgrimage be never so strong,

I will never part you fro:

Everyman, I will be as sure by the

As ever I did by Judas Maccabee.

Everyman: Alas, I am so faint I may not stand,

My limbs under me do fold;

Friends, let us not turn again to this land,

Not for all the world's gold,

For into this cave must I creep

And turn to the earth and there to sleep.

Beauty: What into this grave? Alas!

Everyman: Yea, there shall you consume more and less.

Beauty: And what, should I smother here?

Everyman: Yea, by my faith, and never more appear.

In this world live no more we shall,

But in heaven before the highest Lord of all.

Beauty: I cross out all this; adieu by Saint John;

I take my cap in my lap and am gone.

Everyman: What, Beauty, whither will ye?

Beauty: Peace, I am deaf; I look not behind me,

Not and thou would give me all the gold in thy chest.

Everyman: Alas, whereto may I trust?

Beauty goeth fast away hie;

She promised with me to live and die.

Strength: Everyman, I will thee also forsake and deny;

Thy game liketh me not at all.

Everyman: Why, then ye will forsake me all.

Sweet Strength, tarry a little space.

Strength: Nay, sir, by thy rood of grace

I will hie me from thee fast,

Though thou weep till thy heart brast.

Everyman: Ye would ever bide by me, ye said.

Strength: Yea, I have you far enough conveyed;

Ye be old enough, I understand,

Your pilgrimage to take on hand;

I repent me that I hither came.

Everyman: Strength, you to displease I am to blame;

Will you break promise that is debt?

Strength: In faith, I care not;

Thou art but a fool to complain,

You spend your speech and waste your brain;

Go thrust thee into the ground.

Everyman: I had went surer I should you have found.

He that trustest in his Strength



Notes

Medieval to the age of Spenser

She him deceiveth at the length.

Both Strength and Beauty forsaketh me,

Yet they promise me fair and lovingly.

Discretion: Everyman, I will after Strength be gone,

As for me I will leave you alone.

Everyman: Why, Discretion, will ye forsake me?

Discretion: Yea, in faith, I will go from thee,

For when Strength goeth before

I follow after evermore.

Everyman: Yet, I pray thee, for the love of the Trinity,

Look in my grave once piteously.

Discretion: Nay, so nigh will I not come.

Farewell, every one!

Everyman: O all thing faileth, save God alone;

Beauty, Strength, and Discretion;

For when Death bloweth his blast,

They all run from me full fast.

Five-wits: Everyman, my leave now of thee I take;

I will follow the other, for here I thee forsake.

Everyman: O Jesu, help, all hath forsaken me!

Good-Deeds: Nay, Everyman, I will bide with thee,

I will not forsake thee indeed;

Thou shalt find me a good friend at need.

Everyman: Gramercy, Good-Deeds; now may I true friends see;

They have forsaken me every one;

I loved them better than my Good-Deeds alone.

Knowledge, will ye forsake me also?

Knowledge: Yea, Everyman, when ye to death do go;

But not yet for no manner of danger.

Everyman: Gramercy, Knowledge, with all me heart.

Knowledge: Nay, yet I will not depart from hence depart,

Till I see where ye shall be come.

Everyman: Methinketh, alas, that I must be gone,

To make my reckoning and my debts pay,

For I see my time is nigh spent away.

Take example, all ye that do hear or see,

How they that I loved best do forsake me,

Except my Good-Deeds that bideth truly.

Good-Deeds: All earthly things is but vanity:

Beauty, Strength, and Discretion, do man forsake,

Foolish friends and kinsmen, that fair spake,

All fleeth save Good-Deeds, and that am I.

Everyman: Have mercy on me, God, most mighty;

And stand by me, thou Mother and Maid, holy Mary.

Good-Deeds: Fear not, I will speak for thee.

Everyman: Here I cry God mercy.

Good-Deeds: Short our end, and minish our pain;

Let us go and never come again.



Notes

Medieval to the age of Spenser

Everyman: Into thy hands, Lord, my soul I commend;
Receive it, Lord, that it be not lost;
As thou me boughtest, so me defend,
And save me from the fiend's boast,
That I may appear with that blessed host
That shall be saved at the day of doom.
In manus tuas- of might's most
For ever- commendo spiritum meum.
Knowledge: Now hath he suffered that we all shall endure;
The Good-Deeds shall make all sure.
Now hath he made ending;
Methinketh that I hear angels sing
And make great joy and melody,
Where Everyman's soul received shall be.
Angel: Come, excellent elect spouse to Jesu:
Hereabove thou shalt go
Because of thy singular virtue:
Now the soul is taken the body fro;
Thy reckoning is crystal-clear.
Now shalt thou into the heavenly sphere,
Unto the which all ye shall come
That liveth well before the day of doom.
Doctor: This moral men may have in mind;
Ye hearers, take it of worth, old and young,



Notes

And forsake pride, for he deceiveth you in the end,
And remember Beauty, Five-wits, Strength, and Discretion,
They all at last do Everyman forsake,
Save his Good-Deeds, there doth he take.
But beware, and they be small
Before God, he hath no help at all.
None excuse may be there for Everyman:
Alas, how shall he do then?
For after death amends may no man make,
For then mercy and pity do him forsake.
If his reckoning be not clear when he do come,
God will say- *ite maledicti in ignem aeternum*.
And he that hath his account whole and sound,
High in heaven he shall be crowned;
Unto which place God bring us all thither
That we may live body and soul together.
Thereto help the Trinity,
Amen, say ye, for saint Charity.



Notes

Medieval to the age of Spenser

Unit- 2

Everyman

Historical background of the age:

“Everyman” was written in the late 15th century, a time when Europe was experiencing significant social, political and religious changes. This period falls within the late Middle ages, just before the starting of the Renaissance, which brought a renewed interest in classical knowledge and humanism. During this time, the Catholic Church practice power over the people, influencing not only the spiritual matters but also social and political matters. The church’s teachings were followed by the people in their everyday life. The morality plays like Everyman were often used as a means of educating the public about Christian values and the importance of living a true spiritual life. These morality plays were mostly performed in the religious festivals and in public places in order to teach people. The late fifteenth century also faced the beginnings of the Reformation movement that would challenge the authority of the existing Catholic church and its led to the establishment of Protestantism. The themes of the play Everyman displays these changes and it laid stress on the need for individuals accountability before meeting God and it talks about the significance of personal morality.

Everyman comes under the category of morality plays. It was written during the late 15th century by an unknown author. The play contains religious moral teachings from the Christians religious text “The Bible”. Being a religious play it highlights the theme of salvation and reckoning. The literary technique used by the author displays the abstract ideas like happiness, sadness and anger of the human mind. “Everyman “is completely a religious play. The play aims to present the relationship of God and man and between the church and its people. The play teaches a lesson about the Christian way of life. In the religious book of Christians “The Bible” ,disciples of Jesus Christ have mentioned many rules to lead a true Christian life. It was told by them that the Christians must lead their life according to those instructions. Everyman was just like a sermon that was acted out.

Unit- 3

Everyman

Character's Introduction

- Everyman- Everyman is a typical human being who has neglected his whole life doing bad works but at the end before his death hours he repents his sin and purifies his soul to achieve salvation. Everyman is a character just like every other human being as he symbolizes the struggles and situations every human beings faces in life.
- God- Here God is the Supreme Being and the creator of the universe. God is a powerful and divine authority who will represent judgment. Like a caretaker God is aware of the actions of human beings and he expresses his disappointment when his creation chooses the wrong path and neglects their spiritual duties. God's portrayal is significant because it teaches the moral lessons of the play and alerts the human beings about their good deeds and earthly duties.
- Death- In Everyman death is the messenger commanded by God to summon everyman. Death alerts him to be ready for facing his judgment. Here death is an impartial character and nobody is his favorite. Death prompts Everyman to ponder on his previous choices, his previous good or bad deeds. After his confrontation with death everyman prepares himself for the afterlife.
- Good Deeds- Good deed is the most important character of the play. Good deeds represent the moral actions and virtues that the character everyman has collected throughout his life. Still the playwright has portrayed good deeds as weak and frail because everyman has done less good works in his life and his bad deeds are plenty. At the end of the play when the character everyman realizes the importance of good deeds for his salvation, good deeds gains strength. During the judgment time god deeds clasps hand with everyman to face the judgment together. Good deed teaches a moral that a divine life can be attained by living a life of virtue and helping others.

Knowledge was that character in the play who tells Everyman what to attain salvation. Knowledge teaches how to understand the spiritual journey. When death approaches for Everyman's final journey, knowledge comes to him. Knowledge teaches everyman about the importance of self-awareness, the importance of good deeds and the importance of forgiveness. From Knowledge, Everyman came to know about spiritual awareness. Knowledge shows him the way towards salvation. The presence of knowledge in the play Everyman is the theme of self-reflection.

It is also an important character in the play Everyman. It plays an important part representing the act of confession and seeking forgiveness. When Everyman came to know about the importance of good deeds in life he approaches Knowledge for help. This character helps everyman in the confession of his sins. Knowledge has presented confession as an understanding character who was not afraid towards confession and he paved the way to him to attain salvation. When death approached Everyman purifies his heart and received the mercy of God.

5- The five wits are the five senses of everyman that is hearing, smell, sight, taste, and touch. These five wits guide everyman in his journey. These five wits play an important role in everyman's realization of the futile worldly pleasures and the importance of spiritual awareness. When everyman started his final journey towards death, his five friends refused to come with him. These friends were not able to accompany him to Everyman in his last journey as after facing death the five wits were unable to deliver their duties. The disappearance of the five wits tells us about the transient nature of life.

In this world every individual gives too much importance to the outward appearance. When death approaches the value of beauty is fleeting and superficial. In the play Everyman beauty is personified as a character who gives us pleasure and charm. But in the times of crisis and during the time of death this beauty is not with us. With the presentation of beauty the playwright has highlighted the theme of superficiality. This character is also modeled by the playwright to teach a lesson to every individual that we don't have to run towards ourselves and we don't have to run towards superficial worldly attributes, but to attain salvation one has to do good deeds.

Explanation- According to the Christian religion, Envy is classified into seven parts i.e. envy, gluttony, pride, sloth, anger, greed, and lust. Envy involves jealousy towards other's status or position. Gluttony involves overindulgence in food and drink. Sloth is a person's laziness or a failure to do things properly. Lust is

- Strength- Strength is a character who represents the physical power of an individual. As death approaches Strength refuses to go with him. This character displays the theme of dependence on the temporal. His character reminds that true strength lies in the spiritual values.
- Angel- Angel is the character who welcomes Everyman to the celestial abode.
- Seven Deadly Sins-
 - Ø Envy
 - Ø Gluttony
 - Ø Sloth
 - Ø Lust
 - Ø Avarice
 - Ø Wrath
 - Ø Pride

Explanation- According to the Christian religious teachings the sin of a person is classified into seven parts i.e envy, gluttony, sloth, lust, avarice, wrath and pride. Envy involves jealousy towards other's status or possessions and creates conflict. The next sin gluttony involves overindulgence in food and drink, it displays lack of self control. Sloth displays persons laziness or a failure to do things properly, the result is lack of motivation. The next sin wrath leads to the downfall of the protagonist.

- Seven Redeeming Virtues Prudence-
 - Ø Justice
 - Ø Temperance
 - Ø Fortitude
 - Ø Faith
 - Ø Hope



Notes

Medieval to the age of Spenser

Ø Charity

Seven Sacraments Baptism –

Ø Confirmation

Ø Communion

Ø Penance

Ø Ordination

Ø Matrimony

Some important Quotes with explanation

1. That of our lives and ending shows

How transitory we be all day. [1.5-6]

Explanation:

The above quote is taken from the morality play Everyman, the author of this play is some unknown person. The above lines are the opening speech from a messenger and the speech catches the attention of the audience as it justifies its purpose of teaching the moral. The above lines show the fleeting nature of human existence in this world. In the above quote the word “transitory” is used for the temporary quality of life. Human life is not permanent one who is born in this world has to meet his untimely death. The moral conveyed through these lines pinpoints that life is a journey that eventually concludes. “Will be all day” phrase reflects the care and encourages every individual not to take their lives for granted. Due to the temporary nature of life on earth one has to live meaningfully focusing on his actions and relationships.

2. Ye think sin in the beginning full sweet

Which in the end causeth the soul to weep? [1.13-14]

Explanation

The above mentioned lines of the play alert the individual about sin and damnation right at the beginning of the play. The playwright has conveyed the false allure of

earthly pleasures and its consequences at the end of our life. He has called the sin as the illusion of sweetness. After enjoying the worldly pleasures a soul has to suffer and weep at the end of the worldly life. Through these lines the playwright encourages the audience to about the aftermath of their actions because in the end of their life they will face spiritual suffering and separation from God. A moral is taught here that the true fulfillment comes from virtuous living and a relationship with God rather than with worldly desires.

3. GOD

...all creatures be to me unkind,

Living without dread in worldly prosperity. [1.23-4]

Explanation

The above lines are God's first speech which shows that he is angry with the human beings. Although God was talking with Everyman but he was like a representation mankind. The above lines shows a deep despair and sense of isolation as felt by the character everyman. The lines states that many people lead a carefree life without any awareness of their morality and the consequences of their action . Their souls are caught in the materialistic world , ignoring the spiritual treasures. The term "worldly prosperity" refers to the material world and the fame an individual has achieved in this world. Again the play reminds that true worth comes from living a virtuous life and being prepared for death.

4. GOD

Go thou to Everyman

And show him in my name

A pilgrimage he must on him take

Which he in no wise may escape

And that he bring with him a sure reckoning

Without delay or any tarrying. [1.66-71]

Explanation



Notes

Medieval to the age of Spenser

When everyman's death time approaches God sent Death to bring him for his final judgment. The above quote is an interesting one as it sets the main scene of the play where the real tension begins. The line "Go thou to Everyman" is a direct command of God for everyman. It also means that the pilgrimage is not just a personal journey but a divine task given by God to him. The next line "without delay and any tarrying" shows that everyman has no other option to postpone this pilgrimage. These lines are a crucial turning point in the play. Everyman is now called for his final judgment.

5. EVERYMAN

Yet of my good will I give thee, if thou wilt be kind

Yea, a thousand pound shalt thou have,

And defer this matter till another day. [1.121-3]

Explanation

The above lines present a comical moment in the play as Everyman tries to bribe death by offering him a thousand pounds for not taking him. This also shows that Everyman's soul is not ready to face his final judgment and he was still engaged in the worldly pleasures. Through the character of Everyman the playwright has tried to convey a message to mankind that money is not the solution to all problems.

6. FELLOWSHIP

For, in faith, and thou go to hell,

I will not forsake thee by the way. [1.232-3]

Explanation

This is Fellowship speaking before he hears of the nature of Everyman's pilgrimage. He, like so many of Everyman's other false friends, makes many promises about keeping faith with Everyman which turn out to be false; there is also a dark irony in his hyperbolic use of "and thou go to hell" (meaning "even if you were going to hell") - of course, that is exactly where Everyman might end up going.

7. GOODS

My love is contrary to the love everlasting.

But if thou had me loved moderately during,

As to the poor give part of me,

Then shouldest thou not in this dolour be. [1.430-3]

Explanation

Goods cruelly reveals to Everyman that love of goods is in fact opposite to love of God and love of the divine. It is notable that Goods and Good Deeds are symmetrically positioned in the play: they are, of course, opposite behaviors - as Goods here points out. If Everyman had only given some of his money to the poor, Goods could have become Good Deeds - but he didn't, and now must pay the price.

8. EVERYMAN

In the name of the Holy Trinity

My body sore punished shall be.

Take this, body, for the sin of the flesh!

He scourges himself [1.611-14]

Explanation

It is notable that, in the lines before Everyman physically scourges himself, he draws out the play's ongoing juxtaposition of the worldly and the spiritual. His body will suffer for the sins of flesh, but his soul will be redeemed; undergoing worldly pain will lead to spiritual salvation, just as worldly pleasure can lead to spiritual damnation.

9. There is no emperor, king, duke, ne baron,

That of God hath commission

As hath at least priest in the world being.

For of the blessed sacraments pure and benign

He beareth the keys... [1.713-17]



Notes

Medieval to the age of Spenser

Explanation

Five Wits talks about the holiness of priests, shortly before Everyman exits the stage to receive the sacrament and extreme unction. The play has a dual stance on priest: here, it espouses their holiness and closeness to good, and later in Five Wits' long speech in their praise, he says that they have more power than any angel in heaven. Later, though, Knowledge puts the alternate perspective that sinful priests are a bad example to their flocks.

10. KNOWLEDGE

Sinful priests giveth the sinners example bad;

Their children sitteth by other men's fires, I have heard,

And some haunteth women's company

With unclean life, as lusts of lechery. [1.759-63]

Explanation

The above lines are by the Five Wit's showing the conflict between the earthly and spiritual struggle. This is the other side of the play's examination of priests, and Knowledge, here opposing Five Wits' earlier speech in praise of them, points out that some priests commit abuses - and therefore implies that not all priests are indeed holy. It is, again, the conflict between the earthly and the spiritual: some priests are too concerned with earthly pleasures, and forget spiritual judgment. This section is also notable as it raises a theme which was politically very important at the time the play was written - it was a factor in the Protestant Reformation which began some 20 years after Everyman was written.

Unit- 4**A Critical Analysis of the play Everyman:**

Everyman comes under the category of morality plays . It has been written during the fifteenth century but its author is unknown. The play is designed to teach a moral to every human being that they need to do good deeds and prepare themselves for the judgment day. Although everyman is written in the late middle ages but still it attracts the modern audiences and gives them a fuller insight into the earlier dramas. Its psychological and emotional impact can be felt when we read it. This play reminds us about one of Christopher Marlowe's play Dr. Faustus in which the protagonist repent of his sins and purifies his soul to achieve salvation.

The play presents a moral point that every man is damned but every man is saved also. The play tells us that friends and family will leave one day and everyone has to face his death and judgment all alone. Beauty, strength and intelligence will stay with us in this world and in the next world again we are alone. If a person has done a lot of good deeds in his life span then he will be rewarded all the good treatment in the heavenly abode. Sin and death plays the main part in the play. The play says that God is not happy and he laments that his own people are unkind to him as they indulge in sin and worldly pleasures. They forget God and all the sacrifices he made for humanity. His own creation his own people are engaging in all seven deadly sins and they all are becoming worse day-by-day. Due to this God summons Death to give a message to every man that for achieving salvation .

In the beginning of the play Everyman, the playwright has given description of everyman being buried by his friends by his friends and loved ones in a cemetery in New Jersey. Everyman's character is revealed by the speeches delivered his relatives and friends who all present in his funeral. They were all sharing the moments of everyman's life. According to them Everyman was a contended child, born in a middle class family. Later on he became a successful film director but he faced health issues. He was presented as an unfaithful husband who shatters his married life due his extramarital affair. He kept himself isolated from his two sons Randy and Lonny only his daughter Nancy remains loyal to him. Everyman was presented as a materialistic person, he gave only importance to those things which he can touch and see. He only swims in the limelight of the world and lead a carefree life without any spiritual things.



Notes

Medieval to the age of Spenser

Due to his selfish lifestyle he was left all alone at the end of his life. The playwright has presented his helplessness at the time of his death. He has been presented as an representative of the whole of humanity. The dead everyman exists in the novel as a subject to be understood from the details of his life. Many themes are given in the play like:

- v The inescapability of death
- v Stoicism and the universality of suffering
- v Lust as a form of virtuality

Ø The inescapability of death:

The theme of death and its inescapability runs throughout the play. The idea of death in the play is something terrible that every individual has to experience. The opening scene presents the funeral of the main character everyman. The story presents the life of a person who spends all his life without thinking about his next world or about his spiritual journey. During his funeral his daughter Nancy helped to found the cemetery where everyman's parents are also buried. We also came to know about the parental details of everyman. Everyman was born in a middle class family, from his childhood only he was aware of death both as a concrete and vague threat. During his childhood everyman faced his hernia operation and when he was in hospital he saw a boy and his parent's reaction on his death and he also came to know that everyone has to face death one day. At the end of his life when death approaches him he also tries to bribe death by offering money in dollars but he was not successful in his attempts and finally he met his death.

Ø Stoicism and the universality of suffering :

The main motto of everyman's life is "hold your ground and take it as it comes", this message is given by everyman's daughter Nancy at the funeral. There was a source of stoic idea in everyman's father, who disclosed once that as a child before his hernia operation, his son everyman tells him that the operation is another kind of job that the boy must do. During his operation Nancy was frightened but everyman clarifies her that there is no need to be

afraid as the instrument defibrillator is serving a useful purpose. Through this type of stoic thoughts everyman proceeds in his life without any extra worries about his spiritual life.

Ø Lust as a form of Vitality :

In the play Everyman two types of lust given one is sexual lust and the lust for life. After his first surgery Maureen was appointed as a nurse to everyman, but everyman started a secret affair with her. It was told about Maureen that it was not for the first time that she has slept with her patients but earlier also she did this. She has not followed the medical ethics. Throughout his life everyman was hanging between suffering and death but still he enjoys sex and lusty life.

MULTIPLE CHOICE QUESTIONS

1. What is the main theme of “Everyman” ?

- A. The power of love
- B. The importance of wealth
- C. The inevitability of death and the need for a good life.
- D. The dangers of pride

Answer: The inevitability of death and the need for a good life.

2. Who is the central character in “Everyman” ?

- A. God
- B. Death
- C. Everyman
- D. Fellowship

Answer: Everyman

3. What does Everyman realize when Death comes for him?

- A. That he has wasted his life



Notes

Medieval to the age of Spenser

- B. That he is not ready to die
- C. That he has been a good man.
- D. That he has many friend's.

Answer: That he is not ready to die.

4. Who ultimately helps Everyman to face death ?

- A. Knowledge
- B. Strength
- C. Beauty
- D. Good Deeds

Answer: Good Deeds

5. Which of the following characters refuses to accompany Everyman to his grave?

- A. Fellowship
- B. Kindred
- C. Goods
- D. All of the above

Answer: All of the above

6. What does the play suggest is the most important thing in life?

- A. Material wealth
- B. Physical beauty
- C. A good reputation
- D. A good life lived in the service of God

Answer: A good life lived in the service of God.

7. What is the significance of the play's ending?

- A. It shows that death is a happy ending
- B. It suggest that everyone will be saved
- C. It emphasizes the importance of repentance and good deeds.
- D. It highlights the power of God.

