

# English Literature of the Seventeenth

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Instructor

Dr. Ibrahim El-shinnawy

## التمهيدية

### An Introductory Lecture

#### Lecture Elements:

- Course description and objectives
- Course content
- References and teaching resources
- Grading
- Office hours

#### Course Description:

This course introduces students to the **17<sup>th</sup> Century English Literature**. **Emphasis will be on**

- Civil war, Common wealth, Restoration.
- Lyric poetry written by Robert Herrick and his Colleagues
- Religious Poetry written by John Milton and his colleagues.
- Restoration Drama

#### Course Objectives:

By the end of the course, students will be able to

recognize the most important literary movements and trends in the 17<sup>th</sup> century England in their intellectual and political contexts.

The students also will be able to further develop their analytical skills and appreciation of various literary works.

#### Course Content:

This course will involve 14 one-hour lectures in which we are going to deal with:

- Introduction to the period (literature, culture and events)
- John Milton – Paradise Lost
- The Poetry of Robert Herrick
- The Poetry of George Herbert
- Introduction to Restoration Drama
- John Dryden- All For Love

#### References and Teaching Resources:

**Required Text(s)**

Abrams, M.H.et al.(Eds) The Norton Anthology of English Literature Vol.1: The Middle Ages through the Restoration and the Eighteenth Century. 8<sup>th</sup> edition. London and New York: Norton& Norton 2006

- Dryden, John. All for Love.York press edition or any available edition.

**Available at:**

- Jarir Bookstore
- Obeikan Bookstore

**References and Teaching Resources****Essential References**

- Corns, T.N.(Ed.) The Cambridge Companion to English poetry: Donne to Marvell. Cambridge: Cambridge University press.,1993.

- Bush, Douglas. English Literature in the Earlier Seventeenth Century 1600- 1660. Oxford. Oxford University press, 1952.

**X- Internet sites for teaching Introduction to English Literature:**

<http://www.library.adelaide.edu.au/guide/hum/english>

<http://www.ucc.uconn.edu>

[http://www.academic.brooklyn.cuny.edu/english/melani/cs6/jen\\_lit.html](http://www.academic.brooklyn.cuny.edu/english/melani/cs6/jen_lit.html)

<http://www.exlibris.colgate.edu/gateway/english.htm>

<http://www.library.uncuwil.edu/kathrynbcmcwebpage/websites/english.htm>

[http://www.gmc.edu/library/liter\\_web.htm](http://www.gmc.edu/library/liter_web.htm)

<http://hccfl.edu/library/resources/selectweb/englitweb.html>

**Grading**

<b>Marks</b>	<b>Activities</b>
10 Marks	Participation in discussion forums on Blackboard
10 Marks	Attendance of recorded and direct lectures
10 Marks	Home assignments
70 Marks	Final exam
100 Marks	Total



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### The Puritan Age (1600-1660)

- The Literature of the Seventeenth Century may be divided into **two** periods- **The Puritan Age or the Age of Milton** (1600-1660) which is further divided into **the Jacobean and Caroline periods** after the names of the rulers James I and Charles I, was ruled from 1603 to 1625 and 1625 to 1649 respectively; and **the Restoration Period or the Age of Dryden(1660-1700)**. The Seventeenth Century was marked by **the decline** of the Renaissance spirit, and the writers either imitated the great masters of Elizabethan period or followed new paths.
- This spirit may be defined as the spirit of **observation** and of preoccupation with details, and a systematic analysis of facts, feelings and ideas. In other words, it was the spirit of **science** popularized by such great men as Newton, Bacon and Descartes. **In the field of literature** this spirit manifested itself in the form of criticism which in England is the creation of the Seventeenth Century.
- One very important and significant feature of this new spirit of observation and analysis was the popularization of the art of **biography**(an account of someone's life) which was unknown during the Sixteenth Century. Thus whereas we have no recorded information about the life of such an eminent dramatist as Shakespeare, in the Seventeenth Century many authors like Fuller and Aubrey collected and chronicled the smallest facts about the great men of their own day, or of the immediate past.
- The Seventeenth Century up to 1660 was dominated by **Puritanism** and it may be called **the Puritan Age or the Age of Milton** who was the noblest representative of the Puritan spirit. The Puritan movement stood for liberty of the people from the shackles of the despotic ruler as well as the introduction of morality and high ideals in politics. Thus it had two objects – personal righteousness and civil and religious liberty. In other words, it aimed at making men honest and free. Milton and Cromwell were the real champions of liberty and stood for toleration.
- The name Puritans was at first given to those who advocated certain changes in the form of worship of the reformed English church under Elizabeth. As King Charles I and his councilors, as well as some of the clergymen with Bishop Laud as their leader, were opposed to this movement, Puritanism in course of time became a national movement against the tyrannical rule of the king and stood for the liberty of the people.
- In literature of the Puritan age, John Milton was the noblest representative of the Puritan spirit to which he gave a most lofty and enduring expression.
- **Puritan poetry.**  
The puritan poetry, also called the Jacobean and Caroline poetry during the reigns of James I Charles I respectively, **can be divided into three parts**  
1-Poetry of the school of Spenser  
2-Poetry of the Metaphysical school  
3-Poetry of the Cavalier
- **George Herbert(1593-1633)** is the most widely read of all poets belonging to the metaphysical school except Donne. This is due to the clarity of his expression and the transparency of his conceits. In his religious verse there is simplicity as well as natural earnestness. Mixed with the didactic strain there is also a current of quaint humor in his poetry.