Answer: It emphasizes the importance of repentance and good deeds.

8. What was the primary purpose of morality plays?

- A. To entertain
- B. To teach religious lessons
- C. To promote political change
- D. To explore philosophical ideas

Answer: To teach religious lessons

9. What is the role of “Vice” character in morality plays?

- A. To represent virtue
- B. To represent temptation and sin
- C. To provide comic relief
- D. To explore philosophical change
- E. To explore philosophical ideas

Answer: To represent temptation and sin

10. What is the symbolic meaning of “Grave” in “Everyman”?

- A. A literal burial site
- B. The final judgement
- C. The end of the earthly life
- D. The state of eternal damnation



Notes

Medieval to the age of Spenser

Answer: The end of the earthly life.

11. How does the play's use of allegory contribute to its message?
- A. To make the play more entertaining
 - B. It allows the play to be performed without elaborate sets or costumes.
 - C. It makes the play's themes more accessible and relatable to the audience.
 - D. It emphasizes the play's historical context.

Answer: It makes themes more accessible and relatable to the audience.

VERY SHORT ANSWER QUESTIONS WITH ANSWER

1. Who refuses to speak at the everyman's funeral?

Answer: Phoebe refuses to speak at everyman's funeral.

2. What type of store did Howie and everyman's father own?

Answer: Howie and everyman's father owned Jewelry store.

3. Who or what does everyman think of the night before the surgery that kills him?

Answer : During the night before the surgery that kills him Everyman was thinking about the women in his life.

4. What happens to Everyman after he returns to Manhattan from his trip to Martha's Vineyard with Pheobe?

Answer : After his return to Manhattan from his trip to Martha's Vineyard wit Pheobe , Everyman falls ill.

5. What illness or disease does everyman have that his father and uncle also had?

Answer : They had a similar disease of Appendicitus

6. How much time passes between Everyman's first serious illness and his next hospitalization?

Answer : There was a gap of 22 years between Everyman's first serious illness and his next hospitalization.

7. What is Everyman's favorite form of exercise?

Answer: His favorite exercise is swimming.

8. What does Howie hire for Everyman to help him after his first heart operation?

Answer: She has hired a nurse after Everyman's first heart operation.

9. Where is Everyman's family burial ground?

Answer: Everyman's family burial was situated at the New Jersey

10. What is the name of the writer of the play Everyman?

Answer: The play Everyman is written by an unknown author.

11. In which century the play Everyman was written ?

Answer: The play Everyman was written near 15th and 16th century.

QUESTIONS AND ANSWER

- Q1. What is the main theme of Everyman?

Answer: The main theme of Everyman, is the inevitability of death and the importance of living a virtuous life. The play emphasizes that material possessions and earthly relationships cannot accompany a person after his /death, and the only good deeds and spiritual readiness matters.

- Q2. Who is the protagonist of the play and what does he represent ?

Answer: The Protagonist of the play is everyman, who represents all of humanity. His journey symbolizes the universal experience of facing death and the moral choices one must make in life.



Notes

Medieval to the age of Spenser

Q3. What role does death play in the story?

Answer: Death is the character who was sent by God to bring everyman for his final judgement. Death serves as a reminder of the transient nature of life and prompts Everyman to reflect on his life and seek companionship for his journey to the afterlife.

Q4. Which characters accompany Everyman on his last journey, and what do they represent?

Answer: Everyman is accompanied by various characters, including Fellowship, representing friendship, Kindred representing family, Goods representing material wealth. At the final moment all these companions abandon him, highlighting that only good deeds remains with him, it signifies the importance of virtuous actions.

Q5. What lesson does Everyman learn by the end of the play?

Answer: At the end of the play Everyman learns that true salvation comes from living a life of virtue and being prepared to meet God. He realizes that his earthly attachments and material wealth are meaningless in the face of death.

Q6. Give a summary of Everyman in your own words?

Answer: “Everyman” is a morality play that explores the themes of life, death and the importance of living a virtuous life. The play begins with God observing humanity and lamenting how his own creation is neglecting their spiritual duties in favors of worldly pleasures. And then God decides to send Death to bring everyman for the final judgment. When death arrives Everyman is shocked and unprepared. He realizes he cannot escape death and he needs some companions for his final journey to the afterlife. He first turns to fellowship, who initially agrees to go with him but when the final time arrives he refuses when he realizes the seriousness of the journey. Next, Everyman seeks the support of kindred and goods but both also abandoned him as the earthly relationships and possessions cannot help him in death. Then finally Everyman turns to Good deeds, who is weak as Everyman has neglected virtuous actions in his whole life. Good deeds said that he may come but he has to seek knowledge first. Knowledge helps Everyman to understand the importance of repentance and confession. Knowledge took Everyman to the priest where he confesses his sins and got forgiveness.

After repentance with a new strength from good deeds and with the support of knowledge, Everyman starts his last journey. As he approaches his final judgement, he came to know that only good deeds can come with him in his afterlife. The play concludes with Everyman facing God, where he is judged based on his actions in life. The play teaches a moral that one must prioritize good deeds and spiritual readiness over material wealth and superficial relationships in this world.

Q7. Explain in brief the main themes of the morality play “Everyman”?

Answer: . Many themes are given in the play like:

- v The inescapability of death
- v Stoicism and the universality of suffering
- v Lust as a form of virtuality

Ø The inescapability of death:

The theme of death and its inescapability runs throughout the play. The idea of death in the play is something terrible that every individual has to experience. The opening scene presents the funeral of the main character everyman. The story presents the life of a person who spends all his life without thinking about his next world or about his spiritual journey. During his funeral his daughter Nancy helped to found the cemetery where everyman's parents are also buried. We also came to know about the parental details of everyman. Everyman was born in a middle class family, from his childhood only he was aware of death both as a concrete and vague threat. During his childhood everyman faced his hernia operation and when he was in hospital he saw a boy and his parent's reaction on his death and he also came to know that everyone has to face death one day. At the end of his life when death approaches him he also tries to bribe death by offering money in dollars but he was not successful in his attempts and finally he met his death.

Ø Stoicism and the universality of suffering :



Notes

Medieval to the age of Spenser

The main motto of everyman's life is "hold your ground and take it as it comes", this message is given by everyman's daughter Nancy at the funeral. There was a source of stoic idea in everyman's father, who disclosed once that as a child before his hernia operation, his son everyman tells him that the operation is another kind of job that the boy must do. During his operation Nancy was frightened but everyman clarifies her that there is no need to be afraid as the instrument defibrillator is serving a useful purpose. Through this type of stoic thoughts everyman proceeds in his life without any extra worries about his spiritual life.

Ø Lust as a form of Vitality :

In the play Everyman two types of lust given one is sexual lust and the lust for life. After his first surgery Maureen was appointed as a nurse to everyman, but everyman started a secret affair with her. It was told about Maureen that it was not for the first time that she has slept with her patients but earlier also she did this. She has not followed the medical ethics. Throughout his life everyman was hanging between suffering and death but still he enjoys sex and lusty life.

v RECOMMENDED READING

1. The Norton Anthology of English literature Vol;I ; W.W.Norton and Company.
2. The Morality Plays of England; Oxford University Press.
3. The Cambridge Companion to Medieval English Literature; Cambridge University Press.

v IMPORTANT QUESTIONS-

1. Write down the characteristic features of Morality Plays during Medieval England?
2. Give a thematic analysis of the play "Everyman"?
3. Write the summary of "Everyman" in your own words?



Notes

4. What is the significance of the characters who accompany Everyman on his journey, such as fellowship, Kindered and Goods?
5. What are the play's central message about the nature of good works and the importance of faith?



Notes

Medieval to the age of
Spenser

Unit- 5

PROLOUGE TO CANTERBURY TALES- GEOFFREY

CHAUCER

OBJECTIVES:

- To understand Medieval English Society of the fourteenth Century.
- To explore the themes of Morality, religion and human nature.
- To Analyse the interplay of narrative and Character.
- To engage with a foundational work of English Literature.
- To study about Chaucer's life and work

Poem

Here bygynneth the Book of the tales of Caunterbury

Whan that Aprille with his shoures soote,

The droghte of March hath perced to the roote,

And bathed every veyne in swich licour

Of which vertu engendred is the flour;

Whan Zephirus eek with his swete breeth

Inspired hath in every holt and heeth

The tendre croppes, and the yonge sonne

Hath in the Ram his halfe cours y-ronne,

And smale foweles maken melodye,

That slepen al the nyght with open ye,

So priketh hem Nature in hir corages,

Thanne longen folk to goon on pilgrimages,

And palmeres for to seken straunge strondes,

To ferne halwes, kowthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen whan that they were seeke.

Bifil that in that seson on a day,
In Southwerk at the Tabard as I lay,
Redy to wenden on my pilgrymage
To Caunterbury with ful devout corage,
At nyght were come into that hostelrye
Wel nyne and twenty in a compaignye
Of sondry folk, by aventure y-falle
In felaweshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.
The chambres and the stables weren wyde,
And wel we weren esed atte beste.
And shortly, whan the sonne was to reste,
So hadde I spoken with hem everychon,
That I was of hir felaweshipe anon,
And made forward erly for to ryse,
To take oure wey, ther as I yow devyse.



Notes

Medieval to the age of Spenser

But nathelees, whil I have tyme and space,
Er that I ferther in this tale pace,
Me thynketh it acordaunt to resoun
To telle yow al the condicioun
Of ech of hem, so as it semed me,
And whiche they weren and of what degree,
And eek in what array that they were inne;
And at a Knyght than wol I first bigynne.
A Knyght ther was, and that a worthy man,
That fro the tyme that he first bigan
To riden out, he loved chivalrie,
Trouthe and honóur, fredom and curteisie.
Ful worthy was he in his lordes werre,
And thereto hadde he riden, no man ferre,
As wel in cristendom as in hethenesse,
And evere honóured for his worthynesse.
At Alisaundre he was whan it was wonne;
Ful ofte tyme he hadde the bord bigonne
Aboven alle nacions in Pruce.
In Lettow hadde he reysed and in Ruce,—
No cristen man so ofte of his degree.
In Gernade at the seege eek hadde he be
Of Algezir, and riden in Belmarye.

At Lyeys was he, and at Satalye,
Whan they were wonne; and in the Grete See
At many a noble armee hadde he be.
At mortal batailles hadde he been fiftene,
And foughten for oure feith at Tramyssene
In lyste thries, and ay slayn his foo.
This ilke worthy knyght hadde been also
Somtyme with the lord of Palatye
Agayn another hethen in Turkye;
And evermoore he hadde a sovereyn prys.
And though that he were worthy, he was wys,
And of his port as meeke as is a mayde.
He nevere yet no vileynye ne sayde,
In al his lyf, unto no maner wight.
He was a verray, parfit, gentil knyght.
But for to tellen yow of his array,
His hors weren goode, but he was nat gay;
Of fustian he wered a gypon
Al bismótered with his habergeon;
For he was late y-come from his viage,
And wente for to doon his pilgrimage.
With hym ther was his sone, a yong Squiér,
A lovyere and a lusty bachelor,



Notes

Medieval to the age of Spenser

With lokkes crulle as they were leyd in presse.
Of twenty yeer of age he was, I gesse.
Of his statúre he was of evene lengthe,
And wonderly delyvere and of greet strengthe.
And he hadde been somtyme in chyvachie
In Flaundres, in Artoys, and Pycardie,
And born hym weel, as of so litel space,
In hope to stonden in his lady grace.
Embrouded was he, as it were a meede
Al ful of fresshe floures whyte and reede.
Syngynge he was, or floytynge, al the day;
He was as fressh as is the month of May.
Short was his gowne, with sleeves longe and wyde;
Wel koude he sitte on hors and faire ryde;
He koude songes make and wel endite,
Juste and eek daunce, and weel purtreye and write.
So hote he lovede that by nyghtertale
He sleep namoore than dooth a nyghtyngale.
Curteis he was, lowely and servysáble,
And carf biforn his fader at the table.
A Yeman hadde he and servántz namo
At that tyme, for hym liste ride soo;
And he was clad in cote and hood of grene.

A sheef of peacock arwes bright and kene,
Under his belt he bar ful thriftily—
Wel koude he dresse his takel yemanly;
His arwes drouped noght with fetheres lowe—
And in his hand he baar a myghty bowe.
A not-heed hadde he, with a broun viságe.
Of woodecraft wel koude he al the uságe.
Upon his arm he baar a gay bracér,
And by his syde a swerd and a bokeler,
And on that oother syde a gay daggere,
Harneised wel and sharp as point of spere;
A Cristophere on his brest of silver sheene.
An horn he bar, the bawdryk was of grene.
A forster was he, soothly as I gesse.
Ther was also a Nonne, a Prioressse,
That of hir smylyng was ful symple and coy;
Hire gretteste ooth was but by seinte Loy,
And she was cleped madame Eglentyne.
Ful weel she soong the service dyvyne,
Entuned in hir nose ful semely;
And Frenssh she spak ful faire and fetisly,
After the scole of Stratford atte Bowe,
For Frenssh of Parys was to hire unknowe.



Notes

Medieval to the age of Spenser

At mete wel y-taught was she with-alle:

She leet no morsel from hir lippes falle,

Ne wette hir fyngres in hir sauce depe.

Wel koude she carie a morsel and wel kepe

Thát no drope ne fille upon hire brist;

In curteisie was set ful muchel hir list.

Hire over-lippe wyped she so clene

That in hir coppe ther was no ferthyng sene

Of grece, whan she dronken hadde hir draughte.

Ful semely after hir mete she raughte.

And sikerly she was of greet desport,

And ful plesáunt and amyable of port,

And peyned hire to countrefete cheere

Of court, and been estatlich of manere,

And to ben holden digne of reverence.

But for to speken of hire conscience,

She was so charitable and so pitous

She wolde wepe if that she saugh a mous

Kaught in a trappe, if it were deed or bledde.

Of smale houndes hadde she, that she fedde

With rosted flessch, or milk and wastel breed;

But soore wepte she if oon of hem were deed,

Or if men smoot it with a yerde smerte;

And al was conscience and tendre herte.
Ful semyly hir wympul pynched was;
Hire nose tretys, her eyen greye as glas,
Hir mouth ful smal and ther-to softe and reed;
But sikerly she hadde a fair forheed;
It was almoost a spanne brood, I trowe;
For, hardily, she was nat undergrowe.
Ful fetys was hir cloke, as I was war;
Of smal coral aboute hire arm she bar
A peire of bedes, gauded al with grene,
And ther-on heng a brooch of gold ful sheene,
On which ther was first write a crowned A,
And after, Amor vincit omnia.
Another Nonne with hire hadde she,
That was hire chapeleyne, and Preestes thre.
A Monk ther was, a fair for the maistrie,
An outridere, that lovede venerie;
A manly man, to been an abbot able.
Ful many a deyntee hors hadde he in stable;
And whan he rood, men myghte his brydel heere
Gýnglen in a whistlynge wynd als cleere,
And eek as loude, as dooth the chapel belle,
Ther as this lord was kepere of the celle.



Notes

Medieval to the age of Spenser

The reule of seint Maure or of seint Beneit,
By-cause that it was old and som-del streit,—
This ilke Monk leet olde thynges pace,
And heeld after the newe world the space.
He yaf nat of that text a pulled hen
That seith that hunters ben nat hooly men,
Ne that a monk, whan he is recchelees,
Is likned til a fissh that is waterlees,—
This is to seyn, a monk out of his cloystre.
But thilke text heeld he nat worth an oystre;
And I seyde his opinioun was good.
What sholde he studie and make hymselfen wood,
Upon a book in cloystre alwey to poure,
Or swynken with his handes and labóure,
As Austyn bit? How shal the world be served?
Lat Austyn have his swynk to him reserved.
Therfore he was a prikasour aright:
Grehoundes he hadde, as swift as fowel in flight;
Of prikyng and of huntynge for the hare
Was al his lust, for no cost wolde he spare.
I seigh his sleeves y-púrfiled at the hond
With grys, and that the fyneste of a lond;
And for to festne his hood under his chyn

He hadde of gold y-wroght a curious pyn;
A love-knotte in the gretter ende ther was.
His heed was balled, that shoon as any glas,
And eek his face, as he hadde been enoynt.
He was a lord ful fat and in good poynt;
His eyen stepe, and rollynge in his heed,
That stemed as a forneys of a leed;
His bootes souple, his hors in greet estaat.
Now certeinly he was a fair prelaat.
He was nat pale, as a forpyned goost:
A fat swan loved he best of any roost.
His palfrey was as broun as is a berye.
A Frere ther was, a wantowne and a merye,
A lymytour, a ful solémpne man.
In alle the ordres foure is noon that kan
So muchel of daliaunce and fair langage.
He hadde maad ful many a mariage
Of yonge wommen at his owene cost.
Unto his ordre he was a noble post.
Ful wel biloved and famulier was he
With frankeleyns over al in his contree,
And eek with worthy wommen of the toun;
For he hadde power of confessioun,



Notes

Medieval to the age of Spenser

As seyde hym-self, moore than a curát,
For of his ordre he was licenciát.
Ful swetely herde he confessioun,
And plesaunt was his absolucioun.
He was an esy man to yeve penaunce
There as he wiste to have a good pitaunce;
For unto a povre ordre for to yive
Is signe that a man is wel y-shryve;
For, if he yaf, he dorste make avaunt
He wiste that a man was répentant;
For many a man so hard is of his herte
He may nat wepe al-thogh hym soore smerte.
Therfore in stede of wepyng and preyéres
Men moote yeve silver to the povre freres.
His typet was ay farsed full of knyves
And pynnes, for to yeven faire wyves.
And certeinly he hadde a murye note:
Wel koude he synge and pleyen on a rote;
Of yeddynges he baar outrely the pris.
His nekke whit was as the flour-de-lys;
Ther-to he strong was as a champioun.
He knew the tavernes wel in every toun,
And everich hostiler and tappestere

Bet than a lazar or a beggestere;
For unto swich a worthy man as he
Acorded nat, as by his facultee,
To have with sike lazars aqueyntaunce;
It is nat honest, it may nat avaunce
Fór to deelen with no swich poraille,
But al with riche and selleres of vitaille.
And over-al, ther as profit sholde arise,
Curteis he was and lowely of servyse.
Ther nas no man nowher so vertuous.
He was the beste beggere in his hous;
[And yaf a certeyn ferme for the graunt,
Noon of his brethren cam ther in his haunt;]
For thogh a wydwe hadde noght a sho,
So plesaunt was his In principio,
Yet wolde he have a ferthyng er he wente:
His purchas was wel bettre than his rente.
And rage he koude, as it were right a whelpe.
In love-dayes ther koude he muchel helpe,
For there he was nat lyk a cloysterer
With a thredbare cope, as is a povre scolér,
But he was lyk a maister, or a pope;
Of double worstede was his semycope,



Notes

Medieval to the age of Spenser

That rounded as a belle, out of the presse.
Somwhat he lipped for his wantownesse,
To make his Englissh sweete upon his tonge;
And in his harpyng, whan that he hadde songe,
His eyen twynkled in his heed aryght
As doon the sterres in the frosty nyght.
This worthy lymytour was cleped Hubér.
A Marchant was ther with a forked berd,
In motteleye, and hye on horse he sat;
Upon his heed a Flaundryssh bevere hat;
His bootes clasped faire and fetisly.
His resons he spak ful solémpnely,
Sownynge alway thencrees of his wynnyng.
He wolde the see were kept for any thing
Bitwixe Middelburgh and Orewelle.
Wel koude he in eschaunge sheeldes selle.
This worthy man ful wel his wit bisette;
Ther wiste no wight that he was in dette,
So estatly was he of his gouvernaunce,
With his bargaynes and with his chevyssaunce.
For sothe he was a worthy man with-alle,
But, sooth to seyn, I noot how men hym calle.
A Clerk ther was of Oxenford also,

That unto logyk hadde longe y-go.
As leene was his hors as is a rake,
And he nas nat right fat, I undertake,
But looked holwe, and ther-to sobrelly.
Ful thredbare was his overeste courtepy;
For he hadde gotten hym yet no benefice,
Ne was so worldly for to have office;
For hym was lévere háve at his beddes heed
Twénty bookes, clad in blak or reed,
Of Aristotle and his philosophie,
Than robes riche, or fithle, or gay sautrie.
But al be that he was a philosophre,
Yet hadde he but litel gold in cofre;
But al that he myghte of his freendes hente
On bookes and on lernynge he it spenté,
And bisily gan for the soules preye
Of hem that yaf hym wher-with to scoleye.
Of studie took he moost cure and moost heede.
Noght o word spak he moore than was neede;
And that was seyde in forme and reverence,
And short and quyk and ful of hy sentéce.
Sownynge in moral vertu was his speche;
And gladly wolde he lerne and gladly teche.



Notes

Medieval to the age of Spenser

A Sergeant of the Lawe, war and wys,
That often hadde been at the Parvys,
Ther was also, ful riche of excellence.
Discreet he was, and of greet reverence—
He semed swich, his wordes weren so wise.
Justice he was ful often in assise,
By patente, and by pleyn commissioun.
For his science and for his heigh renoun,
Of fees and robes hadde he many oon.
So greet a purchasour was nowher noon:
Al was fee symple to hym in effect;
His purchasyng myghte nat been infect.
Nowher so bisy a man as he ther nas,
And yet he semed bisier than he was.
In termes hadde he caas and doomes alle
That from the tyme of kyng William were falle.
Ther-to he koude endite and make a thyng,
Ther koude no wight pynche at his writyng;
And every statut koude he pleyn by rote.
He rood but hoonly in a medlee cote,
Girt with a ceint of silk, with barres smale;
Of his array telle I no lenger tale.
A Frankeleyn was in his compaignye.

Whit was his berd as is the dayesye;
Of his complexioun he was sangwyn.
Wel loved he by the morwe a sop in wyn;
To lyven in delit was evere his wone,
For he was Epicurus owene sone,
That heeld opinioun that pleyn delit
Was verrailly felicitee parfit.
An housholdere, and that a greet, was he;
Seint Julian he was in his contree.
His breed, his ale, was always after oon;
A better envyned man was nowher noon.
Withoute bake mete was nevere his hous,
Of fish and flesh, and that so plenteuous,
It snewed in his hous of mete and drynke,
Of alle deyntees that men koude thynke,
After the sondry sesons of the yeer;
So chaunged he his mete and his soper.
Ful many a fat partrich hadde he in muwe,
And many a breem and many a luce in stuwe.
Wo was his cook but if his sauce were
Poynaunt and sharp, and redy al his geere.
His table dormant in his halle alway
Stood redy covered al the longe day.



Notes

Medieval to the age of Spenser

At sessionns ther was he lord and sire;
Ful ofte tyme he was knyght of the shire.
An anlaas, and a gipsy al of silk,
Heeng at his girdel, whit as morne milk.
A shirreve hadde he been, and a countour;
Was nowher such a worthy vavasour.
An Haberdasshere, and a Carpenter,
A Webbe, a Dyere, and a Tapycer,—
And they were clothed alle in o lyveree
Of a solémpne and a greet fraternitee.
Ful fressh and newe hir geere apiked was;
Hir knyves were chaped noght with bras,
But al with silver; wroght ful clene and weel
Hire girdles and hir pouches everydeel.
Wel semed ech of hem a fair burgeys
To sitten in a yeldehalle, on a deys.
Éverich, for the wisdom that he kan,
Was shaply for to been an alderman;
For catel hadde they ynogh and rente,
And eek hir wyves wolde it wel assente,
And elles certeyn were they to blame.
It is ful fair to been y-cleped Madame,
And goon to vigilies al bifore,

And have a mantel roialliche y-bore.

A Cook they hadde with hem for the nones,
To boille the chiknes with the marybones,
And poudre-marchant tart, and galyngale.

Wel koude he knowe a draughte of Londoun ale.
He koude rooste, and sethe, and broille, and frye,
Máken mortreux, and wel bake a pye.

But greet harm was it, as it thoughte me,
That on his shyne a mormal hadde he;
For blankmanger, that made he with the beste.

A Shipman was ther, wonynge fer by weste;
For aught I woot he was of Dertemouthe.
He rood upon a rouncey, as he kouthe,
In a gowne of faldyng to the knee.

A daggere hangynge on a laas hadde he
Aboute his nekke, under his arm adoun.

The hoote somer hadde maad his hewe al broun;
And certainly he was a good felawe.

Ful many a draughte of wyn hadde he y-drawe
Fro Burdeux-ward, whil that the chapman sleep.
Of nyce conscience took he no keep.

If that he faught and hadde the hyer hond,
By water he sente hem hoom to every lond.



Notes

Medieval to the age of Spenser

But of his craft to rekene wel his tydes,
His stremes, and his daungers hym bisides,
His herberwe and his moone, his lode-menage,
Ther nas noon swich from Hulle to Cartage.
Hardy he was and wys to undertake;
With many a tempest hadde his berd been shake.
He knew alle the havenes, as they were,
From Gootlond to the Cape of Fynystere,
And every cryke in Britaigne and in Spayne.
His barge y-cleped was the Maudelayne.
With us ther was a Doctour of Phisik;
In all this world ne was ther noon hym lik,
To speke of phisik and of surgerye;
For he was grounded in astronomye.
He kepte his pacient a ful greet deel
In houres, by his magyk natureel.
Wel koude he fortunen the ascendent
Of his ymáges for his pacient.
He knew the cause of everich maladye,
Were it of hoot, or cold, or moyste, or drye,
And where they engendred and of what humour.
He was a verray, parfit praktisour;
The cause y-knowe, and of his harm the roote,

Anon he yaf the sike man his boote.
Ful redy hadde he his apothecaries
To sende him drogges and his letuaries;
For ech of hem made oother for to wyne,
Hir frendshipe nas nat newe to bigynne.
Wel knew he the olde Esculapius,
And De{“y”}scorides, and eek Rufus,
Old Ypocras, Haly, and Galyen,
Serapion, Razis, and Avycen,
Averrois, Damascien, and Constantyn,
Bernard, and Gatesden, and Gilbertyn.
Of his diete mesurable was he,
For it was of no superfluitee,
But of greet norissyng and digestible.
His studie was but litel on the Bible.
In sangwyn and in pers he clad was al,
Lyned with taffata and with sendal.
And yet he was but esy of dispence;
He kepte that he wan in pestilence.
For gold in phisik is a cordial;
Therfore he lovede gold in special.
A Good Wif was ther of biside Bathe,
But she was som-del deaf, and that was scathe.



Notes

Medieval to the age of Spenser

Of clooth-makyng she hadde swich an haunt
She passed hem of Ypres and of Gaunt.
In al the parisshe wif ne was ther noon
That to the offrynge bifore hire sholde goon;
And if ther dide, certeyn so wrooth was she
That she was out of alle charitee.
Hir coverchiefs ful fyne weren of ground;
I dorste swere they weyeden ten pound
That on a Sondag weren upon hir heed.
Hir hosen weren of fyn scarlet reed,
Ful streite y-teyd, and shoes ful moyste and newe.
Boold was hir face, and fair, and reed of hewe.
She was a worthy womman al hir lyve;
Housbondes at chirche dore she hadde fyve,
Withouten oother compaignye in youthe;
But ther-of nedeth nat to speke as nowthe.
And thries hadde she been at Jérusalem;
She hadde passed many a straunge strem;
At Rome she hadde been, and at Boloigne,
In Galice at Seint Jame, and at Coloigne.
She koude muchel of wandrynge by the weye.
Gat-tothed was she, soothly for to seye.
Upon an amblere esily she sat,

Y-wympled wel, and on hir heed an hat
As brood as is a bokeler or a targe;
A foot-mantel aboute hir hipes large,
And on hire feet a paire of spores sharpe.
In felaweshipe wel koude she laughe and carpe;
Of remedies of love she knew per chauncé,
For she koude of that art the olde daunce.
A good man was ther of religioun,
And was a povre Person of a Toun;
But riche he was of hooly thought and werk.
He was also a lerned man, a clerk,
That Cristes Gospel trewely wolde preche;
His parissshens devoutly wolde he teche.
Benygne he was, and wonder diligent,
And in adversitee ful pacient;
And swich he was y-preved ofte sithes.
Ful looth were hym to cursen for his tithes,
But rather wolde he yeven, out of doute,
Unto his povre parissshens aboute,
Of his offrýng and eek of his substaunce;
He koude in litel thyng have suffisaunce.
Wyd was his parisshe, and houses fer asonder,
But he ne lafte nat, for reyn ne thonder,



Notes

Medieval to the age of Spenser

In siknesse nor in meschief to visíte
The ferreste in his parisshe, muche and lite,
Upon his feet, and in his hand a staf.
This noble ensample to his sheep he yaf,
That first he wroghte and afterward he taughte.
Out of the gospel he tho wordes caughte;
And this figure he added eek therto,
That if gold ruste, what shal iren doo?
For if a preest be foul, on whom we truste,
No wonder is a lewed man to ruste;
And shame it is, if a prest take keep,
A shiten shepherde and a clene sheep.
Wel oghte a preest ensample for to yive
By his clenness how that his sheep sholde lyve.
He sette nat his benefice to hyre
And leet his sheep encombred in the myre,
And ran to Londoun, unto Seinte Poules,
To seken hym a chaunterie for soules,
Or with a bretherhed to been withholde;
But dwelte at hoom and kepte wel his folde,
So that the wolf ne made it nat myscarie;
He was a shepherde, and noght a mercenarie.
And though he hooly were and vertuous,

Ne of his speche daungerous ne digne,
But in his techyng discreet and benygne.
To drawen folk to hevene by fairnesse,
By good ensample, this was his bisynesse.
But it were any persone obstinat,
What so he were, of heigh or lough estat,
Hym wolde he snybben sharply for the nonys.
A bettre preest I trowe that nowher noon ys.
He waited after no pompe and reverence,
Ne maked him a spiced conscience;
But Cristes loore and his apostles twelve
He taughte, but first he folwed it hymselfe.
With hym ther was a Plowman, was his brother,
That hadde y-lad of dong ful many a fother;
A trewe swynkere and a good was he,
Lyvyng in pees and parfit charitee.
God loved he best, with al his hoole herte,
At alle tymes, thogh him gamed or smerte.
And thanne his neighebor right as hymselfe.
He wolde thresshe, and therto dyke and delve,
For Cristes sake, for every povre wight,
Withouten hire, if it lay in his myght.
His tithes payede he ful faire and wel,



Notes

Medieval to the age of Spenser

Bothe of his propre swynk and his catel.
In a tabard he rood upon a mere.
Ther was also a Reve and a Millere,
A Somnour and a Pardoner also,
A Maunciple, and myself,—ther were namo.
The Millere was a stout carl for the nones;
Ful byg he was of brawn and eek of bones.
That proved wel, for over-al, ther he cam,
At wrastlynge he wolde have alwey the ram.
He was short-sholdred, brood, a thikke knarre;
Ther nas no dore that he nolde heve of harre,
Or breke it at a rennyng with his heed.
His berd as any sowe or fox was reed,
And therto brood, as though it were a spade.
Upon the cop right of his nose he hade
A werte, and thereon stood a toft of herys,
Reed as the brustles of a sowes erys;
His nosethirles blake were and wyde.
A swerd and a bokeler bar he by his syde.
His mouth as greet was as a greet forneys;
He was a janglere and a goliardeys,
And that was moost of synne and harlotries.
Wel koude he stelen corn and tollen thries;

And yet he hadde a thombe of gold, pardee.

A whit cote and a blew hood wered he.

A baggepipe wel koude he blowe and sowne,

And therwithal he broghte us out of towne.

A gentil Maunciple was ther of a temple,

Of which achátours myghte take exemple

For to be wise in byynge of vitaille;

For, wheither that he payde or took by taille,

Algate he wayted so in his achaat

That he was ay biforn and in good staat.

Now is nat that of God a ful fair grace,

That swich a lewed mannes wit shal pace

The wisdom of an heep of lerned men?

Of maistres hadde he mo than thries ten,

That weren of lawe expert and curious,

Of whiche ther weren a duszeyne in that hous

Worthy to been stywardes of rente and lond

Of any lord that is in Engeland,

To maken hym lyve by his propre good,

In honour dettelees, but if he were wood,

Or lyve as scarsly as hym list desire;

And able for to helpen al a shire



Notes

Medieval to the age of Spenser

In any caas that myghte falle or happe;
And yet this Manciple sette hir aller cappe
The Reve was a sclendre colerik man.
His berd was shave as ny as ever he kan;
His heer was by his crys round y-shorn;
His top was dokked lyk a preest biforn.
Ful longe were his legges and ful lene,
Y-lyk a staf, ther was no calf y-sene.
Wel koude he kepe a gerner and a bynne;
Ther was noon auditour koude on him wyne.
Wel wiste he, by the droghte and by the reyn,
The yeldyng of his seed and of his greyn.
His lordes sheep, his neet, his dayerye,
His swyn, his hors, his stoor, and his pultrye,
Was hoolly in this reves governyng;
And by his covenant yaf the rekenyng
Syn that his lord was twenty yeer of age;
There koude no man brynge hym in arrerage.
There nas baillif, ne hierde, nor oother hyne,
That he ne knew his sleighte and his covyne;
They were adrad of hym as of the deeth.
His wonyng was ful fair upon an heeth;
With grene trees shadwed was his place.

Ful riche he was a-stored pryvely.
His lord wel koude he plesen subtilly,
To yeve and lene hym of his owene good,
And have a thank, and yet a cote and hood.
In youthe he hadde lerned a good myster;
He was a wel good wrighte, a carpenter.
This Reve sat upon a ful good stot,
That was al pomely grey, and highte Scot.
A long surcote of pers upon he hade,
And by his syde he baar a rusty blade.
Of Northfolk was this Reve of which I telle,
Beside a toun men clepen Baldeswelle.
Tukked he was as is a frere, aboute.
And evere he rood the hyndreste of oure route.
A Somonour was ther with us in that place,
That hadde a fyr-reed cherubynnes face,
For sawcefleem he was, with eyen narwe.
As hoot he was and lecherous as a sparwe,
With scaled browes blake and piled berd,—
Of his visage children were aferd.
Ther nas quyk-silver, lytarge, ne brymston,
Boras, ceruce, ne oille of tartre noon,
Ne oynement that wolde clense and byte,



Notes

Medieval to the age of Spenser

That hym myghte helpen of his welkes white,
Nor of the knobbes sittynge on his chekes.
Wel loved he garleek, oynons, and eek lekes,
And for to drynken strong wyn, reed as blood.
Thanne wolde he speke, and crie as he were wood.
And whan that he wel dronken hadde the wyn,
Than wolde he speke no word but Latyn.
A fewe termes hadde he, two or thre,
That he had lerned out of som decree,—
No wonder is, he herde it al the day;
And eek ye knowen wel how that a jay
Kan clepen “Watte” as wel as kan the pope.
But whoso koude in oother thyng hym grope,
Thanne hadde he spent al his philosophie;
Ay “Questio quid juris” wolde he crie.
He was a gentil harlot and a kynde;
A better felawe sholde men noght fynde.
He wolde suffre for a quart of wyn
A good felawe to have his concubyn
A twelf month, and excuse hym atte fulle;
And prively a fynch eek koude he pulle.
And if he foond owher a good felawe,
He wolde techen him to have noon awe,

In swich caas, of the erchedekenes curs,
But if a mannes soule were in his purs;
For in his purs he sholde y-punysshed be:
“Purs is the erchedekenes helle,” seyde he.
But wel I woot he lyed right in dede.
Of cursyng oghte ech guilty man him drede,
For curs wol slee, right as assoillyng savith;
And also war him of a Significavit.
In daunger hadde he at his owene gise
The yonge girles of the diocise,
And knew hir conseil, and was al hir reed.
A gerland hadde he set upon his heed,
As greet as it were for an ale-stake;
A bokeleer hadde he maad him of a cake.
With hym ther rood a gentil Pardoner
Of Rouncivale, his freend and his compeer,
That streight was comen fro the court of Rome.
Ful loude he soong, “Com hider, love, to me!”
This Somonour bar to hym a stif burdoun;
Was nevere trompe of half so greet a soun.
This Pardoner hadde heer as yelow as wex,
But smothe it heeng as dooth a strike of flex;
By ounces henge his lokkes that he hadde,



Notes

Medieval to the age of Spenser

And therewith he his shuldres overspradde.
But thynne it lay, by colpons, oon and oon;
But hood, for jolitee, wered he noon,
For it was trussed up in his walét.
Hym thoughte he rood al of the newe jet;
Dischevelee, save his cappe, he rood al bare.
Swiche glarynge eyen hadde he as an hare.
A vernycle hadde he sowed upon his cappe.
His walet lay biforn hym in his lappe,
Bret-ful of pardoun, comen from Rome al hoot.
A voys he hadde as smal as hath a goot.
No berd hadde he, ne nevere sholde have,
As smothe it was as it were late y-shave;
I trowe he were a geldyng or a mare.
But of his craft, fro Berwyk into Ware,
Ne was ther swich another pardonere;
For in his male he hadde a pilwe-beer,
Which that, he seyde, was Oure Lady veyl;
He seyde he hadde a gobet of the seyl
That Seinte Peter hadde, whan that he wente
Upon the see, til Jesu Crist hym hente.
He hadde a croys of latoun, ful of stones,
And in a glas he hadde pigges bones.

But with thise relikes, whan that he fond
A povre person dwellynge upon lond,
Upon a day he gat hym moore moneye
Than that the person gat in monthes tweye;
And thus with feyned flaterye and japes
He made the person and the peple his apes.
But trewely to tellen atte laste,
He was in chirche a noble ecclesiaste;
Wel koude he rede a lessoun or a storie,
But alderbest he song an offertorie;
For wel he wiste, whan that song was songe,
He moste preche, and wel affile his tonge
To wynne silver, as he ful wel koude;
Therefore he song the murierly and loude.
Now have I toold you shortly, in a clause,
Thestaat, tharray, the nombre, and eek the cause
Why that assembled was this compaignye
In Southwerk, at this gentil hostelrye
That highte the Tabard, faste by the Belle.
But now is tyme to yow for to telle
How that we baren us that ilke nyght,
Whan we were in that hostelrie alyght;
And after wol I telle of our viage



Notes

Medieval to the age of Spenser

And al the remenaunt of oure pilgrimage.
But first, I pray yow, of youre curteisye,
That ye narette it nat my vileynye,
Thogh that I pleyntyly speke in this mateere,
To telle yow hir wordes and hir cheere,
Ne thogh I speke hir wordes proprely.
For this ye knowen al-so wel as I,
Whoso shal telle a tale after a man,
He moot reherce, as ny as evere he kan,
Everich a word, if it be in his charge,
Al speke he never so rudeliche and large;
Or ellis he moot telle his tale untrewe,
Or feyne thyng, or fynde wordes newe.
He may nat spare, althogh he were his brother;
He moot as wel seye o word as another.
Crist spak hymself ful brode in hooly writ,
And wel ye woot no vileynye is it.
Eek Plato seith, whoso kan hym rede,
“The wordes moote be cosyn to the dede.”
Also I prey yow to foryeve it me,
Al have I nat set folk in hir degree
Heere in this tale, as that they sholde stonde;
My wit is short, ye may wel understonde.

Greet chiere made oure Hoost us everichon,
And to the soper sette he us anon,
And served us with vitaille at the beste:
Strong was the wyn and wel to drynke us leste.

A semely man Oure Hooste was with-alle
For to been a marchal in an halle.
A large man he was with eyen stepe,
A fairer burgeys was ther noon in Chepe;
Boold of his speche, and wys, and well y-taught,
And of manhod hym lakkede right naught.
Eek thereto he was right a myrie man,
And after soper pleyen he bigan,
And spak of myrthe amonges othere thynges,
Whan that we hadde maad our rekenynges;
And seyde thus: "Now, lordynges, trewely,
Ye been to me right welcome, hertely;
For by my trouthe, if that I shal nat lye,
I saugh nat this yeer so myrie a compaignye
At ones in this herberwe as is now.
Fayn wolde I doon yow myrthe, wiste I how;
And of a myrthe I am right now bythoght,
To doon yow ese, and it shal coste noght.



Notes

Medieval to the age of Spenser

“Ye goon to Canterbury—God yow speede,
The blisful martir quite yow youre meede!
And wel I woot, as ye goon by the weye,
Ye shapen yow to talen and to pleye;
For trewely confort ne myrthe is noon
To ride by the weye doumb as a stoon;
And therfore wol I maken yow disport,
As I seyde erst, and doon yow som confort.
And if you liketh alle, by oon assent,
For to stonden at my juggement,
And for to werken as I shal yow seye,
To-morwe, whan ye riden by the weye,
Now, by my fader soule, that is deed,
But ye be myrie, I wol yeve yow myn heed!
Hoolde up youre hond, withouten moore speche.”
Oure conseil was nat longe for to seche;
Us thoughte it was noght worth to make it wys,
And graunted hym withouten moore avys,
And bad him seye his verdit, as hym leste.
“Lordynges,” quod he, “now herkneth for the beste;
But taak it nought, I prey yow, in desdeyn;
This is the poynt, to speken short and pleyn,
That ech of yow, to shorte with oure weye

To Caunterbury-ward, I mene it so,
And homward he shal tellen othere two,
Of aventúres that whilom han bifalle.
And which of yow that bereth hym beste of alle,
That is to seyn, that telleth in this caas
Tales of best sentence and moost solaas,
Shal have a soper at oure aller cost,
Heere in this place, sittynge by this post,
Whan that we come agayn fro Caunterbury.
And, for to make yow the moore murry,
I wol myselven gladly with yow ryde,
Right at myn owene cost, and be youre gyde;
And whoso wole my juggement withseye
Shal paye al that we spenden by the weye.
And if ye vouche-sauf that it be so,
Tel me anon, withouten wordes mo,
And I wol erly shape me therfore.”
This thyng was graunted, and oure othes swore
With ful glad herte, and preyden hym also
That he wolde vouche-sauf for to do so,
And that he wolde been oure governour,
And of our tales juge and réportour,
And sette a soper at a certeyn pris;



Notes

Medieval to the age of Spenser

And we wol reuled been at his devys
In heigh and lough; and thus, by oon assent,
We been acorded to his juggement.
And therupon the wyn was fet anon;
We dronken, and to reste wente echon,
Withouten any lenger taryynge.
Amorwe, whan that day gan for to sprynge,
Up roosoure Hoost and wasoure aller cok,
And gadrede us togidre alle in a flok;
And forth we riden, a litel moore than paas,
Unto the wateryng of Seint Thomas;
And thereoure Hoost bigan his hors areste,
And seyde, “Lordynges, herkneth, if yow leste:
Ye woot youre foreward and I it yow recorde.
If even-song and morwe-song accorde,
Lat se now who shal telle the firste tale.
As ever mote I drynke wyn or ale,
Whoso be rebel to my juggement
Shal paye for all that by the wey is spent.
Now draweth cut, er that we ferrer twynne;
He which that hath the shorteste shal bigynne.
Sire Knyght,” quod he, “my mayster and my lord
Now draweth cut, for that is myn accord.

Cometh neer,” quod he, “my lady Prioressse.
And ye, sire Clerk, lat be your shamefastnesse,
Ne studieth noght. Ley hond to, every man.”
Anon to drawen every wight bigan,
And, shortly for to tellen as it was,
Were it by aventure, or sort, or cas,
The sothe is this, the cut fil to the Knyght,
Of which ful blithe and glad was every wyght;
And telle he moste his tale, as was resoun,
By foreward and by composicioun,
As ye han herd; what nedeth wordes mo?
And whan this goode man saugh that it was so,
As he that wys was and obedient
To kepe his foreward by his free assent,
He seyde, “Syn I shal bigynne the game,
What, welcome be the cut, a Goddes name!
Now lat us ryde, and herkneth what I seye.”
And with that word we ryden forth oure weye;
And he bigan with right a myrie cheere
His tale anon, and seyde in this manere.

Historical background of the age

The Age of Chaucer covers a period from 1350- 1400. It was one of the most active, complicated and entangled transitional periods in the history of England.