- **Milton** was the greatest poet of the Puritan age. His early poetry is lyrical. When the Civil War broke out in 1642, Milton threw himself heart and soul in the struggle against King Charles I. He devoted the best years of his life, when his poetical powers were at their peak to this national movement. Finding himself unfit to fight as a soldier he became the **Latin Secretary to Cromwell**.
- The Puritan Age (1600-1660)
- This work he continued to do till 1649, when Charles I was defeated and commonwealth was proclaimed under Cromwell. But when he returned to poetry to accomplish the ideal he had in his mind, Milton found himself completely blind.
- Moreover, after the death of Cromwell and the coming of Charles II to the throne, Milton became friendless. His own wife and daughters turned against him. But undaunted by all these misfortunes, Milton wrote **his greatest poetical works- Paradise Lost, Paradise Regained and Samson Agonistes**.
  
- **B-Jacobean and Caroline Drama**  
After Shakespeare the drama in England suffered a decline during the reigns of James I and Charles I. The heights reached by Shakespeare could not be kept by later dramatists. The Jacobean and Caroline dramatists gave expression to passive suffering and lack of mental and physical vigor.
- The Puritan Age (1600-1660)
- Thus in the hands of these dramatists of the inferior type the romantic drama which had achieved great heights during the Elizabethan period, suffered a terrible decline, and when the Puritans closed the theatres in 1642, it died a natural death. The greatest **dramatist** of the Jacobean period was **Ben Jonson**.
  
- **C-Jacobean and Caroline Prose**  
This period was rich in prose. The great prose writers were Bacon, Burton, Milton, Sir Thomas Browne, Jeremy Taylor and Clarendon. For the first time the great scholars began to write in English rather than Latin. So the Bible became the supreme example of earlier English prose style- simple, plain and natural.

### Some questions Samples:

- 1- The literature of the Seventeenth Century may be divided into..... Periods.  
A- two                      B- three  
C- Four                     D- Five
  
- 2- The Puritan Age is divided into  
A- the Jacobean period                      B- the Caroline period  
C- the Caroline period the Jacobean periods  
D- the Jacobean, the Caroline and the Shakespearean periods.
  
- 3- The Seventeenth Century was marked by the ..... of the Renaissance spirit.  
A- flourishing              B- increase  
C- rise                         D- decline

**Notes:** \_\_\_\_\_

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### The Restoration Period ( 1660-1700)

- After the Restoration in 1660, when Charles II came to throne, there was a complete repudiation of the Puritan ideals and way of living. **In English literature the period from 1660-1700 is called the period of Restoration**, because monarchy restored in England, and Charles II , the son of Charles I who had been defeated and beheaded, came back to England from his exile in France and became the king.
- **It is called the Age of Dryden, because Dryden**, was the **dominating** and most representative literary figure of the Age. The literature of the Restoration Period emphasized directness and simplicity of expression, counteracted the tendency of exaggeration and extravagance which was encouraged during the Elizabethan and the puritan ages.
- Instead of using grandiloquent phrases, involved sentences full of Latin quotations and classical allusions, the restoration writers gave emphasis to reasoning rather than romantic fancy, and evolved an exact precise way of writing, consisting of short, clear-cut sentences without any unnecessary word.