This age was a meeting ground of the two different periods –the o, specu



Notes

Medieval to the age of Spenser

Chaucer and Wycliff. The fourteenth century was not fully dark as mentioned above but one can see bright patches of sunshine also. It was an age of ferment and new life was struggling to emerge. The fourteenth century was a period of great political, social, religious and literary activities. Politically it was a period of hundred years of war, which created a feeling of patriotism in England and France. The democratic tendency spread like wild fire in every walk of life. As the trade and commerce expanded and new towns came into existence, the middle class became powerful and the old feudal system declined. The great plague of 1348 took a huge toll of life and the population of England suffered a lot. The trade hampered and the demand for the products was reduced to half. The price of labor rose, and the price of bread fell. The attempts which were directed to control soaring wages of labor by legislation proved futile. They simply added fuel to the fire; it has increased the flame of irritation of the laborers and due to this the bloody peasant revolt of 1381 started. The peasants suffered a lot, the rich became richer and the poor became poorer. The age of Chaucer witnessed a rapid growth in trade and commerce. The English people shed off their insularity and became travelers returning with wider interests and a larger horizon. England became an important commercial centre. Small traders and handicraft grew into power and began to behave like independent masters. They all behaved like well-to-do citizens.

The condition of the women's was not so good, they were thought inferior to men. Women of lower strata of society were hard worked and doomed to a life of unrelieved drudgery. Most of them were illiterate. The ladies of high society displayed an excess of delicacy. The court ladies showed false pity and sentimentality. Women of the upper society enjoyed power only through marriage. The only alternative to marriage was nunnery. For the elders of the church women were the source of all evil and for the courtly poets and bards they were adorable creatures. Child marriage was in vogue among the rich and wealthy persons. Richard II also married the child daughter of King of France. Dowry was in practice and girls were sometimes sold. In the domain of religion papacy became a stronghold of vices and corruption. It weakened the Papacy, Corruption in the church

took the place of discipline. Majority of the clergy were ignorant and careless. During this time Wycliff ‘ the morning star of reformation launched the Lollard movement to eradicate evil practices from the church and to purify the clergy. Some of the poets like Chaucer, Gower, and Langland tried to shed light on the deplorable condition of the age. They all talked about the hypocrisy of Papacy. Chaucer took his reader to a world in which avarice and language. East Midland dialect became the language of London and many dialects like Southern, Kennish etc vanished from the field of literature. Chaucer’s Canterbury Tales is a landmark in the history of English language. The style of English prose generated in this age. Many writers like Wycliff, Malory, Langland, and Gower developed their own prose style. Wycliff translated The Bible. The main literary forms used in this age are ballad, allegory, narrative poems and romances. The metres like Rhyme Royal, Heroic Couplet and Ottava Rima came into practice. The age witnessed great activity in all walks of life. Such period of restlessness and change have often given birth to creative literature.



Notes

Medieval to the age of Spenser

Unit- 6

Prologue to Canterbury Tales- Geoffery Chaucer-Introduction

The Canterbury Tales, by Geoffrey Chaucer is a collection of stories written in the late 14th century, it is considered as one of the greatest works of English literature. Twenty nine pilgrims decided to go for a pilgrimage to the shrine of St. Thomas Bekket in Canterbury. As their way towards the shrine was very far off, so they decided to tell a story each. Chaucer introduces us to different types of characters; they all represent different social classes and occupations, from the noble knights to the Miller. The variety of characters allows Chaucer to explore the themes like morality, humor, satire, social class and vivid story telling. The work is written in middle English, which is quite hard to understand for the modern generation, But Chaucer's work is very rich in wit and it properly gives an insight into the lives and values of the people living in the Medieval ages. The personality of the character is very well reflected in their dialogues. The Canterbury Tales is not just a collection of stories from the twenty nine pilgrims but it is a commentary on the human condition and the complexities of the real life. All these qualities makes Chaucer's work a timeless piece.

LIFE AND WORKS OF THE AUTHOR

Life of Chaucer (1340-1400) : Geoffrey Chaucer, is the father of English Poetry and the grand father of English novel. He was born near 1340, in a well-to-do family. His father named John Chaucer was a wine merchant and a distinguished name in commerce. Chaucer passed his boyhood in London, on Thames Street near the river. At that time Thames river was the meeting place of all the traders. Much information regarding Chaucer's education is not covered by the men of letters from their accounts we only came to know that Chaucer was a bibliophile, a studious reader. From his boyhood days only he was well versed in Latin grammar, logic classical literature, geometry, arithmetic and astronomy. He knew French as well as English language from his childhood. When he was in his teens, he was appointed in the service of Lionel, the Duke of Clarence. During the hundred years of war Chaucer was taken as a prisoner and was released on the

payment of a ransom out of the royal purse. He returned to England and became a Squire and he also married a maid named Phillipa Roet, she was the sister to the third wife of John of Gaunt. It was said that the marriage was not a happy one. From 1370 to 1378 he was sent to foreign countries on diplomatic missions.

Main Poetical Works of Chaucer-

The poetical works of Chaucer are broadly divided into three periods :

French Period (1359-72)

Chaucer was mainly influenced by the French masters such as Jean De Meung, Guillaume De Lorris and Machaut. Chaucer has written during this time under French influence. Like the French Poets, Chaucer has also restraint in the expression of his emotion. Chaucer mixed irony with wit and created light laughter. The main works of this period includes:

1. The Romaunt of the Rose
2. The Boke of thre Duchesse.

Italian Period (1373-86)

On 1372 when Chaucer went to Italy he came in contact with Dante, Petrarch and Boccaccio. Boccaccio alone exercised a deep influence on Chaucer's art during the Italian period. The Chief works of this period includes:

1. Troilus and Criseyde
2. The House of Fame
3. The Legend of Good Women
4. Anelida and Arcite
5. The Parlement of Fouls

The English Period (1386-1400)

During the English period Chaucer has given his monumental work The Canterbury Tales. It talks about the twenty nine pilgrims chosen from all classes



Notes

Medieval to the age of Spenser

of people and of all ranks. The company includes a Knight, a ploughman, a Monk, a Miller, a prioress etc. The twenty nine pilgrims started their journey in the month of April. These pilgrims were going to the shrine of sir Thomas Beckett situated at Canterbury. As Canterbury was far off they all decided to tell a story each. By presenting these pilgrims Chaucer has tried to shed light on the contemporary English Society. A few characters like Criseyde and Pandarus reveals the psychological development and presents Chaucer's insight into human motives. Chaucer's skill in characterization is equally well pronounced in the Prologue and each of his characters comes to our view in full form exhibiting the peculiarities of the time. Like Shakespeare Chaucer brings out the sympathy and gentle humanity. Chaucer's genial humour and spirit of comedy can be seen in his tales. Commenting on his English period John Dryden said:

Here is God's Plenty

Unit- 7

Prologue to Canterbury Tales- Geoffery Chaucer

INTRODUCTION OF CHARCTERS

Chaucer (The Narrator)

The narrator makes it clear that he is also a character in his book. Like a minute observer he has tried to give a detail. In the General Prologue the narrator has presented himself as a gregarious and naïve character. As the narrator has given his own views and impressions about tge different characters, the host accuses him of being silent and sullen. According to him he was giving his views according to his own choices, and it tells us about the narrator's own prejudices.

The Knight

Knight was the first pilgrim about whom Chaucer speaks in the opening of the prologue. The night was the teller of the first tale. Through the portrayal of this character Chaucer has tried to give impressions about the medieval Christian man. It was told that he has participated in fifteen of great crusades of his era. He was very brave, experienced and prudent.

The Wife of Bath

The name of this female character was given due to the English town bath, she has presented as a professional wife. She has been married five times and she had many other affairs in her youth. So she has been presented as skilled women in the art of love. She presents herself as someone who loves marriage and sex and she also takes interest in rich attire, talking and arguing. She has a gap between her front teeth and with one ear she was deaf. The gap in the front teeth was considered as attractive and lucky in Chaucer's time. She has traveled in Europe as well as to Jerusalem three times.

The Pardoner

Pardoners was the character who was engaged in doing exchange for charitable donations in the church. Many pardoners including him were collecting



Notes

Medieval to the age of Spenser

profits for themselves. Chaucer's Pardoner excelled in fraud works. He use to carry a bag full of fake relics, for example he claimed that he got the original veil of the Virgin Mary. He got long greasy, yellow hair and is beardless. The Pardoner also has a goft for singing and preaching whenever he finds himself inside a church.

The Miller

He was a stout and brawny person , he has a wart on his nose and had a big mouth. He enjoys overturning all conventions, in the prologue he ruins the Host's carefully planned storytelling order.; he rips doors of hinges and he tells a tale that is very blasphemous, ridiculing clerks, carpenters and women.

The Prioress

The Prioress was modest and quiet. This Prioress got a good taste. Her table manners are dainty and awesome. She also speaks French. She dresses very well. She is charitable and compassionate lady.

The Monk

Chaucer's Monk is very different from the Monks in real life. He was not a very person, he loves hunting. He was very careless about the rules of life. He was not at all interested in religious practices; in fact he was a worldly man. He loves eating, and hunting. He is large, loud and well clad in hunting boots and furs.

The Friar

He was a roaming priest with no ties to a monastery. The Friar's received a lot of criticism during Chaucer's time. He was always ready to make friends with young women and rich men. He loved to give his services to the rich people. This worldly Friar also loves to take bribes.

The Host

He was the leader of the group, he was large, loud and a merry making person. He was also short tempered person. He use to do meditations

with the pilgrims and in the Prologue he acts as a facilitator. Chaucer has given him a title of ‘Host’ just for creating fun.

The Parson

He was the only devoted and religious person in the prologue. He was a religious churchman. He was a very poor person. He doesn’t have wealth with him but he carries rich holy thought and a pure soul. In the Sizable town he use to preach the Gospel and what ever he preaches he use to live accordingly. He was just the opposite of the Monk, the Friar and the Pardoner.

The Squire

He was the son of the Knight. He got curly hairs. He was a very handsome and youthful person, and he loves dancing as well as courting.

v IMPORTANT QUOTES WITH EXPLANATION

1. Whan that Aprille with his shoures soote

The Droghte of March hath perced to the roote

Explanation: These are the opening lines established the setting of the story; springtime, when nature is renewed and the world awakens from writer’s slumber. This imagery suggests a sense of rebirth and a journey of discovery, which morrors the pilgrimage undertaken by the characters.

2. And small fowles maken melodye

That slepen al the night with open ye

Explanation: This imagery further emphasizes the vibrant and lively atmosphere of springtime. The birdsong symbolies joy and a sense of awakening, setting a lightered tone for the tales to come.

3. And specially from every shire’s ende

Of Engelond, to Canterbury they Wende

Explanation: These lines introduce the central premise of the pilgrimage, with pilgrims from all corners of England converging on Canterbury to visit the



Notes

Medieval to the age of Spenser

shrine of Saint Thomas Becket. Tis journey provides the framework for the tales, uniting a diverse group of individuals in a shared purpose.

4. A Knight ther was, and that a Worthy man

That fro the tyme that he first began

To riden out , he loved chivalry.

Explanation: This is the description of a pilgrim, introducing the Knight, a noble and honorable figure. The emphasis on his dedication to chivalry sets a standard of virtue and valor, which will be contrasted with other characters less admirable qualities.

5. A good wif was there, but I cannot say

If that she hadde twenty, or ten, or twoo

Explanation: This humorous description of the wife of Bath, known for her marital experience, highlights Chaucers use of satire. He subtly mocks the wife's perceived promiscuity, raising questions about societal expectations and gender roles in medieval England

Unit- 8

OF THE PROLOGUE TO THE CANTERBURY TALES

CRITICAL ANALYSIS

The Canterbury Tales, by Geoffrey Chaucer is a collection of stories written in the late 14th century, it is considered as one of the greatest works of English literature. Twenty nine pilgrims decided to go for a pilgrimage to the shrine of St. Thomas Becket in Canterbury. As their way towards the shrine was very far off, so they decided to tell a story each. Chaucer introduces us to different types of characters; they all represent different social classes and occupations, from the noble knights to the Miller. The variety of characters allows Chaucer to explore the themes like morality, humor, satire, social class and vivid story telling. The work is written in middle English, which is quite hard to understand for the modern generation, But Chaucer's work is very rich in wit and it properly gives an insight into the lives and values of the people living in the Medieval ages. The personality of the character is very well reflected in their dialogues. The Canterbury Tales is not just a collection of stories from the twenty nine pilgrims but it is a commentary on the human condition and the complexities of the real life. All these qualities makes Chaucer's work a timeless piece.

The Age of Chaucer covers a period from 1350- 1400. It was one of the most active, complicated and entangled transitional periods in the history of England. This age was a meeting ground of the two different periods –the old and the new, the Medieval and the Renaissance. The Medieval and the Renaissance age stood side by side. It was an age of spiritual and abstract ideas, on the other hand Renaissance laid stress on the sensuous and the concrete. The Medieval mind does not tolerate free thought, speculation and reason. We regard the fourteenth century as, a dark epoch in the history of England. Against this dark background we seemed to see only two bright figures of Chaucer and Wycliff. The fourteenth century was not fully dark as mentioned above but one can see bright patches of sunshine also. It was an age of ferment and new life was struggling to emerge. The fourteenth century was a period of great political, social, religious and literary activities. Politically it was a period of hundred years of war, which created a feeling of patriotism



Notes

Medieval to the age of Spenser

in England and France. The democratic tendency spread like wild fire in every walk of life. As the trade and commerce expanded and new towns came into existence, the middle class became powerful and the old feudal system declined. The great plague of 1648 took a huge toll of life and the population of England suffered a lot. The trade hampered and the demand for the products was reduced to half. The price of labor rose, and the price of bread fell. The attempts which were directed to control soaring wages of labor by legislation proved futile. They simply added fuel to the fire; it has increased the flame of irritation of the laborers and due to this the bloody peasant revolt of 1381 started. The peasants suffered a lot, the rich became richer and the poor became poorer. The age of Chaucer witnessed a rapid growth in trade and commerce. The English people shed off their insularity and became travelers returning with wider interests and a larger horizon. England became an important commercial centre. Small traders and handicraft grew into power and began to behave like independent masters. They all behaved like well-to-do citizens.

The condition of the women's was not so good, they were thought inferior to men. Women of lower strata of society were hard worked and doomed to a life of unrelieved drudgery. Most of them were illiterate. The ladies of high society displayed an excess of delicacy. The court ladies showed false pity and sentimentality. Women of the upper society enjoyed power only through marriage. The only alternative to marriage was nunnery. For the elders of the church women were the source of all evil and for the courtly poets and bards they were adorable creatures. Child marriage was in vogue among the rich and wealthy persons. Richard II also married the child daughter of King of France. Dowry was in practice and girls were sometimes sold. In the domain of religion papacy became a stronghold of vices and corruption. It weakened the Papacy, Corruption in the church took the place of discipline. Majority of the clergy were ignorant and careless. During this time Wycliff ' the morning star of reformation launched the Lollard movement to eradicate evil practices from the church and to purify the clergy. Some of the poets like Chaucer, Gower, and Langland tried to shed light on the deplorable condition of the age. They all talked about the hypocrisy of Papacy. Chaucer took his reader to a

world in which avarice and deceit. Chaucer's Monk is a worldly person a religious person like real Monks and sages.

Many literary activities took place in Chaucer's age. The age witnessed the rise of the English language. East Midland dialect became the language of London and many dialects like Southern, Kennish etc vanished from the field of literature. Chaucer's Canterbury Tales is a landmark in the history of English language. The style of English prose generated in this age. Many writers like Wycliff, Malory, Langland, and Gower developed their own prose style. Wycliff translated The Bible. The main literary forms used in this age are ballad, allegory, narrative poems and romances. The metres like Rhyme Royal, Heroic Couplet and Ottava Rima came into practice. The age witnessed great activity in all walks of life. Such period of restlessness and change have often given birth to creative literature.

The General Prologue of "The Canterbury Tales" is rich in themes that reflect Chaucer's observation of medieval society. Some of the important themes are:

- § The Corruption of the Church: Chaucer sharply criticizes the oddities and hypocrisy prevalent in church, specially he has hit the clergy. He portrays figures like the Pardoner, the Monk and the Friar as self-serving individuals who have ignored their religious duties for worldly profit. This theme reflects the growing corruption of the church during the Middle ages.
- § The Importance of Humility: The has presented the corrupt clergy but he has also presented the characters like the Parson and Plowman who represent humility, simplicity, and piety. They are the real dedicated persons who loved to serve the humanity.
- § The Nature of Human Nature: The Prologue presents different types of Characters each with their unique flaws and virtues. Chaucer has discovered the intricacies of human life, he has very well presented the complexities of human nature. He has presented the dark and bad sides of the medieval society. He has preached the concept of self awareness.



Notes

Medieval to the age of Spenser

§ The Power of Storytelling: The Prologue has presented a perfect frame of narratives that follows with each pilgrim's story. Chaucer's power of storytelling entertains, informs and connects people from different backgrounds.

§ The Importance of Social Order: The Prologue provides a picture of the medieval society, showcasing different social classes. All the twenty nine pilgrims belongs to the different class of society.

MULTIPLE CHOICE QUESTIONS

1. What is the primary purpose of the prologue to the Canterbury Tales?

- A. To escape the plague that is sweeping England
- B. To seek forgiveness for past sins.
- C. To visit the shrine of Saint Thomas Becket.
- D. To complete a storytelling contest.

Answer: To visit the shrine of Saint Thomas Becket

2. Which of the following characters is not introduced in the prologue?

- A. The Knight
- B. The Wife of Bath
- C. The Pardoner
- D. The Friar

Answer: The Friar

3. What does the narrator's description of the characters reveal about his own perspectives?

- A. He is a Devout Christian who admires the pilgrims' piety.
- B. He is a cynical observer who mocks the pilgrim's flaws.

- C. He is a neutral observer who simply reports what he sees.
- D. He is a naïve observer who is easily fooled by the pilgrims.

4. Which of the following is not a theme?

- A. Social hierarchy
- B. Gender roles
- C. Religious devotion
- D. The power of love

Answer: The Power of love.

5. What is the significance of the opening lines of the prologue?

- A. They establish the setting and tone of the story.
- B. They introduce the narrator and his purpose.
- C. They foreshadow the themes of the tales to come.
- D. All of the above.

Answer: All of the above

6. Which character is described as “a worthy woman all her life”?

- A. The Wife of Bath
- B. The prioress
- C. The Parson
- D. The Merchant

Answer: The Wife of Bath

7. What is the significance of the Host’s proposal for a storytelling contest?

- A. It provides a framework for the tales to be told.
- B. It introduces a competitive element to the pilgrimage



Notes

Medieval to the age of Spenser

- C. It allows the pilgrims to reveal their true personalities.
- D. All of the above.

Answer: All of the above.

8. Which character is described as “a noble Knight a truly gentle man”?

- A. The Knight
- B. The Squire
- C. The Franklin
- D. The Summoner

Answer: The Knight

9. What is the most likely reason the narrator chooses to describe the pilgrims in such detail?

- A. He wants to create a realistic portrait of medieval society.
- B. He wants to entertain the reader with his wit and observations.
- C. He wants to foreshadow the themes and conflict of the tales to come.
- D. All of the above

Answer: All of the above.

10. What is the overall tone of the Prologue to the Canterbury Tales?

- A. Solemn and reverent.
- B. Lighthearted and humorous
- C. Cynical and critical
- D. A combination of all of the above.

Answer: A combination of all of the above.



Notes

VERY SHORT ANSWER QUESTIONS WITH ANSWER

1. Why are the Pilgrims going to Canterbury?

2. What does the Squire wear?

3. Who marries Emelye in the Knight's Tale?

Answer: Palamon marries Emelye in the Knight's Tale.

4. According to the Wife of Bath, what do women most desire?

Answer: According to the wife of Bath the women mostly desires the Sovereignty over their husbands.

5. Who are the three men searching for in the Pardoner's Tale?

Answer: The three men were searching Death in the Pardoner's Tale.

6. Which pilgrim has a forked beard?

Answer: The Merchant has a forked beard.

7. What is the moral of the Nun's Priest's Tale?

Answer: The moral of the Nun's Priest's Tale is – Never trust a flatterer.

8. What is the Wife of Bath's Prologue about?

Answer: Her Prologue was about her life and with her five different husbands.

9. When does The Canterbury Tales take place?

Answer: It took place in the late fourteenth century.

10. For which classes did Chaucer write?

Answer: Chaucer wrote for all levels of society.

11. What was Chaucer's profession?

Answer: He was a civil servant.

12. What is romance?

Answer: A romance is the story of Knights, ladies, quests and love.



Notes

Medieval to the age of Spenser

QUESTIONS AND ANSWERS

1. Write about the Life and works of Chaucer?

Answer- Geoffrey Chaucer was born in London, England around 1343. He was a prominent figure in the late Middle Ages, he was famous for his contributions and services to the English Monarchy. Chaucer's early life is marked with his involvement in the royal court. He was doing the duty of a page in the house of Countess of Ulster. He also held many other royal posts including this. He was also sent on some important diplomatic missions.

Geoffrey Chaucer, is the father of English Poetry and the grand father of English novel. He was born near 1340, in a well-to-do family. His father named John Chaucer was a wine merchant and a distinguished name in commerce. Chaucer passed his boyhood in London, on Thames Street near the river. At that time Thames river was the meeting place of all the traders. Much information regarding Chaucer's education is not covered by the men of letters from their accounts we only came to know that Chaucer was a bibliophile, a studious reader. From his boyhood days only he was well versed in Latin grammar, logic classical literature, geometry, arithmetic and astronomy. He knew French as well as English language from his childhood. When he was in his teens, he was appointed in the service of Lionel, the Duke of Clarence. During the hundred years of war Chaucer was taken as a prisoner and was released on the payment of a ransom out of the royal purse. He returned to England and became a Squire and he also married a maid named Phillipa Roet, she was the sister to the third wife of John of Gaunt. It was said that the marriage was not a happy one.

2. Give the character sketch of the clergy in the prologue to the Canterbury tales ?

Answer- Chaucer presents a critical and satirical portrayal of the clergy in the General Prologue to "The Canterbury Tales". He highlights their hypocrisy and their bad performance in their professional fields. The Clergy persons includes the Pardoner, the Monk, The Friar, the Summoner and the Priest.

The Friar is a corrupt person who uses his position to profit from the poor and the venerable. He is described as a “Want owner” and “a noble pillar to his order. He was more The next clergy person Summoner is a morally corrupt and abusive prson. He is described as a “ fire red cherubin”. He was famous for his cruelty and greed, and he used his money to snatch wealth from the common people. Another clergyman the Priest is the only person who is portrayed very positively by Chaucer. He is described as a “ holy man” “ Who is poor”. He is a true Sheperd who cares for his flock. Through these contracting portrayals, Chaucer highlights the moral decay within the church during the Middle ages. He uses satire and irony to expose the oddities and hypocrisy of the Middle ages. He has also given a message for the importance of pietyand Spiritual devotion.

3. Give a Critical Summary of The Prologue to the Canterbury Tales?

Answer: The Canterbury Tales , by Geofrey Chaucer is a collection of stories written in the late 14th century, it is considered as one of the greatest works of English literature. Twenty nine pilgrims decided to go for a pilgrimage to the shrine of St. Thomas Bekket in Canterbury. As their way towards the shrine was very far off, so they decided to tell a story each. Chaucer introduces us to different types of characters; they all represent different social classes and occupations, from the nobel knights to the Miller. The variety of characters allows Chaucer to explore the themes like morality, humor, satire, social class and vivid story telling. The work is written in middle English, which is quite hard to understand for the modern generation, But Chaucer’s work is very rich in wit and it properly gives an insight into the lives and values of the people living in the Medieval ages. The personality of the charcter is very well reflected in their dialogues. The Canterbury Tales is not just a collection of stories from the twenty nine pilgrims but it is a commentary on the human condition and the complexities of the real life. All these qualities makes Chaucer’s work a timeless piece.

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Notes

Medieval to the age of Spenser

Renaissance age stood side by side. It was an age of spiritual and abstract ideas, on the other hand Renaissance laid stress on the sensuous and the concrete. The Medieval mind does not tolerate free thought, speculation and reason. We regard the fourteenth century as, a dark epoch in the history of England. Against this dark background we seemed to see only two bright figures of Chaucer and Wycliff. The fourteenth century was not fully dark as mentioned above but one can see bright patches of sunshine also. It was an age of ferment and new life was struggling to emerge. The fourteenth century was a period of great political, social, religious and literary activities. Politically it was a period of hundred years of war, which created a feeling of patriotism in England and France. The democratic tendency spread like wild fire in every walk of life. As the trade and commerce expanded and new towns came into existence, the middle class became powerful and the old feudal system declined. The great plague of 1348 took a huge toll of life and the population of England suffered a lot. The trade hampered and the demand for the products was reduced to half. The price of labor rose, and the price of bread fell. The attempts which were directed to control soaring wages of labor by legislation proved futile. They simply added fuel to the fire; it has increased the flame of irritation of the laborers and due to this the bloody peasant revolt of 1381 started. The peasants suffered a lot, the rich became richer and the poor became poorer. The age of Chaucer witnessed a rapid growth in trade and commerce. The English people shed off their insularity and became travelers returning with wider interests and a larger horizon. England became an important commercial centre. Small traders and handicraft grew into power and began to behave like independent masters. They all behaved like well-to-do citizens.

The condition of the women's was not so good, they were thought inferior to men. Women of lower strata of society were hard worked and doomed to a life of unrelieved drudgery. Most of them were illiterate. The ladies of high society displayed an excess of delicacy. The court ladies showed false pity and sentimentality. Women of the upper society enjoyed power only through marriage. The only alternative to marriage was nunnery. For the elders of the church women were the source of all evil and for the courtly

poets and bards they were adorable creatures. Child marriage was in vogue among the rich and wealthy persons. Richard II also married the child daughter of King of France. Dowry was in practice and girls were sometimes sold. In the domain of religion papacy became a stronghold of vices and corruption. It weakened the Papacy, Corruption in the church took the place of discipline. Majority of the clergy were ignorant and careless. During this time Wycliff ‘the morning star of reformation’ launched the Lollard movement to eradicate evil practices from the church and to purify the clergy. Some of the poets like Chaucer, Gower, and Langland tried to shed light on the deplorable condition of the age. They all talked about the hypocrisy of Papacy. Chaucer took his reader to a world in which avarice and deceit. Chaucer’s Monk is a worldly person a religious person like real Monks and sages.

Many literary activities took place in Chaucer’s age. The age witnessed the rise of the English language. East Midland dialect became the language of London and many dialects like Southern, Kennish etc vanished from the field of literature. Chaucer’s Canterbury Tales is a landmark in the history of English language. The style of English prose generated in this age. Many writers like Wycliff, Malory, Langland, and Gower developed their own prose style. Wycliff translated The Bible. The main literary forms used in this age are ballad, allegory, narrative poems and romances. The metres like Rhyme Royal, Heroic Couplet and Ottava Rima came into practice. The age witnessed great activity in all walks of life. Such period of restlessness and change have often given birth to creative literature.

RECOMMENDED BOOKS:

1. Cambridge Companion to Medieval English Theatre ;The: Richard Beadle (ed)
2. The Canterbury Tales : A New Translation ; David Wright; Penguin Classics, 2008.



Notes

Medieval to the age of Spenser

1. Comment on Chaucer's art of characterization in The Prologue to the Canterbury Tales?
2. Write about the life and works of Geoffrey Chaucer?
3. Write the character Sketch of the Wife of bath?
4. Write the Character sketch of The Knight?
5. Write the character sketch of The Squire?
6. Write the character sketch of The Monk?
7. Give a detailed description of the features of Chaucer's age?

Unit- 9**EPITHALMION- EDMUND SPENSER****OBJECTIVES OF THE MODULE**

- To understand the the historical context of the age of Spenser
- To Analyze the use of imagery and symbolism
- To identify the ajor themes employed in Epithalamion
- To Analyze the poems structure and f

Poem

Ye learned sisters which have oftentimes

Beene to me ayding, others to adorne:

Whom ye thought worthy of your gracefull rymes,

That even the greatest did not greatly scorne

To heare theyr names sung in your simple layes,

But joyed in theyr prayse.

And when ye list your owne mishaps to mourne,

Which death, or love, or fortunes wreck did rayse,

Your string could soone to sadder tenor turne,

And teach the woods and waters to lament

Your dolefull dreriment.

Now lay those sorrowfull complaints aside,

And having all your heads with girland crownd,

Helpe me mine owne loves prayses to resound,



Notes

Medieval to the age of Spenser

Ne let the same of any be envide:

So Orpheus did for his owne bride,

So I unto my selfe alone will sing,

The woods shall to me answer and my Eccho ring.

Early before the worlds light giving lampe,

His golden beame upon the hils doth spred,

Having disperst the nights unchearefull dampe,

Doe ye awake, and with fresh lusty hed,

Go to the bowre of my beloved love,

My truest turtle dove,

Bid her awake; for Hymen is awake,

And long since ready forth his maske to move,

With his bright Tead that flames with many a flake,

And many a bachelor to waite on him,

In theyr fresh garments trim.

Bid her awake therefore and soone her dight,

For lo the wished day is come at last,

That shall for al the paynes and sorrowes past,

Pay to her usury of long delight:

And whylest she doth her dight,

Doe ye to her of joy and solace sing,

That all the woods may answer and your eccho ring.

Bring with you all the Nymphes that you can heare

And ye likewise which keepe the rushy laWhere none doo fishe

And in his waters which your mirror make,

Behold your faces as the christall bright,

That when you come whereas my love doth lie,

No blemish she may spie.

And eke ye lightfoot mayds which keepe the deere,

That on the hoary mountayne use to towre,

And the wylde wolves which seeke them to devoure,

With your steele darts doo chace from comming neer,

Be also present heere,

To helpe to decke her and to help to sing,

That all the woods may answer and your eccho ring.

Wake, now my love, awake; for it is time,

The Rosy Morne long since left Tithones bed,

All ready to her silver coche to clyme,

And Phoebus gins to shew his glorious hed.

Hark how the cheerefull birds do chaunt theyr laies

And carroll of loves praise.

The merry Larke hir mattins sings aloft,

The thrush replyes, the Mavis descant playes,

The Ouzell shrills, the Ruddock warbles soft,

So goodly all agree with sweet consent,

To this dayes merriment.



Notes

Medieval to the age of Spenser

Ah my deere love why doe ye sleepe thus long,
When meeter were that ye should now awake,
T'awayt the comming of your joyous make,
And hearken to the birds lovelearned song,
The dewy leaves among.
For they of joy and pleasance to you sing,
That all the woods them answer and theyr eccho ring.
My love is now awake out of her dreames,
And her fayre eyes like stars that dimmed were
With darksome cloud, now shew theyr goodly beames
More bright then Hesperus his head doth rere.
Come now ye damzels, daughters of delight,
Helpe quickly her to dight,
But first come ye fayre houres which were begot
In Joves sweet paradise, of Day and Night,
Which doe the seasons of the yeare allot,
And al that ever in this world is fayre
Doe make and still repayre.
And ye three handmayds of the Cyprian Queene,
The which doe still adorne her beauties pride,
Helpe to addorne my beautifullest bride:
And as ye her array, still throw betweene
Some graces to be seene,

And as ye use to Venus, to her sing,
The whiles the woods shal answer and your eccho ring.
Now is my love all ready forth to come,
Let all the virgins therefore well awayt,
And ye fresh boyes that tend upon her groome
Prepare your selves; for he is comming strayt.
Set all your things in seemely good aray
Fit for so joyfull day,
The joyfulst day that ever sunne did see.
Faire Sun, shew forth thy favourable ray,
And let thy lifull heat not fervent be
For feare of burning her sunshyny face,
Her beauty to disgrace.
O fayrest Phoebus, father of the Muse,
If ever I did honour thee aright,
Or sing the thing, that mote thy mind delight,
Doe not thy servants simple boone refuse,
But let this day let this one day be myne,
Let all the rest be thine.
Then I thy soverayne prayses loud will sing,
That all the woods shal answer and theyr eccho ring.
Harke how the Minstrels gin to shrill aloud
Their merry Musick that resounds from far,



Notes

Medieval to the age of Spenser

The pipe, the tabor, and the trembling Croud,
That well agree withouten breach or jar.
But most of all the Damzels doe delite,
When they their tymbrels smyte,
And thereunto doe daunce and carrol sweet,
That all the sences they doe ravish quite,
The whyles the boyes run up and downe the street,
Crying aloud with strong confused noyce,
As if it were one voyce.
Hymen io Hymen, Hymen they do shout,
That even to the heavens theyr shouting shrill
Doth reach, and all the firmament doth fill,
To which the people standing all about,
As in approvance doe thereto applaud
And loud advaunce her laud,
And evermore they Hymen Hymen sing,
That al the woods them answer and theyr eccho ring.
Loe where she comes along with portly pace
Lyke Phoebe from her chamber of the East,
Arysing forth to run her mighty race,
Clad all in white, that seemes a virgin best.
So well it her beseemes that ye would weene
Some angell she had beene.



Notes

Her long loose yellow locks lyke golden wyre,
Sprinckled with perle, and perling flowres a tweene,
Doe lyke a golden mantle her attyre,
And being crowned with a girland greene,
Seeme lyke some mayden Queene.
Her modest eyes abashed to behold
So many gazers, as on her do stare,
Upon the lowly ground affixed are.
Ne dare lift up her countenance too bold,
But blush to heare her prayses sung so loud,
So farre from being proud.
Nathlesse doe ye still loud her prayses sing,
That all the woods may answer and your eccho ring.
Tell me ye merchants daughters did ye see
So fayre a creature in your towne before?
So sweet, so lovely, and so mild as she,
Adornd with beautyes grace and vertues store,
Her goodly eyes lyke Saphyres shining bright,
Her forehead yvory white,
Her cheekes lyke apples which the sun hath rudded,
Her lips lyke cherries charming men to byte,
Her brest like to a bowle of creame uncrudded,
Her paps lyke lyllies budded,



Notes

Medieval to the age of Spenser

Her snowie necke lyke to a marble towre,
And all her body like a pallace fayre,
Ascending uppe with many a stately stayre,
To honors seat and chastities sweet bowre.
Why stand ye still ye virgins in amaze,
Upon her so to gaze,
Whiles ye forget your former lay to sing,
To which the woods did answer and your eccho ring.
But if ye saw that which no eyes can see,
The inward beauty of her lively spright,
Garnisht with heavenly guifts of high degree,
Much more then would ye wonder at that sight,
And stand astonisht lyke to those which red
Medusaes mazeful hed.
There dwels sweet love and constant chastity,
Unspotted fayth and comely womenhed,
Regard of honour and mild modesty,
There vertue raynes as Queene in royal throne,
And giveth lawes alone.
The which the base affections doe obay,
And yeeld theyr services unto her will,
Ne thought of thing uncomely ever may
Thereto approch to tempt her mind to ill.

Had ye once seene these her celestial treasures,
And unrevealed pleasures,
Then would ye wonder and her prayses sing,
That al the woods should answer and your eccho ring.
Open the temple gates unto my love,
Open them wide that she may enter in,
And all the postes adorne as doth behove,
And all the pillours deck with girlands trim,
For to recyve this Saynt with honour dew,
That commeth in to you.
With trembling steps and humble reverence,
She commeth in, before th'almighties vew:
Of her ye virgins learne obedience,
When so ye come into those holy places,
To humble your proud faces;
Bring her up to th'high altar that she may,
The sacred ceremonies there partake,
The which do endlesse matrimony make,
And let the roring Organs loudly play
The praises of the Lord in lively notes,
The whiles with hollow throates
The Choristers the joyous Antheme sing,
That al the woods may answere and their eccho ring.



Notes

Medieval to the age of Spenser

Behold whiles she before the altar stands
Hearing the holy priest that to her speakes
And blesseth her with his two happy hands,
How the red roses flush up in her cheekes,
And the pure snow with goodly vermill stayne,
Like crimsin dyde in grayne,
That even th' Angels which continually,
About the sacred Altare doe remaine,
Forget their service and about her fly,
Ofte peeping in her face that seemes more fayre,
The more they on it stare.
But her sad eyes still fastened on the ground,
Are governed with goodly modesty,
That suffers not one looke to glaunce awry,
Which may let in a little thought unsownd.
Why blush ye love to give to me your hand,
The pledge of all our band?
Sing ye sweet Angels, Alleluya sing,
That all the woods may answere and your eccho ring.
Now al is done; bring home the bride againe,
Bring home the triumph of our victory,
Bring home with you the glory of her gaine,
With joyance bring her and with jollity.

Never had man more joyfull day then this,
Whom heaven would heape with blis.
Make feast therefore now all this live long day,
This day for ever to me holy is,
Poure out the wine without restraint or stay,
Poure not by cups, but by the belly full,
Poure out to all that wull,
And sprinkle all the postes and wals with wine,
That they may sweat, and drunken be withall.
Crowne ye God Bacchus with a coronall,
And Hymen also crowne with wreathes of vine,
And let the Graces daunce unto the rest;
For they can doo it best:
The whiles the maydens doe theyr carroll sing,
To which the woods shal answer and theyr eccho ring.
Ring ye the bells, ye yong men of the towne,
And leave your wonted labors for this day:
This day is holy; doe ye write it downe,
That ye for ever it remember may.
This day the sunne is in his chiefest hight,
With Barnaby the bright,
From whence declining daily by degrees,
He somewhat loseth of his heat and light,



Notes

Medieval to the age of Spenser

When once the Crab behind his back he sees.
But for this time it ill ordained was,
To chose the longest day in all the yeare,
And shortest night, when longest fitter weare:
Yet never day so long, but late would passe.
Ring ye the bells, to make it weare away,
And bonefiers make all day,
And daunce about them, and about them sing:
That all the woods may answer, and your eccho ring.
Ah when will this long weary day have end,
And lende me leave to come unto my love?
How slowly do the houres theyr numbers spend?
How slowly does sad Time his feathers move?
Hast thee O fayrest Planet to thy home
Within the Westerne fome:
Thy tyred steedes long since have need of rest.
Long though it be, at last I see it gloome,
And the bright evening star with golden creast
Appeare out of the East.
Fayre childe of beauty, glorious lampe of love
That all the host of heaven in rankes doost lead,
And guydest lovers through the nightes dread,
How chearefully thou lookest from above,

And seemst to laugh atweene thy twinkling light
As joying in the sight
Of these glad many which for joy doe sing,
That all the woods them answer and their echo ring.
Now ceasse ye damsels your delights forepast;
Enough is it, that all the day was youres:
Now day is doen, and night is nighing fast:
Now bring the Bryde into the brydall boures.
Now night is come, now soone her disaray,
And in her bed her lay;
Lay her in lillies and in violets,
And silken courteins over her display,
And odour'd sheetes, and Arras coverlets.
Behold how goodly my faire love does ly
In proud humility;
Like unto Maia, when as Jove her tooke,
In Tempe, lying on the flowry gras,
Twixt sleepe and wake, after she weary was,
With bathing in the Acidalian brooke.
Now it is night, ye damsels may be gon,
And leave my love alone,
And leave likewise your former lay to sing:
The woods no more shal answere, nor your echo ring.



Notes

Medieval to the age of Spenser

Now welcome night, thou night so long expected,
That long daies labour doest at last defray,
And all my cares, which cruell love collected,
Hast sumd in one, and cancelled for aye:
Spread thy broad wing over my love and me,
That no man may us see,
And in thy sable mantle us enwrap,
From feare of perrill and foule horror free.
Let no false treason seeke us to entrap,
Nor any dread disquiet once annoy
The safety of our joy:
But let the night be calme and quiet some,
Without tempestuous storms or sad afray:
Lyke as when Jove with fayre Alcmena lay,
When he begot the great Tirynthian groome:
Or lyke as when he with thy selfe did lie,
And begot Majesty.
And let the mayds and yongmen cease to sing:
Ne let the woods them answer, nor theyr eccho ring.
Let no lamenting cryes, nor dolefull teares,
Be heard all night within nor yet without:
Ne let false whispers, breeding hidden feares,
Breake gentle sleepe with misconceived dout.



Notes

Let no deluding dreames, nor dreadful sights
Make sudden sad affrights;
Ne let housefyres, nor lightnings helpelesse harmes,
Ne let the Pouke, nor other evill sprights,
Ne let mischivous witches with theyr charmes,
Ne let hob Goblins, names whose sence we see not,
Fray us with things that be not.
Let not the shriech Oule, nor the Storke be heard:
Nor the night Raven that still deadly yels,
Nor damned ghosts cald up with mighty spells,
Nor griesly vultures make us once affeard:
Ne let th'unpleasant Quayre of Frogs still croking
Make us to wish theyr choking.
Let none of these theyr drery accents sing;
Ne let the woods them answer, nor theyr eccho ring.
But let stil Silence trew night watches keepe,
That sacred peace may in assurance rayne,
And tymely sleep, when it is tyme to sleepe,
May poure his limbs forth on your pleasant playne,
The whiles an hundred little winged loves,
Like divers fethered doves,
Shall fly and flutter round about your bed,
And in the secret darke, that none reproves,



Notes

Medieval to the age of Spenser

Their pretty stelles shall worke, and snares shall spread

To filch away sweet snatches of delight,

Conceald through covert night.

Ye sonnes of Venus, play your sports at will,

For greedy pleasure, carelesse of your toys,

Thinks more upon her paradise of joyes,

Then what ye do, albe it good or ill.

All night therefore attend your merry play,

For it will soone be day:

Now none doth hinder you, that say or sing,

Ne will the woods now answer, nor your Eccho ring.

Who is the same, which at my window peepes?

Or whose is that faire face, that shines so bright,

Is it not Cinthia, she that never sleepes,

But walkes about high heaven all the night?

O fayrest goddesse, do thou not envy

My love with me to spy:

For thou likewise didst love, though now unthought,

And for a fleece of wolle, which privily,

The Latmian shephard once unto thee brought,

His pleasures with thee wrought.

Therefore to us be favorable now;

And sith of womens labours thou hast charge,



Notes

And generation goodly dost enlarge,
Encline thy will t'effect our wishfull vow,
And the chaste wombe informe with timely seed,
That may our comfort breed:
Till which we cease our hopefull hap to sing,
Ne let the woods us answer, nor our Eccho ring.
And thou great Juno, which with awful might
The lawes of wedlock still dost patronize,
And the religion of the faith first plight
With sacred rites hast taught to solemnize:
And eeke for comfort often called art
Of women in their smart,
Eternally bind thou this lovely band,
And all thy blessings unto us impart.
And thou glad Genius, in whose gentle hand,
The bridale bowre and geniall bed remaine,
Without blemish or staine,
And the sweet pleasures of theyr loves delight
With secret ayde doest succour and supply,
Till they bring forth the fruitfull progeny,
Send us the timely fruit of this same night.
And thou fayre Hebe, and thou Hymen free,
Grant that it may so be.



Notes

Medieval to the age of Spenser

Til which we cease your further prayse to sing,
Ne any woods shal answer, nor your Eccho ring.
And ye high heavens, the temple of the gods,
In which a thousand torches flaming bright
Doe burne, that to us wretched earthly clods,
In dreadful darknesse lend desired light;
And all ye powers which in the same remayne,
More then we men can fayne,
Poure out your blessing on us plentifully,
And happy influence upon us raine,
That we may raise a large posterity,
Which from the earth, which they may long possesse,
With lasting happinesse,
Up to your haughty pallaces may mount,
And for the guerdon of theyr glorious merit
May heavenly tabernacles there inherit,
Of blessed Saints for to increase the count.
So let us rest, sweet love, in hope of this,
And cease till then our tymely joyes to sing,
The woods no more us answer, nor our eccho ring.
Song made in lieu of many ornaments,
With which my love should duly have bene dect,
Which cutting off through hasty accidents,



Notes

Ye would not stay your dew time to expect,
But promist both to recompens,
Be unto her a goodly ornament,
And for short time an endlesse monument.



Notes

Medieval to the age of Spenser

Unit- 10

Epithalamion Analysis

The poem Epithalamion is a complex and beautiful one that celebrates the marriage of Edmund Spenser with Elizabeth Boyle. The poem is a complex tapestry of interwoven themes and motifs. Overall the poem contains 365 lines written in a complex yet elegant form. It uses a combination of blank verse, rhyme royal and Spenserian stanza. The poem is divided into 24 stanzas, each stanza representing a different hour of the wedding day. Each stanza has its own distinction and focus, creating a sense of progression and anticipation. Many themes are covered by the author in the poem. A few of the important themes are;

- **Love and marriage-** The central theme is the celebration of love and marriage, specifically the union of Spenser and Elizabeth Boyle. The poem is filled with expression of joy, anticipation and devotion. The poet's excitement is palpable as he eagerly awaits the wedding ceremony and the union of two souls. Spenser has presented an idealized view of love and marriage, emphasizing the spiritual and intellectual aspects of the union. He praises Elizabeth's beauty, virtue and intelligence, suggesting that their love is based on more than just physical attraction. Spenser believes that their marriage is divinely ordained a testament of God's favor. This belief adds a layer of sacredness and significance to the celebration.
- **The Power of Beauty-** The poem celebrates Elizabeth's beauty, comparing her to various mythological figures and praising her physical attributes to various mythological figures like Venus and Diana. Spenser uses vivid imagery to paint a picture of her physical perfection, highlighting her grace, elegance and captivating presence. Spenser uses Elizabeth's beauty as a metaphor for the beauty of love and the power of the divine. Spenser's praise extends beyond Elizabeth's physical beauty to her inner qualities. He celebrates her virtue, intelligence and kindness, suggesting that true beauty lies within.