#### - **A-Restoration Poetry**

John Dryden(1631) The Restoration period was mostly satirical, realistic and written in the heroic couplet of which Dryden was the supreme master. He was the dominating figure of the Restoration Period, and he made his mark in the fields of poetry drama and prose

- The poetry of Dryden can be conveniently divided under three heads- Political Satires, Doctrinal Poems and The Fables. The poetry of Dryden possesses all the characteristics of the Restoration Period and therefore thoroughly representative of that age. It does not have the poetic glow, the spiritual fervor, the moral loftiness and the philosophical depth.

#### - **B- Restoration Drama**

In 1642 the theatres were closed by the authority of the Parliament which was dominated by Puritans and so no good plays were written from 1642 till the Restoration. During the Restoration Period the emphasis was on prose as the medium of expression.

- As the common people still under the influence of Puritanism had no love for the theatres, the dramatists had to cater to the taste of aristocratic class which was highly fashionable, frivolous, cynical and sophisticated. The Restoration Drama was confined to the upper strata of society whose taste was aristocratic.

### Comedy of Manners

- In it there are two groups of characters, the wits who claim our sympathy and the gulls or the dull ones who arouse our laughter. The end is not the victory of the good over the evil but the witty over the stupid. The Comedy of Manners was the most popular form of drama which portrayed the sophisticated life of the dominant class of society.

- Congreve is put at the head of the Restoration Drama. As the plays of Congreve reflect the fashions and foibles of the upper classes whose moral standards had become lax, they don't have a universal appeal, but as social documents their value is great.
- In tragedy, the Restoration Period specialized in Heroic Tragedy, which dealt with themes of epic magnitude. The heroes and heroines possessed super human qualities. The purpose of this tragedy was didactic- to inculcate virtues in the shape of bravery and conjugal love.
- The chief protagonist and writer of heroic tragedy was Dryden. Under his leadership the heroic tragedy dominated the stage from 1660 to 1678. His first experiment in this type of drama was his play Tyrannic love.
- Dryden also gives up the literary rules observed by French dramatists and follows the laws of drama formulated by the great dramatists of England. Another important way in which Dryden turns himself away from the conventions of the heroic tragedy, is that he does not give a happy ending to his play.

### - (c) Restoration Prose

The Restoration period was deficient in poetry and drama, but in prose it holds its head much higher. It was during the Restoration Period that English prose was developed as a medium for expressing clearly and precisely average ideas and feelings about miscellaneous matters for which prose is really meant.

- *Dryden presented a model of the new prose. He wrote in a plain, simple and exact style, free from all exaggerations. His fables and the preface to them are fine examples of the prose style which Dryden was introducing.*
- Other writers of the period, who came under the influence of Dryden, and wrote in a plain, simple but precise style, were Sir William Temple, John Tillotson and George Saville.

### Some Questions Samples

**1- In English literature the period from (1660-1700) is called the period of.....**

- A- speculation
- B- decoration
- C- Restoration
- D- information

**2- The Restoration period is called the Age of..... because he was the dominating figure of the Age .**

- A- Dryden
- B- Wordsworth
- C- Shaw
- D- Congreve

**Notes:** \_\_\_\_\_

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## Paradise Lost

### **Milton's Life**

- John Milton was born on December 9, 1608, in London. Milton's father was a prosperous merchant, despite the fact that he had been disowned by his family when he converted from Catholicism to Protestantism. Milton excelled in school, and went on to study privately in his twenties and thirties. In 1638 he made a trip to Italy, studying in Florence, Siena, and Rome, but felt obliged to return home upon the outbreak of civil war in England, in 1639. Upon his return from Italy, he began planning an epic poem, the first ever written in English.
- These plans were delayed by his marriage to Mary Powell and her subsequent desertion of him. In reaction to these events, Milton wrote a series of pamphlets calling for more leniency in the church's position on divorce. His argument brought him both greater publicity and angry criticism from the religious establishment in England. When the Second Civil War ended in 1648, with King Charles dethroned and executed, Milton welcomed the new parliament and wrote pamphlets in its support. After serving for a few years in a civil position, he retired briefly to his house in Westminster because his eyesight was failing. By 1652 he was completely blind.
- Despite his disability, Milton reentered civil service under the protectorate of Oliver Cromwell, the military general who ruled the British Isles from 1653 to 1658. Two years after Cromwell's death, Milton's worst fears were realized—the Restoration brought Charles II back to the throne, and the poet had to go into hiding to escape execution. However, he had already begun work on the great English epic which he had planned so long before: **Paradise Lost.** Now he had the opportunity to work on it in earnest. It was published in 1667, a year after the Great Fire of London.
- The greatness of Milton's epic was immediately recognized, and the admiring comments of the respected poets John Dryden and Andrew Marvell helped restore Milton to favor. He spent the ensuing years at his residence in Bunhill, still writing prolifically. **Milton died at home on November 8, 1674.** By all accounts, Milton led a studious and quiet life from his youth up until his death