- Divine Providence- Spenser believes that their marriage is ordained by God and he expresses his gratitude for this divine blessing.
- The cycle of Life- The poem embraces the cyclic nature of life by presenting the themes like fertility and procreation. The recurring images of flowers, gardens and birds symbolise the natural world's abundance and the promise of new life. The poem explores the contrast between the fleeting nature of time and the eternal nature of love. The wedding day is a moment frozen in time, yet Spenser believes that their love will endure beyond the passing of years. The wedding ceremony represents a new beginning, a moment of renewal and rebirth. Spenser sees his future filled with joy, prosperity, and continuation of life.

v LIFE AND WORKS OF THE AUTHOR

Edmund Spenser (1552-1599) was a major English poet of the Elizabethan period. He was born in London and received his education at Merchant Taylors School and Pembroke Hall, Cambridge. There he studied classics, literature and philosophy. His education deeply influenced his poetic style. Spenser began his career as a secretary to the Bishop of Rochester and later served as a secretary to Lord Grey De Wilton, the Lord Deputy of Ireland. While he was in Ireland he witnessed the political and social conditions and its impact on his writings.

Spenser's Major Works include:

- The Shepherds Calendar (1579) – It is a collection of twelve pastoral poems each set in a different month of the year. It established Spenser as a major literary figure.
- The Faerie Queen (1596) – It is Spenser's most famous work, an epic poem that celebrates the virtues of Elizabethan England. It is a complex and allegorical work. Spenser has employed themes like love, justice, and the struggle between good and evil.



Notes

Medieval to the age of Spenser

- Amoretti (1595)- It is a collection of eighty nine sonnets, each celebrating Spencer's love for his future wife, Eliabeth Boyle. Epithalamion 1595)- It is a wedding hymn that celebrates Spencers marriage to Elizabeth

Unit- 11**EPITHALAMION- EDMUND SPENCER****INTRODUCTION OF CHARACTERS**

The Speaker or the Groom: Here the speaker is Edmund Spencer and he is talking about his own bride and marriage. The poem is in ode form. The entire focus of the poem is on the speaker's bride-to-be. Spenser lost his first wife and the same year he married a lady named Elizabeth Boyle. The speaker has mentioned in the ode that he wanted to create a suitable atmosphere for his second marriage and he has wished a perfect evening. He calls some the mythological and classical figures to bless him and make the day. As the wedding come closer he prays to God to bless his new marriage.

The Bride-to-be: The bride in the poem is actually Spenser's second wife, named Elizabeth Boyle. She is very beautiful lady and a pure heart person. The poet is impressed by his wife's beauty but he praises her spirit and her positive traits. The speaker is just imagining his forth-coming life with his second wife Elizabeth Boyle. He was very happy for his marriage.

Nymphs: In the whole poem in each and every stanzas the poet has talked about the twenty four hours of his wedding day. Spenser has mentioned many Greek Gods and mythological characters whom he has called to attend his marriage and for blessings. Nymphs are the spirits who can influence nature, and animals. Spenser has also called the water nymphs to make the ponds and lakes clear and make it full of fishes, So that they can see their reflection in the water. The nymphs of the forest are also invited by him to keep all the dangerous animals away from them during the whole marriage.

Muses: In the poem Epithalamion , Muses are the special goddesses whom Spenser has called to help him in leading a successful married life.



Notes

Medieval to the age of Spenser

Mavis: Mavis was also an mythological character who was invited by Spenser to attend his marriage. Mavis was a mythological nightingale, who is going to sing for his wedding.

Hymen: A name of Hymen is also mentioned in the poem, he is the God who presides in the wedding ceremonies. Spenser request this God to be present in his marriage and also guide him and his wife after marriage to lead a successful life.

Orpheus: Orpheus is a musician and he was also a poet. This character got some similarities with Spenser's character.

EoS: The character EoS was presented in the poem as the Goddess who is forever young. She fell in love with Tithones, he was also a mortal guy. Spenser's urge is presented to grow old with Elizabeth.

Phoebus or Apollo: The character Phoebus is actually the Greek God Apollo . He was the sun God. Spenser Calls Apollo the sun God to wake-up Elizabeth for their Wedding day.

Maria: Spenser has mentioned the name of Maria, she was the Goddess of nursing mothers. The speaker wishes his bride to be the mother to his children. At the end of the poem, Spenser has shifted his focus to their potential offspring. He hopes that his wife will have a healthy womb.

IMPORTANT QUOTES WITH EXPLANATION

1. "Like as a huntsman after twenty chase

Seeks to the wood to rest him in the shade

So I, after long labour and long space

Now to my love, my life, my dear, am glad

To yield my wearied limbs to rest and shade."

Explanation : The above lines are taken from Edmund Spensers ' Epithalamion', the lines captures the speakers sense of relief and joy at finally reaching the end of his journey, which symbolizes the pursuit of love and

marriage. The image of the huntsman resting after a long chase is a metaphor for the speaker's own journey to find his love.

2. "And you fair Bride, the glory of your kind

The heaven's bliss, the world's desires joy

The earth's sole paragon, the suns bright shine

The air's sweet music, the hearts only toy

The soul's delight the mind's most wish employed"

Explanation: The above lines exemplify the speaker's effusive praise for his bride, Elizabeth. The language is highly hyperbolic, elevating her to a level of near divine perfection. The speaker uses a multitude of metaphors to describe her beauty, virtue and desirability.

3. "Like as a ship that through the ocean wide

By conduct of some star doth make her way

When as a storm hath dimmed her trusty guide

Or that her Pilot hath forgot his way

So, I dear, lady, tossed and turned about"

Explanation: The above lines use a nautical metaphor to express the speaker's anxieties and uncertainties as he navigates the complex journey of love and marriage. The ship represents the speaker as lost at sea. Symbolizing his confusion and the lack of direction. The 'star' is a guiding force, a symbol of hope and clarity. The speaker seeks a star to guide him through the labyrinth of his emotions, suggesting the challenges and complexities of love and marriage.



Notes

Medieval to the age of Spenser

Unit- 12

CRITICAL ANALYSIS OF EPITHALAMION

Epithamion, is a poem written with a purpose of celebrating marriage. It is a poem written by Edmund Spenser for his bride who is far away from the marital chamber. Spenser is spending his day all alone early waiting for his future wife. The poem describes the twenty hours of the day and Spenser has written twenty four stanzas for each hour. When the couple wakes-up Spenser calls many mythological Gods and Goddesses to bless them to start a new married life. In the majority part of the poem Spenser has praised her bride, he has described her as innocent and good lady. When she finally wakes, Hymn is sung to praise her. In the beginning of the ode Spenser was praising the Greek Gods but now he started praising Elizabeth his new wife. He was making future plans with her. And he also wishes to grow old along with her. Spenser also rebukes the idea of evil that could ruin their new found happiness. Speaker asks Gods to bless their marriage and all things to be good at the end.

The rhyme scheme of the poem is ABABCC, DEDEFF, The structure contains total 24 stanzas with 18 to 19 lines each. In all there are 433 lines in the whole poem. There are 365 longer longer lines and 68 shorter lines. The poem starts at the midnight when Spenser was anxiously planning for his new married life. He has described every hour in detail. Many critics were unsatisfied with Chaucer's Epithalamion and they all have commented on it.

Epithalamion is published at the end of the sixteenth century, in 1594 . The language used by Spenser is very old fashioned, if the modern generation will read this poem it may confuse them or they may not understand it fully. Chaucer has used the intricate language when he called the muses he says:

“Ye learned sisters” by writing these lines he actually wants to call the nymphs or the God of marriage ceremonies. For the God of wine he has written: “Crowne Ye God Bacchus with a coronall” . The poem speaks that to protect the newly wedded couples that is Spenser and his wife Eliabeth Boyle Spenser has called different Nymphs, Goddesses to help the newly wedded couple to lead a successful married life. To state his wishes clearly in the poem Spenser has beautifully employed both the Christian and mythological imagery. As the reader

can guess after reading the whole poem that the wedding ceremony itself is Christian. The couples is being married in the eyes of God.

MULTIPLE CHOICE QUESTIONS WITH ANSWERS

1. What is the primary source of tension in ‘ Epithalamion’.

- A. The speaker’s anxiety about his bride’s faithfulness.
- B. The speaker’s fear of losing his social standing.
- C. The speaker’s anticipation of uncertainty about the wedding day.
- D. The speaker’s concern about the potential for conflict within the marriage.

Answer: The Speaker’s anticipation of uncertainty about the wedding day.

2. Which of the following lines from “Epithalamion” best illustrates the speaker’s internal conflict?

- A. Like as a ship that through the ocean wide
By conduct of some star doth make her way

- B. But O my love, my life, my light, my joy
How can I thee express, or how declare.

- C. And, you fair ladies, that have here been
Led, To be partakers of this blessed day

- D. And let your song be of her praise and
Fame, that in her beauty doth all others shame.

Answer: But O my love, my life, my light

My joy, how can I thee express , or how declare.



Notes

Medieval to the age of Spenser

3. What is the significance of the speakers use of the speakers repeated references to time in “Epithalamion”?

- A. The speaker’s references to time emphasizes the fleeting nature of love.
- B. The speakers references to time create a sense of urgency and anticipation.
- C. The speaker’s references to time highlight the importance of tradition.
- D. The speakers reference to time emphasizes the assage of time.

Answer: The speakers reference to time.

VERY SHORT ANSWER QUESTIONS WITH ANSWERS

1. What is the primary focus of “Epithalamion”?

Answer: A celebration of marriage.

2. What is the significance of the number twelve in the poem?

Answer: Twelve is a traditional number associated with marriage.

3. What is the name of the bride in Epithalamion ?

Answer: The Poem does not mention the Brides name.

4. What is the primary symbol of the bride’s beauty?

Answer: The Primary symbol is her name.

5. What is the role of the “Graces” in the poem?

Answer: They are Goddesses of love and beauty.

6. What is the significance of the” Hymen” in the poem?

Answer: He is the God of marriage.

7. What is the main theme of the poems final stanza?

Answer: The main theme of the poems final stanaa is the importance of love and marriage.

8. What is the primary meter of ‘ Epithalamion’ ?

Answer: The Meter used is Iambic Pentameter.

9. What is the significance of the sun in the poem?

Answer: It is the symbol of divine blessing.

10. What is the role of the cupid in the poem?

Answer: He is the God of love.

11. What is the main literary device used in the poem ‘ Epithalamion’?

Answer: Personification is the main device used in the poem “Epithalamion”.

12. What is the overall tone of the poem” Epithalamion” ?

Answer: The overall tone of “Epithalamion” is joyful and celebratory.

v QUESTIONS AND ANSWERS

1. Write about the life and works of Edmund Spenser?

Answer: Edmund spencer (1552-1599) was a major English poet of the Elizabethan period. He was born in London and received his education at Merchant Taylors School and Pembroke Hall, Cambridge. There he studied classics, literature and philosophy. His education deeply influenced his poetic style. Spenser began his career as a secretary to the Bishop of Rochester and later served as a secretary to Lord Grey De Wilton, the Lord Deputy of Ireland. While he was in Ireland he witnessed the political and social conditions and its impact on his writings.

Spensers Major Works include:

- The Sheperds Calander (1579) – It is a collection of twelve pastoral poems each set in a different month of the year. It established Spenser as a major literary figure.



Notes

Medieval to the age of Spenser

- The Faerie Queen (1596)- It is Spensers most famous work , an epic poem that celebrates the virtues of Elizabethan England. It is a complex and allegorical work. Spenser has employed themes like love , justice, and the struggle between good and evil.
- Amoretti (1595)- It is a collection of eighty nine sonnets, each celebrating Spenser's love for his future wife, Eliabeth Boyle.
- Epithalamion (1595)- It is a wedding hymn that celebrates Spencers marriage to Elizabeth.

2. Give the historical background of Edmund Spenser's age?

Answer: The fifteenth century, though barren in the field of literary production, was a significant age. It was the most volcanic period in the English history and the age also witnessed many revolutionary changes in the political and social life of the people. England had to bear the burnt of foreign wars abroad and civil war at home. Henry IV, was the brave ruler who was inspired by the feelings of nationalism. He had a passion of Expanding the boundaries of England for the countries glory.

During this age the power of clergy was recognized all over the country, and the bishops of Canterbury were the masters who were guiding the Kings. During this time the clergyman gained power and started leading a life of magnificence and splendor. The center of education came to be dominated by the clergyman. England, in spite of political changes and struggle of rulers, was able to make progress in agriculture and sheep breeding. Improved methods of cultivation brought prosperity to the peasants and made them happy. Naval prosperity of England advanced and after many naval victories of Edward III, Englishmen were attracted towards the development of maritime prosperity. The age also witnessed the construction of new churches, private and public buildings. The invention of printing was a significant event, in 1477 Caxton established his printing house in London. Printing Press gave birth to a new epoch in which books would be easily printed. The Fifteenth century in spite of the bareness of literature, is not a period of stagnation. The age witnessed the gradual dying away of the Middle Ages and the beginning of a new age of the Renaissance. It

proved to be an age of new transitions, inventions and expansions of trade and commerce. There was a general prosperity in the society of the times inspite of the civil wars that shook the country for a number of years.

3. Give a thematic analysis of Edmund Spenser's "Epithalamion"?

Answer: Edmund Spenser wrote an ode on their wedding day in 1594, named "Epithalamion". It was first published in the collection of poems entitled Amoretti and Epithalamion. The volume included eighty nine sonnets and a few short poem series. The ode opens with an invocation to the muses to help the groom and moves around the wedding day . Spenser recorded that he was waiting for his bride to wake up, when she was sleeping the poet Spenser wishes a fertile womb for his bride so that they may have many children. Spenser has recorded the hours of the day from dawn to night , its 24 hours so he has framed 24 stanzas . The poen Epithamion os a complex and beautiful one that celebrates the marriage of Edmund Spenser with Elizabeth Boyle. The poem is a complex tapestry of interwoven themes nad motifs. Overall the poem contains 365 lines written in a complex yet elegant form. It uses a combination of blank verse, rhyme royal and spnsarian stanza. The poem is divided into 24 stanzas, each stanza representing a different hour of the wedding day. Each stana has its own distinction and focus, creating a sense of progression and anticipation. Many themes are covered by the author in the Canterbury takes a few of the important themes are-

- Love and marriage- The central theme is the celebration of love and marriage, specifically the union of Spenser and Elizabeth Boyle. The poem is filled with expression of joy, anticipation and devotion. The poet's excitement is palpable as he eagerly awits the wedding ceremony and the union of two souls. Spenser has presented an idealied view of love and marriage, emphasizing the spiritual and intellectual aspects of the union. He praises Elizabeth's beauty, virtue and intelligence, suggesting that their love is based on more that just physical attraction. Spenser belives that their marriage is divinely ordained a testament of God's favor. This belief adds a layer of sacredness and significance to the celebration.



Notes

Medieval to the age of Spenser

- The Power of Beauty- The poem celebrates Elizabeth's beauty, comparing her to various mythological figures and praising her physical attributes to various mythological figures like Venus and Diana. Spenser uses vivid imagery to paint a picture of her physical perfection, highlighting her grace, elegance and captivating presence. Spenser believes that beauty has a transformative power, capable of inspiring love, devotion and admiration. He uses Elizabeth's beauty as a metaphor for the beauty of love and the power of the divine. Spenser's praise extends beyond Elizabeth's physical beauty to her inner qualities. He celebrates her virtue, intelligence and kindness, suggesting that true beauty lies within.
- Divine Providence- Spenser believes that their marriage is ordained by God and he expresses his gratitude for this divine blessing.
- The cycle of Life- The poem embraces the cyclic nature of life by presenting the themes like fertility and procreation. The recurring images of flowers, gardens and birds symbolize the natural world's abundance and the promise of new life. The poem explores the contrast between the fleeting nature of time and the eternal nature of love. The wedding day is a moment frozen in time, yet Spenser believes that their love will endure beyond the passing of years. The wedding ceremony represents a new beginning, a moment of renewal and rebirth. Spenser sees his future filled with joy, prosperity, and continuation of life.

v RECOMMENDED READING

1. Sidney Spenser and Donne: A Critical Introduction; Edited by Rina Ramdev, Worldwide critical edition.
2. The Norton Anthology of English Literature, Vol.I; New York. W.W.Norton & company, 2012.

IMPORTANT QUESTIONS

1. Write about the life and work's of Edmund Spenser?
2. Write in detail about the historical background of Spenser's age/
3. Write the summary of "Epithalamion" in your own words?
4. Write about the main themes of "Epithalamion"?
5. Give a critical analysis of "Epithalamion"?



Notes

Medieval to the age of
Spenser

Unit- 13

ASTROPHEL AND STELLA (SONNET 31 “ WITH HOW SAD STEPS)

OBJECTIVES OF THE MODULE

- To explore the sonnet form
- To gain insights into Elizabethan love poetry.
- To analyse the relationship between Astrophel and Stella.
- To study Phillip Sidney’s use of language and imagery.
- To understand the influence of Astrophel and Stella on later poetry.
- To study the poetic imagery in The Nightingale.

POEM

With how sad steps, O Moon, thou climb’st the skies!

How silently, and with how wan a face!

What, may it be that even in heav’nly place

That busy archer his sharp arrows tries!

Sure, if that long-with love-acquainted eyes

Can judge of love, thou feel’st a lover’s case,

I read it in thy looks; thy languish’d grace

To me, that feel the like, thy state describes.

Then, ev’n of fellowship, O Moon, tell me,

Is constant love deem’d there but want of wit?

Are beauties there as proud as here they be?

Do they above love to be lov’d, and yet

Those lovers scorn whom that love doth possess?

Do they call virtue there ungratefulness

THE NIGHTINGALE- PHILIP SIDNEY

POEM

The nightingale, as soon as April bringeth
Unto her rested sense a perfect waking,
While late bare earth, proud of new clothing, springeth,
Sings out her woes, a thorn her song-book making,
And mournfully bewailing,
Her throat in tunes expresseth
What grief her breast oppresseth
For Tereus' force on her chaste will prevailing.
O Philomela fair, O take some gladness,
That here is juster cause of plaintful sadness:
Thine earth now springs, mine fadeth;
Thy thorn without, my thorn my heart invadeth.
Alas, she hath no other cause of anguish
But Tereus' love, on her by strong hand wroken,
Wherein she suffering, all her spirits languish;
Full womanlike complains her will was broken.
But I, who daily craving,
Cannot have to content me,
Have more cause to lament me,
Since wanting is more woe than too much having.



Notes

Medieval to the age of Spenser

O Philomela fair, O take some gladness,

That here is juster cause of plaintful sadness:

Thine earth now springs, mine fadeth;

Thy thorn without, my thorn my heart invadeth.

written for Geraldine and lady Eliabeth Fitzgerald. They were characterized by a jote of melancholy and sadness. After Wyatt and Surrey the sonnet was neglected for a number of years till Sir Philip Sidney wrote One hundred and eight sonnets and eleven songs all put in *Astrophell* and *Stella*. These poens are addressed to Penelope, Devereux, and Lady rich. The sonnet expresses the intensity of poet's love for a lady who broke off poets heart and marry Lord Rich, and this marriage was not a happy one. These sonnets are not only a piece of literary prose but they are all related to real passion which is visible in the very first Sonnet of the Sequence:

Loving in truth and fain in verse my love to show

That she, dear she, might take

Some pleasure of my pain

In *Astrophell* and *Stella*, says Ernest Rhys, "Sidney writes not because it is a pleasant and accomplished thing to do but because he must. His sonnets not let blood." In the sonnets and songs of Philip Sidney we come across fine poetical touches, flashes of beauty, notes of passion and unforgettable phrases. We recall some beautiful lines:

Fool! Said my muse, look in my heart and write,

And

Double you to whom my muse these notes intendeth

Which now my breast overcharged to music lendeth

Commenting on the sonnets of Sir Philip Sidney, Charles Lamb writes, "Sidney's sonnets are not rich in words only, in vague and unlocalised feelings they are full, material, and are full of amorous fancies-far fetched conceits befitting his occupation"

After the publication of Sidney's *Astrophel and Stella*, there was a rich harvest of sonnets produced by a host of writers of whom Spenser and Shakespeare are worthy of detailed consideration. Spenser composed eighty-eight sonnets of love and addressed them to Elizabeth Boyle. These sonnets have been given the Italian name of *Amoretti*. In them the poet gives expression to the feeling of his heart in the sincere manner. Now let's see some features of Elizabethan Sonnets:

- Sequences instead of single sonnets were produced. Twelve collections of sonnet sequences were published between 1593-1596. No other age witnessed such a spontaneous outburst of Sonnet sequences in ENGLISH LITERATURE.
- Sonnets were addressed to an actual lady or a lady of imagination. The sincerity of emotion and passion expressed in the sonnet was very much doubted.
- Petrarchan form of the sonnet was rarely used after Sidney. The Elizabethans broke the Petrarchan sonnet into three quatrains concluded by a couplet.
- French Sonneteers were the models for the Elizabethan sonneteers. Ronsard, Desportes, Du Bellay inspired the Elizabethan sonnet writers.
- Mostly love was the motive of the sonnet writers. Love was mostly of the conventional type. Sonnets were a blend of conventionality and true emotions. Certain conventions are almost invariably.
- The sonnet of the Elizabethan age are marked by flights of imagination. Conventional or personal, the Elizabethan poets seldom fail to rise to true poetical heights in his sonnet sequence. The poet's eyes see Helen's beauty in a brow of Egypt.
- Elizabethan Sonneteers were masters of the art of versification. They were melodists in verse. Even the humblest of them was a singer in his own way.

The Renaissance



Notes

Medieval to the age of Spenser

It was a fervent period of European cultural, artistic, political and economic “rebirth” following the Middle Ages. Generally described as taking place from the fourteenth century to the seventeenth century, the Renaissance promoted the rediscovery of classical philosophy, literature and art.

Philip Sidney (1554-1556) Defence of Poesy

Sir Philip Sidney was the representative scholar, writer and gentleman of Renaissance England. He is considered to be the first great English critic-poet. He is remembered as one of the most prominent figures of the Elizabethan age.

An Apology for Poetry

It is a work of literary criticism and the definitive formulation of Renaissance literary theory. With Sidney begins the English tradition and history of literary criticism. It is generally believed that Sidney was at least partly motivated by Stephen Gosson, a former playwright who dedicated his book, *The School of Abuse*, which attacks the English stage, to Sidney in 1579. He was also motivated by the attacks against poetry by Puritans, who were English Reformed Protestants in the sixteenth and seventeenth centuries.

Defense of Poetry Sidney's

Sidney borrows and tries to amend the theories of Plato, Aristotle, Horace and a few of his Contemporary Italian critics. He begins his criticism by quoting from Aristotle: ‘Poesy’, therefore, is an art of imitation, for so Aristotle terms it. In his own words, mimesis.

He adds a Horatian note, declaring poesy chief end to be ‘to teach and delight’. Similar to Aristotle, Sidney values poetry over history, law and philosophy. Poetry alone, he declares, is a teacher of virtue. Sidney defends poetry against Plato's attacks and the view that it is a mindless and immoral activity. For Sidney, creative poetry is akin to religion because it both guides and accomplishes their purpose by stirring the emotions of the reader.

Unit- 14

Astrophel and Stella

INTRODUCTION

In the present Module two sonnets written by Sir Philip Sidney were introduced:

- Astrophell and Stella (Sonnet 31 “ With How Sad Steps”) and
- The Nightingale

Astrophell and Stella , is a collection of 108 Sonnets written by Sir Philip Sidney, a famous English poet, during the Elizabethan period. The poems tell the story of Astrophell , who is deeply in love with Stella, a beautiful and virtuous woman. The story begins with Astrophell falling head ver heels for Stella, but his love is unrequited. Stella is already married, and although she seems to be aware of Astrophel’s feelings, she never responded. Astrophel is struck between his desire for Stela and the knowledge that he can never have her.

Throughout the Sonnets, Asyrophel wrestle with his emotions, expressing his love, his longing, his frustration and his despaire. He tries to convince himself that he should move on, but he is constantly drawn back to Stella. The Poem explores themes of love, desire, unfulfilled love, beauty and complexities of human relationships. It is a powerful and moving portrayal of the human heart filled with passion. Although the poem is filled with intense emotion, it is also infused with wit and intelligence. Philip Sidney uses a variety of poetic techniques, such as metaphors, similies, personification, good language and imagery. Astrophell and Stella is considered a classic of Elizabethan literature and is still widely read today. It offers a timeless and universal exploration of love, desire, and the human condition.

In the second poem The Nightingale , the poet tries to explore the myths of Philomel to check the extent of her agony, he compairs her pain with that of nightingale’s suffering. According to the Greek classical



Notes

Medieval to the age of Spenser

myth, Philomel the daughter of an Athenian king was raped by Tereus, the husband of her sister Procne. As Philomela defied Tereus's order not to disclose the case of molestation to anybody, Tereus cut her tongue. Philomel managed to weave the crime and expose it to Procne. They were turned into birds. Philomela became the nightingale to sing the story of her life. When the spring season arrived the nightingale starts singing to pour out all the swellings of her heart. The Poet wants to free the pain of the bird. The core theme of the poem The Nightingale is the unfulfilled love, the frustration, and the burden of bare passion. The poem's tone is Melancholy. It starts on a personal note. The poet has talked about an irreparable emotional scar, thorn, grief, sadness, suffering and wanting. Another thing that can be noticed is that the poet is completely captured with his own sufferings and he is talking from a male point of view. The poem is divided into two stanzas containing eight lines each with a quaternary. The rhyme scheme is just like the Petrarchan sonnets. The Rhyme scheme is ABAB, CDCD, EEFF. The figures of speech presented in the poem is :

- Personification
- Metaphor
- Allusion
- Archaism
- Transferred Epithet
- Inversion
- Apostrophe
- Antithesis
- Refrain

Astrophel : Astrophel is the protagonist of the poem. This character was modeled after Sir Philip Sidney. The name Astrophel is taken from the Greek roots. The word 'aster' means 'star' and 'phil' means 'lover'. Astrophel is attracted to a

married woman and tries to pursue her. He faces an emotional trauma. First he is filled with a hope that he will win her lady love one day but later due to his failure he was filled with grief. She refuses him again and again, and he becomes angry and defensive. Astrophel is an example of a man who lets his emotions get the better of him. His inability to control his emotions leads him to total despair and the loss of Stella forever. His journey from hope to despair can be compared with the progression of human desire in Christian terms presenting the fall of Adam and Eve from paradise. Astrophel's character also has its share of comic elements. Although Astrophel does not try to be funny, he is comic in his very seriousness. Some critics say that Sidney has modeled the character of Astrophel like his own character..

Stella: Stella is the heroine of the poem and Astrophel loves her. The name of 'Stella' comes from the Latin word meaning 'Star'. In one way the name proves Stella's superiority to Astrophel. And as a star Stella is a celestial being, beyond the reach of human. Stella shows the women of the Petrarchan tradition. Stella has blonde hair, black eyes, ruby lips, pearl teeth and lily white skin. She is portrayed as a real woman, made of flesh and blood and not a celestial star. She is also intelligent and rational. When she begins to return Astrophel's love, she refuses to allow her emotions to overcome her way. Stella is a complex character and above all a real woman.



Notes

Medieval to the age of Spenser

Unit- 15

IMPORTANT QUOTES WITH EXPLANATION

1. “With how sad steps, O Moon, thou climb’st the skies”

Explanation: These are the opening lines of the Sonnet 31 With How Sad Steps,. The lines establishes the sonnets mournful tone. The speaker addresses the moon, personifying it as a companion in sadness. The sad steps of the moon’s ascent reflect the speaker’s own heavy heart.

2. “How Silently and with how wan a face!”

Explanation: Through these lines the speaker continues to describe the moon’s appearance, emphasizing its paleness and quietness. This imagery reinforces the sense of melancholy and reinforces the connection between the moon and the speaker’s inner state.

3. “What doth my heart for every fruit it

Finds To double shame itself with blackest night?”

Explanation: These lines are the turning point in the sonnet. The speaker questions why his heart is so burdened by guilt and self-reproach. The blackest night symbolizes the depth of his shame.

4. “O, ’tis the fault of one that loves too much

Whose eyes are idly fixed on beauty still”

Explanation: The speaker reveals the source of his sorrow, his overwhelming love and his uncontrolled feelings. The ‘beauty still’ refers to the object of his affection and the ‘idly fixed’ eyes suggests that he is consumed by his love.

5. “And, though I strive in vain, I cannot shun

That face, those eyes, that all my thoughts enthrall”.



Notes

Explanation: Through speaker acknowledges the futility of his efforts to escape the object of his love. He is attracted by the beauty and he was unable to escape from her. He was in an emotional grip. The above lines shows the power of love and the pain of unfulfilled love>



Notes

Medieval to the age of Spenser

Unit- 16

CRITICAL ANALYSIS OF WITH HOW SAD STEPS- SONNET:31

With How Sad Steps . . . , is a Petrarchan sonnet by Sir Philip Sidney, a famous poet of the Elizabethan period. This sonnet explores the theme of unfulfilled love and the speaker's emotional turmoil as he watches the moon, a symbol of unattainable beauty. The poem follows the traditional Petrarchan sonnet structure of fourteen lines divided into two parts Octave and Sestet. The Octave portion follows the rhyme scheme of ABBAABBA, While the sestet uses CDECDE. This rhyme scheme creates a sense of balance and structure, reflecting the speaker's emotion.

The sonnet opens with a direct address to the moon, personifying as a sorrowful being that ascends the heaven with Sad Steps. This imagery of moon sets a melancholy tone in the sonnet. The speaker describes the moon's sad journey and with this description he was trying to present his own painful journey of love. The speaker is observing the moon and it is looking pale and sick. Through this type of presentation the speaker portrays the sadness and longing. The sestet shifts from the external world to the speaker's internal state, revealing the source of his sorrow. The speaker reflects on his own heart which is sick and wounds with love, The use of the word ' wounds' suggests that the speaker's love is a source of pain and suffering. The speaker compares his own pain to the moon's ' wan' face, further he draws a connection between the external world and his internal state.

CRITICAL ANALYSIS OF THE NIGHTINGALE

The Nightingale is the Sonnet by Sir Philip Sidney, who was a prominent figure in the English Renaissance. The poem explores themes of love, longing and the transformative power of music. The poem is modeled in the ancient Shakespearean sonnet form. It consists of fourteen lines. The rhyme scheme is ABAB CDCD EFEF GG. The whole sonnet is divided into three quatrains with a final couplet.

Imagery and Symbolism in the poem:

- Nightingale - The nightingale is a central symbol in the poem, representing both the beauty and the pain of love. Its song is described struck between joy and sorrow.
- Music: The poem is filled with references to music, from the Nightingale's song to the speaker's own desire to sing his love. Music is a powerful force in the poem.
- Darkness and Light: The poem contrasts the darkness of night with the light of dawn. The nightingale's song is heard in the darkness, while the speaker hopes that his love will be revealed in the light of day.

The themes covered in the poem are many but it was related directly or indirectly with love and loss. The themes include:

- Love and Longing: The speaker's love is passionate and intense, yet also tinged with longing and uncertainty. He desires to express his love, but is hesitant and unsure of its reception.
- The Power of Music: Music is a transformative force in the poem, used to express the emotional side of the speaker. The speaker's desire to sing his love suggests that music is a means to overcome the barriers between him and his beloved.
- Beauty and Pain: The nightingale song is both beautiful and painful. It reflects the complex nature of love.

Multiple Choice Question

1. Where did Sir Philip Sidney receive his early education?

- A. Oxford University
- B. Cambridge University
- C. Shrewsbury School
- D. Eton College



Notes

Medieval to the age of Spenser

Answer: Shrewsbury School

2. What prestigious University did Sir Philip Sidney attend?

- A. Oxford University
- B. Cambridge University
- C. University of London
- D. University of Edinburge

Answer: Oxford University.

VERY SHORT ANSWER QUESTIONS WITH ANSWERS

1. From the Greek roots , what is the meaning of the word Astrophell?

Answer: According to the Greek roots the meaning of the word Astrophell is
Star lover.

2. Which Italian poet greatly influenced Sidney's Sonnets?

Answer: Francesco Petrarch greatly influenced Sidney's Sonnets.

3. How old was Penelope Devereux when Sir Philip Sidney first met her?

Answer: She was twelve years old when Sir Philip Sidney first met her.

4. What is the poem Astrophel and Stella about?

Answer: The poem Astrophel and Stella is about the love and pain.

5. Who is Astrophel talking to in Sonnet 31?

Answer: He was talking with moon , which seems sad, pale and sick.

6. Who is Astrophell I love with?

Answer: Astrophel was in love with Stella.

7. Explain Volta?

Answer: Volta is the shift or point of dramatic change in a poem.

8. What is a lyric poem?

Answer: A poem that does not tell a story but expresses the personal feelings or thoughts of a speaker.

9. What does Astrophill project on the moon?

Answer: Astrophill projects sadness on the moon.

10. Define Sonnet?

Answer: A sonnet is a 14-line lyrical poem divided into two parts: the Octave and the Sestet. The opening part, which is the Octave, is divided into eight lines. And the last six lines are called the sestet. Whatever confusion was there in the Octave portion was at the end resolved in the Sestet portion.

QUESTION AND ANSWERS

1. When does the Nightingale start singing her woes?

Answer: The Nightingale starts singing her woes when April approaches, after the dreary days of winter, to drape the bare earth with vernal verdancy and to reawaken the grief present in the Nightingale's song book, i.e. the storehouse of music.

2. What is the Nightingale's grief that oppresses her breast so much?

Answer: The Nightingale's grief refers to the agony of the myth of Philomel, who was raped by Tereus, her sister's husband. Tereus cut Philomel's tongue and tried to silence her so that she not tell anyone about the crime he has committed. At this moment Philomel was turned into a Nightingale who sings out her grief. This grief is oppressing the Nightingale's breast.

3. Who was Tereus and on whose Chaste will did he apply his force?

Answer: According to the Greek myth Ovid's "Metamorphosis" Tereus was a Thracian king who desired Philomel, the elder daughter of Pandion, the king of Athens. Tereus raped Philomel, the younger sister of Procne. Thus Tereus ravished the girl's physical purity and also the purity of her will of chastity.



Notes

Medieval to the age of Spenser

4. Who ails the poet so much that he considers his grief a juster cause of plaintful sadness?

Answer: The poet craves the love of a lady but in vain. The name of the lady is not mentioned but the unfulfilled love pricks the poet as a thorn invading his heart. This frustration ails the poet so much that he considers his grief as just a cause of plaintful sadness.

5. What does the nightingale in the poem The Nightingale signify?

Answer: The nightingale in the poem The Nightingale signifies the agony and the pain of an innocent girl who was raped by her sister's husband and whose tongue was cut off by the same person.

6. Give the historical background of the age of Spenser?

Answer: The sonnet form originated in Italy during the thirteenth century, Petrarch and Dante were the main pioneers of this form. The sonnet enjoyed its vogue in Italy during the fifteenth century. By the sixteenth century it has spread to Spain and France. It made its way to England through the works of Wyatt and Surrey in the early sixteenth century. Wyatt imparted emotion and passion, fervor and enthusiasm to poetry. The sonnets are written in Petrarchan form. These sonnets are serious and reflective in tone. Surrey's sonnets were love sonnets written for Geraldine and Lady Eliabeth Fitzgerald. They were characterized by a note of melancholy and sadness. After Wyatt and Surrey the sonnet was neglected for a number of years till Sir Philip Sidney wrote One hundred and eight sonnets and eleven songs all put in Astrophell and Stella. These poems are addressed to Penelope, Devereux, and Lady Rich. The sonnet expresses the intensity of poet's love for a lady who broke off poet's heart and marry Lord Rich, and this marriage was not a happy one. These sonnets are not only a piece of literary prose but they are all related to real passion which is visible in the very first Sonnet of the Sequence:

Loving in truth and fain in verse my love to show

That she, dear she, might take

Some pleasure of my pain

In *Astrophell and Stella*, says Ernest Rhys, “ Sidney writes not because it is a pleasant and accomplished thing to do but because he must. His sonnets not let blood.” In the sonnets and songs of Philip Sidney we come across fine poetical touches, flashes of beauty, notes of passion and unforgettable phrases. We recall some beautiful lines:

Fool! Said my muse, look in my heart and write,

And

Double you to whom my muse these notes intendeth

Which now my breast overcharged to music lendeth

Commenting on the sonnets of Sir Philip Sidney, Charles Lamb writes, “ Sidney’s sonnets are not rich in words only, in vague and unlocalised feelings they are full, material, and are full of amorous fancies-far fetched conceits befitting his occupation”

After the publication of Sidney’s *Astrophel and Stella*, there was a rich harvest of sonnets produced by a host of writers of whom Spenser and Shakespeare are worthy of detailed consideration. Spenser composed eighty-eight sonnets of love and addressed them to Eliabeth Boyle. These sonnets have been given the Italian name of Amoretti. In them the poet gives expression to the feeling of his heart in the sincere manner. Now let’s see some features of Elizabethan Sonnets:

- Sequences instead of single sonnets were produced. Twelve collections of sonnet sequences were published between 1593-1596. No other age witnessed such a spontaneous outburst of Sonnet sequences in English literature.
- Sonnets were addressed to an actual lady or a lady of imagination. The sincerity of emotion and passion expressed in the sonnet was very much doubted.



Notes

Medieval to the age of Spenser

- Petrarchan form of the sonnet was rarely used after Sidney. The Elizabethans broke the Petrarchan sonnet into three quatrains concluded by a couplet.
- French Sonneteers were the models for the Elizabethan sonneteers. Ronsard, Desportes, Du Bellay inspired the Elizabethan sonnet writers.
- Mostly love was the motive of the sonnet writers. Love was mostly of the conventional type. Sonnets were a blend of conventionality and true emotions. Certain conventions are almost invariably.
- The sonnet of the Elizabethan age are marked by flights of imagination. Conventional or personal, the Elizabethan poets seldom fail to rise to true poetical heights in his sonnet sequence. The poet's eyes see Helen's beauty in a brow of Egypt.

Elizabethan Sonneteers were masters of the art of versification. They were melodists in verse.

IMPORTANT QUESTIONS:

1. Write about the life and works of Sir Philip Sidney?
2. Define Sonnet and its features?
3. Write the summary of Astrophel and Stella in your own words?
4. Write the Summary of The Nightingale by Sir Philip Sidney in your own words?
5. Write about the characteristic feature of the age of Sir Phillip Sidney?

RECOMMENDED READING:

1. Sidney, Spenser and Donne: A Critical Introduction, Edited by Rina Ramdev (worldwide Critical Editions)
2. The Complete Works of Sir Philip Sidney, edited by Albert Feuillerat.; Oxford University Press, 1926.

Unit- 17**THE UNFORTUNATE TRAVELLER- THOMAS NASHE****OBJECTIVES OF THE MODULE**

- To gain a deeper understanding of Elizabethan England.
- Explore the themes of Social Satire and moral corruption.
- Explore the Picturesque genre
- Analyze the character of Jack Wilton.
- Understand the influence of The Unfortunate Traveller on later Literature.

To THE RIGHT HONORABLE LORD Henrie Wriothesley,

Earle of sovthhampton, and baron OF TICHFEELD.

Ingenovvs honorable Lord, I know not what blinde custome methodicall antiquity hath thrust vpon vs, to dedicate such books as we publish, to one great man or other; In which respect, least anie man should challenge these my papers as goods vncustomd, and so, extend vpon them as forfeite to contempt, to the seale of your excellent censure loe here I present them to bee seene and allowed. Prize them as high or as low as you list: if you set anie price on them, I hold my labor well satisfide. Long haue I desired to approoue my wit vnto you. My reuerent duetifull thoughts (euen from their infancie) haue been retayners to your glorie. Now at last I haue enforst an opportunitie to plead my deuoted minde. All that in this phantasticall Treatise I can promise, is some reasonable conueyance of historie, & varietie of mirth. By diuers of my good frends haue I been dealt with to employ my dul pen in this kinde, it being a cleane different vaine from other my former courses of writing. How wel or ill I haue done in it, I am ignorant: (the eye that sees roundabout it selfe, sees not into it selfe): only your Honours applauding encouragement hath power to make mee arrogant. Incomprehensible is the heigth of your spirit both in heroical resolution and matters of conceit. Vnrepriueably perisheth that booke whatsoever to wast paper, which on the diamond rocke of your iudgement disasterly chanceth to be shipwrackt. A dere louer and cherisher you are, as well of the louers of Poets, as of Poets themselues. Amongst



Notes

Medieval to the age of Spenser

their sacred number I dare not ascribe my selfe, though now and then I speak English: that smal braine I haue, to no further vse I conuert, saue to be kinde to my frends, and fatall to my enemies. A new brain, a new wit, a new stile, a new soule will I get mee, to canonize your name to posteritie, if in this my first attempt I be not taxed of presumption. Of your gracious fauor I despaire not, for I am not altogether Fames outcast. This handfull of leaues I offer to your view, to the leaues on trees I compare, which as they cannot grow of themselues except they haue some branches or boughes to cleaue too, & with whose iuice and sap they be euermore recreated & nourisht: so except these vnpolisht leaues of mine haue some branch of Nobilitie whereon to depend and cleaue, and with the vigorous nutriment of whose authorized commendation they may be continually fosterd and refresht, neuer wil they grow to the worlds good liking, but forthwith fade and die on the first houre of their birth. Your Lordship is the large spreading branch of renown, from whence these my idle leaues seeke to deriue their whole nourishing: it resteth you either scornfully shake them off, as wormeaten & worthies, or in pity preserue them and cherish them, for some litle summer frute you hope to finde amongst them.

Your Honors in all humble seruice: Tho: Nashe.

HISTORICAL BACKGROUND OF THE AGE

Thomas Nashe belongs to the age of English Renaissance. The term “Renaissance” seems to have been first used by the French historian, Jules Michelet, in his *Historie de France*, published in 1855. The age has been described as the birth of the modern world out the ashes of the dark ages. Thus historians often speak of “Renaissances” rather than a “Renaissance”, they point to “Renaissances” of the ninth century and the twelfth century. The period of Renaissance was notable for rapid expansion in commerce, new scientific discovery, intense political nationalism and religious controversy. The main characteristic of its intellectual life was a quality of uncertainty, the breaking down of conventions, the replacing of the old against the new.

The English Renaissance began with the accession of King Henry VII to the English throne. The Renaissance affected the life of the Europeans, it began in Italy almost two centuries earlier and the two most famous names associated with Renaissance are Petrarch and Boccaccio. The Renaissance began with a revival of

the Renaissance in England is the invention of the printing press. The hand-crafted manuscript was replaced by the books produced in these printing press. In this way Renaissance brings a revival in the field of learning and printing. The growth of trade and commerce with the far off countries generated a new spirit in England. The English great explorers went to the west Indies and they returned with their ships loaded with bars of silver, gold, heaps of pearls, Sapphires, opals and green emeralds.

The Renaissance gave birth to individualism and worldliness. These were same ingredients in the classical Greek literature which attracted the men of the Renaissance. The result of the individualism was that the Renaissance men cared not a fig for authority; they were free in making their own decisions right or wrong and this freedom found expressions in the plays of Marlowe. The English Renaissance literature is divided into four periods:

- The Period of Preparation (1500-1579)
- The Elizabethan Period (1579-1602)
- The Jacobean Period (1603-1625)
- The Caroline Period (1620-1660)

The Renaissance colored the thoughts and ideas of the People of the Elizabethan age. Under the influence of the Renaissance the Elizabethan people made efforts to free themselves from the rigid institutions of the middle ages, feudalism and the clutches of the churches. During the Elizabethan age there was the revival of classical learning. The study of the classical authors became a passion with the people of this age.