### **Education**

- Thanks to his father's wealth, young Milton got the best education money could buy. He had a private tutor as a youngster. As a young teenager he attended the prestigious St. Paul's Cathedral School. After he excelled at St. Paul's he entered college at Christ's College at Cambridge University. At the latter, he made quite a name for himself with his prodigious writing, publishing several essays and poems to high acclaim. After graduating with his master's degree in 1632, Milton was once again accommodated by his father.

- He was allowed to take over the family's estate near Windsor and pursue a quiet life of study. He spent 1632 to 1638—his mid to late twenties—reading the classics in Greek and Latin and learning new theories in mathematics and music.
- Milton became fluent in many foreign and classical languages, including Italian, Greek, Latin, Aramaic, Hebrew, French, Spanish, Anglo-Saxon, and spoke some Dutch as well. His knowledge of most of these languages was immense and precocious. He wrote sonnets in Italian as a teenager. While a student at Cambridge, he was invited in his second year to address the first year students in a speech written entirely in Latin.

### **Early Works**

- [In his twenties, Milton wrote five masterful long poems](#), each of them influential and important in its own separate way: "On the Morning of Christ's Nativity," "Comus," "Lycidas," "Il Penseroso," and "L'Allegro." Through these poems, Milton honed his skills at writing narrative, dramatic, elegiac, philosophical, and lyrical poetry. He had built a firm poetic foundation through his intense study of languages, philosophy, and politics, and fused it with his uncanny sense of tone and diction. [Even in these early poems, Milton's literary output was guided by his faith in God.](#)
- [Milton believed that all poetry served a social, philosophical, and religious purpose. He thought that poetry should glorify God, promote religious values, enlighten readers, and help people to become better Christians.](#)
- Aside from his poetic successes, Milton was also a prolific writer of essays and pamphlets. These prose writings did not bring Milton public acclaim. In fact, since his essays and pamphlets argued against the established views of most of England, Milton was even the object of threats. Nevertheless, he continued to form the basis for his political and theological beliefs in the form of essays and pamphlets.

### **Women and Marriage**

- [Much of Milton's social commentary in \*Paradise Lost\* focuses on the proper role of women. In Book IV he makes clear that he does not think men and women are equals, alluding to biblical passages that identify man as the master of woman. Although Milton viewed women as inferior to men, believing that wives should be subservient to their husbands, he did not see himself as a woman-hater.](#) In *Paradise Lost*, he distances himself from the misogyny popular in his time—the belief that women are utterly inferior to men, essentially evil, and generally to be avoided.
- Milton's character Adam voices this harsh view of womankind, but only after the fall, as an expression of anger and frustration. Put simply, Milton's early views in *Paradise Lost* may be misogynistic by today's standards, but he nevertheless presents Eve's wifely role as an important one, as Adam and Eve help one another to become better and more complete individuals.

- Milton's views on marriage are mainstream today, but they were viewed as shocking and heretical in his own time. Milton was a pioneer for the right of divorce in an age when divorce was prohibited by nearly all denominations. He felt that conversation and mental companionship were supremely important in a marriage, and admits that his first marriage might have failed due to a lack in this regard. He also argued that the partners in a marriage must complement each other. His portrayal of Adam and Eve after the fall is a vivid example of his belief that two people can complement each other, smoothing out one another's' faults and enhancing each others' strengths.

- **The Epic ( an extended narrative poem, with a heroic subject matter and theme, and an exalted tone)**

At the early age of sixteen, Milton already aspired to write the great English epic. As he read the classical epics in school—Homer's *Odyssey* and *Iliad* and Virgil's *Aeneid*—he began to fantasize about bringing such artistic brilliance to the English language.