The Rediscovery and reinterpretation of antiquity gave birth to a new culture of humanism. The Humanist began to take interest in the life and in mankind. In England also the humanistic culture had its impact. People began to take interest in this life and tried hard to make it more happier. The Reformation which began in the time of Henry VIII reached its height in the Elizabethan age. Spenser has presented the best trends of Reformation in his Faerie Queen. The nationalistic feelings which had first



Notes

Medieval to the age of Spenser

bean with Chaucer in the buoyance and freshness in the strong wind of the spirit. I was the ardent youth of English literature and the achievement was worthy of it.

4. Translation: The Elizabethan age witnessed translation into English of several important foreign books. The rich soil was fertilized by a deep layer of translations. During this time many of the great books of ancient and modern times had been translated into English. No less popular were the translations in verse : Metamorphoses by SArthur Goldings, Aristo's Orlando Furioso by Sir John Harrington, Tasso's Jerusalem Liberata by Richard Carew.

5. The Spirit of Independence: Inspiteof borrowings from abroad, the authors of this age showed a spirit of independence and creativeness. Shakespeare borrowed freely, Spenser introduced the Spensarian Stanza and fron his works we get the impression of inventiveness and intrepidity. On the whole the outlook of the writers during this age was broad and independent.

6. The Development of Drama: During the Elizabethan age Drama made a swift and wonderful leap into maturity. The drama reached the splendid consummation in the hands odf Shakespeare and Ben Johnson though in the concluig part of the age, particularly in the Jacobean time there was a decline in dramatic standards.

7. The Popularity of Poetry: Poetry enjoyed its heyday during the Elizabethan age. The whole age lived in a state of poetic fervor, songs, lyrics and sonnets were produced in plenty, and England became a nest of singing birds. In versification there was a marked improvement. Melody and pictorialism were introduced in poetry by spencer.

8. Prose and Novel: For the first time prose rose to the position of first rate importance. The dead weight of the Latin tradition gradually passed away and English prose acquired a tradition and universal application. English novel made its first appearance during this age.

INTRODUCTION

The Unfortunate Traveller is a picturesque novel , which means it follows the adventures of a roguish character who travels through different places and encounters a variety of people. The main protagonist Jack Wilton, is a young man

from a wealthy family who got bored with the court life and he decided to travel the world. Along the way he experiences a lot of hardships and adventure. Firstly he was imprisoned. He is thrown in jail due to stealing from a nobleman, but he escapes easily by pretending to be insane. On his world tour he met many characters. Jack encounters a wide range of characters, including con artist, soldiers and even a pirate. He also meets some historical figures like Martin Luther and Henry VIII.

Jack Wilton joins the army and fights the wars in the Netherlands. Jack also falls in love with a beautiful woman named Margaret, but their relationship is complicated by his roguish nature. He came to learn about the world from his adventurous trip. Through his travel and encounters Jack learns about the complexities of human relation and he also learnt the importance of honesty. The novel is full of humor, Satire and social commentary. It sheds light on the hypocrisy and corruption of the English people. It also explores the themes of social mobility, identity and the search for meaning in a chaotic world. Overall, *The Unfortunate Traveller*, is a fascinating and entertaining novel that offers a glimpse into Elizabethan England and the human conditions.



Notes

Medieval to the age of Spenser

Unit 18

LIFE AND WORKS OF THE AUTHOR

Thomas Nashe was a very famous Satirist. He belonged to the Elizabethan age. He was born on 1567 at England. His father named William Nashe belonged to the family of clergyman. Thomas Nashe got his early schooling at his home only. After this he went to the University of Cambridge where he studied Philosophy and Latin. At the age of Twenty one Thomas Nashe left Cambridge and moved to London. At London he came in contact with Christopher Marlowe and Robert Green, both of them became his good friends. Though three of them were talented but they did not earn money. During his tenure the writers got protection through their patrons only if they dedicate their works to them. There was no provision of copyright at that time. Thomas Nashe spent most of his time in London. He also gave contribution in the establishment of English Renaissance Theatre. He become famous as a poet, Playwright and Satirist. Through his works he has challenged the conventions of his time and crossed the boundaries of English literature. His works include:

- The Unfortunate Traveler
- Pierce Penniless
- Summer's last will and Testament
- The Terrors of the Night
- In Time of Pestilence

INTRODUCTION OF CHARCTERS

JACK WILTON- Jack Wilton is the main character. He was in the post of a page in the army of English ruler, Henry VIII. The narrator employ's Jack point of view to bring out the order of events that happen in his time that is the sixteenth century. The whole narrative is presented through Jack's point of view. Jack is complex and multifaceted character who embodies the spirit of the Renaissance. He is a young man of wit, intelligence and ambition. He is also impulsive, reckless and prone to making bad decisions. He uses his cunning and Charm to navigate the treacherous world of sixteenth century Europe. Jack is the self proclaimed Unfortunate traveler and he is a master of disguise and deception and he is able to adapt to any situation. He is also a skilled storyteller. Jack is not without his flaws, he is selfish an self-centered also. He is also deeply insecure and often seeks validation from others. But despite of all the flaws Jack is fascinating and sympathetic character. He is a product of his time and he also reflects the complexities of the Renaissance.

HENRY HOWARD- He was the Earl of Surrey. In the story He is the anchor. He provides legitimacy to jack's adventures, a voice of reason and the "Face of England". He and Jack together go for adventures. He was a real person and by mentioning him Thomas Nashe makes it a serious tale, an instructive tale. Henry Howard is a character who presents the dark side of the Renaissance. He is a nobleman, but he is also a ruthless and ambitious man ewho is willing to do anything to achieve his goals. He is a master of manipulation and deception. He uses his power to exploit and control others. Howard is a complex character . He is intelligent and charming but at the same time he is cruel also. He is the master if disguise and deception, he is able to adapt to any situation. He is also a skilled storyteller. He is driven by his own ambition and ego an he is incapable of genuine love or compassion. He reflects the dark side of the Renaissance.



Notes

Medieval to the age of Spenser

GERALDINE- Geraldine is a complex and enigmatic character. She is a young woman, seemingly innocent and naïve. She possesses a sharp intellect and a hidden depth. She is drawn to the Traveler, a mysterious and alluring figure. She becomes his confidante and companion. She is both fascinated and frightened by his dark side and she is ultimately torn between her desire for him and her fear of what he might do. Geraldine is also a symbol of hope and innocence in the novel. She presents the possibility of redemption and change, even in the face of darkness and despair. She is a reminder that even in the darkest of times, there is always hope for a better future. Geraldine is a complex and multifaceted character who carries both beauty and the darkness of the human spirit.

DIAMANTE- Diamante is a character who embodies the allure and danger of the Renaissance. She is a beautiful and seductive woman, but she is also a ruthless and manipulative figure who uses her charm to exploit and control others. She is a master of disguise and deception. She uses her charm to fool others. She is very intelligent and cunning. At the same time she is cruel also. She is presented as a powerful and dangerous figure, she represents the seductive and destructive power of beauty and desire.

BARTOL- Bartol is a character who embodies the resilience and resourcefulness of the common man. He is a simple peasant, but he is also a loyal and resourceful friend who is willing to help others in need. He is a skilled craftsman, and he uses his knowledge and skills to survive in a difficult and odd world. He is also a good natured, honest man. He is always willing to lend a helping hand. Bartol is a complex and contradictory character. He is a simple man but he is also a survivor who has seen a lot of hardships. He is a product of his time and he reflects the resilience and resourcefulness of the common man in the Renaissance. He is a sympathetic and relatable character and he represents the strength and dignity of the ordinary person.

ZADOK- Zadok is a character who embodies the wisdom and compassion of the old world. He is a wise and experienced man and he has seen a lot of hardships in his life. He is a devout Christian, and he believes in the power of faith and forgiveness. He is also a kind and compassionate man and he is always willing to help others. Zadok is a contradictory person. He is a wise and experienced man but he is also a simple and humble man. He is a product of his time and he presents the values and beliefs of Renaissance. He presents the enduring power of faith and compassion.

ZACHARY- Zachary is a character who embodies the darkness of the human heart. He is a cruel and ruthless man who is willing to do anything to get what he wants. He is a skilled liar and manipulator and he uses his cunning to exploit others. He is also like a violent and dangerous man and he is not afraid to use force to get his way. Zachary is a complex character. He is intelligent and cunning, but he is also vindictive and cruel. He reflects the darker side of the Renaissance the period of great change. He is a dangerous figure.

IMPORTANT QUOTES WITH EXPLANATION

1. “I Have heard it said that a man’s life is but a span long , and that it is not worth the while to be careful of it”

Explanation: This quote reveals Jack Wilton’s early cynicism and fatalistic outlook on life. He sees life as short and insignificant leading him to embrace risky and reckless behavior.

2. “ I was never so much afraid of death as I was of life”.

Explanation: This line reveals the depth of Jack’s disillusionment. He sees life as full of hardship and misery, making him fear living more than dying.

3. “ A man is not born to be a king, but to be a man”



Notes

Medieval to the age of Spenser

Explanation: This quote reflects Thomas Nashe's social commentary on the corruption and inequality of the English court. It suggests that true worth lies in one's character, not in their social status.

4. "I have seen more of the world than I have of my ow country"

Explanation: This line underscores Jack's desire to escape the confines of his own society and explore the wider world. It reflects the growing sense of adventure and exploration that characterized the Elizabethan age.

5. "I have learned by experience that there is no such thing as a true friend and that every man is for himself"

Explanation: This quote speaks about Jack's growing cynicism and disillusionment with human nature. His experiences have taught him to be wary of others and to trust only in himself.

6. "I have seen more of the world than I have of my own country and I have learned that the world is full of Knaves and fools"

Explanation: The above lines highlights Jack's disillusionment with society and his belief that the world is full of deception and dishonesty. It underscores the novel's cynical view of human nature.

Unit-20

The Unfortunate Traveller

CRITICAL ANALYSIS OF THE UNFORTUNATE TRAVELLER

The Unfortunate Traveller is a novel by Sir Thomas Nashe published in 1594. The novel is set during the time period of Henry VIII of England. It is an adventurous work by Thomas Nashe. The main protagonist Jack Wilton who explores the sixteenth century Europe. When the novel opens Jack was on a military camp, he witnesses a massacre in Munster and he was travelling with Surrey. He meet many literary figures in Italy and also came to know about the various challenges. The themes like religion, hypocrisy of the time and cultural differences was presented by Thomas Nashe. In this stylist work of prose fiction Nashe has presented the Protagonist Jack Wilton's adventures through the European continent and he finds himself strucked in the circumstances of sixteenth century history. In the whole narrative Thomas Nashe tooks the readers to different places and the narrative jumps from place to place. Jack tales begins at the English military encampment , where he found this superiors taking alcohol and they were snatching money from the common people. Thomas Nashe has reflected the religious hypocrisy of his time. Jack faces a number of encounters including the massacre of the Anabaptists at Munster. Jack is also having a partner with him in his journey , his name was Henry Howard, Earl of Surrey. Both of them travel towards Italy to fulfil the Earl's pledge to defend the honor of his beloved Geraldine in a tournament. When Surrey praise Geraldine one can clearly see the authors ability to play with literary history. Surrey and Jack passesthrough Rotterdam, where they meet both Erasmus and Sir Thomas More, who are at work on their important prose works The Praise of Folly and Utopia. Then they visited the University at thre city of Wittenburg, which made Nashe to mock the customes of Renaissance academia. During this time the magician named Cornelius Agrippa reveals in an enchanted mirror the image of Surrey's beloved, She was shown as weeping on her bed. This image causes Surrey to burst into poetry and spurs him forward with newc page jack. When both of them crossed the land of Italy two of them got engaged in acts of deceit, trickery with pimps, prostitutes and counterfeiters. These two charcters depict the duplicitious behavior of the Italians



Notes

Medieval to the age of Spenser

during the Renaissance England. After their visit to Italy Surrey, Jack and Diamante were prisoned for fraud. All three of them were freed soon.

One of the most striking aspects of “Unfortunate Traveller” is its realism. Nashe does not shy away from depicting the darker side of life, including violence, poverty and disease. He also provides a detailed and humourous account of the social and political landscape of the Elizabethan age. The novel is also notable for its use of satire. Nashe uses humor to expose the hypocrisy and corruption of the ruling class. He also satirizes the pretensions of the wealthy and the gullibility of the poor. The Unfortunate Traveller is a complex and fascinating novel that offers unique perspectives of Elizabethan England. It is the story of adventure, satire and social commentary. The work also offers a range of themes, interwoven in the journey of Jack Wilton’s, some of the most prominent themes includes:

- The Nature of Truth and Deception:

The novel is deeply concerned with the slipperiness of truth. Jack Wilton a master of disguise and fabrication, always manipulates his identity and stories to suit his needs. This blurring of reality reflects the Elizabethan era’s skepticism towards established narratives and authority. The characters in the novel often lie and deceive each other, making it difficult to discern truth from fabrication. This theme is highlighted in the character of The Unfortunate Traveller, himself whose past is tortally covered with mystery. Thomas Nashe challenges the reader to question what they are being told, highlighting the truth and the ease with which it can be manipulated.

- Social Mobility and the persuit of Fortune: Jack Wiltons journey is driven by a desire for social advancement. He longs to escape his origins and wealth and status. The novel satirizes the social hierarchy of Elizabethan period . It also criticized the period. It suggests that the persuit of wealth and power can lead to moral decay and disillusionment.

- The Dangers of Ambition: The novel explores the destructive impact of unchecked ambition. The characters like Duke of Florence, with the effect of his accumulated wealth, leads his life in isolation and self destruction.

- The Power of Language: Thomas Nashe uses language as a tool to expose the corruption prevalent in the society. He uses wit and satire to criticize the ruling classes, the clergy and the wealthy.

Nashe has employed many narrative techniques in knitting the plot of *The Unfortunate Traveller*. A few of his narrative techniques include:

- Picaresque Narrative: The novel follows the episodic adventures of the protagonist Jack Wilton. He was presented as a roguish and opportunistic fellow who travels through various social settings, encountering a wide range of characters and engaging in a series of episodes. This picturesque structure allows Thomas Nashe to satirize different aspects of Elizabethan society and explore various themes.
- First Person Narration: The story is told from Jack Wilton's perspective, providing a subjective and unreliable account of events. This allows the reader to experience the world through Jack's eye and his self-serving interpretations.
- Satire and Humor: Thomas Nashe has employed satire and humor to criticize the corruption and hypocrisy of the Elizabethan society. He uses witty observations, humorous situations and extraordinary characters to expose the flaws of the ruling class.
- Realistic and Grotesque Elements: The novel blends realistic description of everyday life with grotesque elements. Nashe has created a vivid and unsettling portrayal of the Elizabethan world. He has depicted cruelty, sexual depravity for depicting the harsh realities of time.
- Unreliable Narrator: Jack Wilton is an unreliable narrator, he always does exaggeration. His accounts of events are often biased. This unreliable narration engages the reader to engage them in critical analysis of the narrative.



Notes

Medieval to the age of Spenser

- Breaks in the Narrative: The novel filled with philosophical reflections and satirical interludes which disrupt the flow of narrative. These breaks allow Thomas Nashe to comment on a range of topics from religion and morality.
- Metafiction: The novel is self aware and reflects on the nature of storytelling. Jack Wilton often comments on his own narrative questioning the truth of his own story and the role of the author in shaping the narrative. This metafictional element adds a layer of complexity to the novel and encourages the reader to consider the construction of narratives.

VERY SHORT ANSWER QUESTIONS WITH ANSWERS

1. What is the main characters name in “The Unfortunate Traveller”?

Answer: Jack Wilton is the main character in “The Unfortunate Traveller”.

2. What is the main theme of the story?

Answer: The main theme is the pursuit of fortune.

3. What is the main character’s occupation?

Answer: He was a soldier.

4. What is the name of the city where the story begins?

Answer: The story begins at London.

5. What is the name of the character who is a master of disguise?

Answer: The name of the character is “The Italian”.

6. What is the name of the character who helps Jack Wilton escape from prison?

Answer: The Italian is the name of the character who helped Jack Wilton to escape from the prison.

7. What is the name of the character who is a famous pirate?

Answer: Captain Fenton is the name of the character who was a famous pirate.

8. What is the name of the character who is a famous soldier?

Answer: His name was Sir John.

9. What is the name of the person who is a famous courtesan?

Answer: The famous courtesan's name was Mistress Kate.

10. What is the name of the character who is a famous writer?

Answer: Christopher Marlowe is the famous writer.

11. What is the name of the person who is a famous King?

Answer: King Henry VIII was the famous King.

12. What is the name of the character who is a famous queen?

Answer: Queen Elizabeth was the famous queen .

QUESTIONS AND ANSWERS

1. Bring out the Ironical nature of the title The Unfortunate Traveller that Thomas Nashe uses for the Novel?

Answer: The novel's title brings into light the troubles that the protagonist Jack encounters throughout the novel. In his life's journey Jack faces many obstacles and adventures both. Thomas Nashe has presented Jack's experiences to prove the narrator's luck. Some critics say the title of the novel is to be ironic and they also question about the protagonist that how he is Unfortunate? The novel's hero Jack faces many odd and dangerous times but every time he comes out alive. For example when he witnesses the massacre of the Baptists, he comes alive.

2. Show how religious hypocrisy is brought out in Thomas Nashe's The Unfortunate Traveler?



Notes

Medieval to the age of Spenser

Answer: The theme of religious hypocrisy is quite brought out in the novel. For example when Jack is saved as the pope's physician by the name Zachary, a height of religious hypocrisy is presented by Thomas Nashe. Through this presentation the reader came to know that the person who saves Jack is actually the Pope's mistress. Pope's were very religious people of the society.

First Person Narration: The story is told from Jack Wilton's perspective, providing a subjective and unreliable account of events. This allows the reader to experience the world through Jack's eye and his self-serving interpretations.

- **Satire and Humor:** Thomas Nashe has employed satire and humor to criticize the corruption and hypocrisy of the Elizabethan society. He uses witty observations, humorous situations and extraordinary characters to expose the flaws of the ruling class.
- **Realistic and Grotesque Elements:** The novel blends realistic description of everyday life with grotesque elements. Nashe has created a vivid and unsettling portrayal of the Elizabethan world. He has depicted cruelty, sexual depravity for depicting the harsh realities of time.
- **Unreliable Narrator:** Jack Wilton is an unreliable narrator, he always does exaggeration. His accounts of events are often biased. This unreliable narration engages the reader to engage them in critical analysis of the narrative.
- **Breaks in the Narrative:** The novel is filled with philosophical reflections and satirical interludes which disrupt the flow of narrative. These breaks allow Thomas Nashe to comment on a range of topics from religion and morality.
- **Metafiction:** The novel is self-aware and reflects on the nature of storytelling. Jack Wilton often comments on his own narrative questioning the truth of his own story and the role of the author in shaping the narrative. This metafictional element adds a layer of

complexity to the novel and encourages the reader to consider the construction of narratives.

5. Write about the life and works of Thomas Nashe?

England. His father named William Nashe belonged to the family of clergyman. Thomas Nashe got his early schooling at his home only. After this he went to the University of Cambridge where he studied Philosophy and Latin. At the age of Twenty one Thomas Nashe left Cambridge and moved to London. At London he came in contact with Christopher Marlowe and Robert Green, both of them became his good friends. Though three of them were talented but they did not earn money. During his tenure the writers got protection through their patrons only if they dedicate their works to them. There was no provision of copyright at that time. Thomas Nashe spent most of his time in London. He also gave contribution in the establishment · The Terrors of the Night

- In Time of Pestilence

MULTIPLE CHOICE QUESTIONS:

1. Which of the following is not a work by Thomas Nashe?

- A. The Unfortunate Traveller
- B. The Anatomy of Absurdity
- C. The Winter's Tale
- D. Have with you to Saffron- Walden

Answer: Have with you to Saffron- Walden

2. What was Thomas Nashe's Primary profession?

- A. Playwright
- B. Poet
- C. Novelist



Notes

Medieval to the age of Spenser

D. All of the above.

Answer: All of the above.

3. Which of the following is the key theme explored in Nashe's work?

- A. The Corruption of Elizabethan society.
- B. The power of love.
- C. The importance of family
- D. The search for meaning in life.

Answer: The Corruption of Elizabethan society.

4. Thomas Nashe's writing style is often characterized by:

- A. Simple and straight forward language
- B. Lyrical and romantic prose.
- C. Satire and biting wit.
- D. Philosophical and introspective reflections.

Answer: Satire and biting Wit.

5. What is the name of the protagonist in "The Unfortunate Traveller"?

- A. Jack Wilton
- B. Thomas Nashe
- C. Barnabey Rich
- D. Henry VIII

Answer: Jack Wilton.

RECOMMENDED READING:

1. Thomas Nashe: The Life, Works and Times of a Literary Rebel , by J.B.Shaw; Cambridge University Press; 1964.
2. The Unfortunate Traveller: A critical Edition; by G.B.Harison; Penguin Books; 1966.

v CHECK YOURSELF: ANSWER THESE QUESTIONS

1. Write about the life and works of Thomas Nashe?
2. What is the characteristic feature of Thomas Nashe time?
3. Give a thematic analysis of The Unfortunate Traveller written by Thomas Nashe?
4. Write down the character sketch of Jack Wilton?
5. Comment on the narrative techniques employed by Thomas Nashe in the novel The Unfortunate Traveller?



Notes

Medieval to the age of Spenser



Notes

M.A. ENGLISH SEMESTER- I

Paper-I –Medieval to the Age of Spencer

Books & References

1. Edmund, Spencer, *Epithalamion*, Richard Field, 1595
2. G.Beldler, *Chaucer's Canterbury Tales: A Critical Guide*, Routledge, 2010
3. Jill. Mann, *The Cambridge Companion to Chaucer*, Cambridge University Press, 2003.
4. Jayati. Gupta, *Reading Poems: An Annotated Anthology*, New Delhi Macmillan, 2005,
5. Reena Ramdev, *Sidney, Spencer and Donne : A Critical Introduction*, 2012
6. Richard. Beadle, *The Cambridge Companion to Medieval English Theatre*, Cambridge University Press, 2002
7. Stephen, Greenblatt, *The Norton Anthology of English Literature*, W.W.Norton and Company, 2012
8. Thomas, Nashe, *The Unfortunate Traveller*, John Danter, 1594

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