- Milton considered many topics for his epic. Early on, he thought that the story of King Arthur and the Knights of the Round Table was a noble topic. Then, as he grew slightly older, he hoped to write an epic about Oliver Cromwell, who took control of England in 1653 after helping to dethrone and execute King Charles. Judging from these two topics, it is clear that Milton wanted to write his epic on a distinctly British topic that would inspire nationalist pride in his countrymen.
- Such a topic would also mimic Homer's and Virgil's nationalist epics of strong, virtuous warriors and noble battles. However, Milton abandoned both of these ideas, and for a time gave up the notion of writing an epic at all.
- But in the mid-1650s, Milton returned to an idea he had previously had for a verse play: the story of Adam and Eve. He concluded that the story might fail as a drama but succeed as an epic. In 1656 the blind Milton began to recite verse each morning to one of his two daughters, who wrote his poem down for him. Milton continued to dictate *Paradise Lost* for several years, finishing in 1667 when **it was first published in ten books.**
- Milton soon returned to revise his epic, re-dividing it into twelve books (as the classical epics were divided), and publishing it in its authoritative second edition form in 1671.
- Later in 1671 he published his final work: **Paradise Regained**, the sequel to his great epic. Due to his strong religious beliefs, Milton thought that this work surpassed *Paradise Lost* in both its art and its message, though most readers today would disagree.

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## Paradise Lost

### Plot Overview

Milton's speaker begins *Paradise Lost* by stating that his **subject will be Adam and Eve's disobedience and fall from grace**. He invokes a heavenly muse and asks for help in relating his ambitious story and God's plan for humankind. The action begins with Satan and his fellow rebel angels who are found chained to a lake of fire in Hell. They quickly free themselves and fly to land, where they discover minerals and construct Pandemonium, which will be their meeting place. Inside Pandemonium, the rebel angels, who are now devils, debate whether they should begin another war with God.

Beezelbub suggests that they attempt to corrupt God's beloved new creation, humankind. Satan agrees, and volunteers to go himself. As he prepares to leave Hell, he is met at the gates by his children, **Sin and Death**, who follow him and build a bridge between Hell and Earth.

In Heaven, God orders the angels together for a council of their own. He tells them of Satan's intentions, and the Son volunteers himself to make the sacrifice for humankind. Meanwhile, Satan travels through Night and Chaos and finds Earth. He disguises himself as a cherub to get past the Archangel Uriel, who stands guard at the sun. He tells Uriel that he wishes to see and praise God's glorious creation, and Uriel assents. Satan then lands on Earth and takes a moment to reflect. Seeing the splendor of Paradise brings him pain rather than pleasure.

He reaffirms his decision to make evil his good, and continue to commit crimes against God. Satan leaps over Paradise's wall, takes the form of a cormorant (a large bird), and perches himself atop the Tree of Life. Looking down at Satan from his post, Uriel notices the volatile emotions reflected in the face of this so-called cherub and warns the other angels that an impostor is in their midst. The other angels agree to search the Garden for intruders.

Meanwhile, Adam and Eve tend the Garden, carefully obeying God's supreme order not to eat from the Tree of Knowledge. After a long day of work, they return to their bower and rest. There, Satan takes the form of a toad and whispers into Eve's ear. Gabriel, the angel set to guard Paradise, finds Satan there and orders him to leave. Satan prepares to battle Gabriel, but God makes a sign appear in the sky—the golden scales of justice—and Satan scurries away.

Eve awakes and tells Adam about a dream she had, in which an angel tempted her to eat from the forbidden tree. Worried about his creation, God sends Raphael down to Earth to teach Adam and Eve of the dangers they face with Satan.

Raphael arrives on Earth and eats a meal with Adam and Eve. Raphael relates the story of Satan's envy over the Son's appointment as God's second-in-command. Satan gathered other angels together who were also angry to hear this news, and together they plotted a war against God. Abdiel decides not to join Satan's army and returns to God. The angels then begin to fight, with Michael and Gabriel serving as co-leaders for Heaven's army.

The battle lasts two days, when God sends the Son to end the war and deliver Satan and his rebel angels to Hell. Raphael tells Adam about Satan's evil motives to corrupt them, and warns Adam to watch out for Satan. Adam asks Raphael to tell him the story of creation. Raphael tells Adam that God sent the Son into Chaos to create the universe. He created the earth and stars and other planets. Curious, Adam asks Raphael about the movement of the stars and planets.

Eve retires, allowing Raphael and Adam to speak alone. Raphael promptly warns Adam about his seemingly unquenchable search for knowledge. Raphael tells Adam that he will learn all what he needs to know, and that any other knowledge is not meant for humans to comprehend. Adam tells Raphael about his first memories, of waking up and wondering who he was, what he was, and where he was. Adam says that God spoke to him and told him many things, including his order not to eat from the Tree of Knowledge.

After the story, Adam confesses to Raphael his intense physical attraction to Eve. Raphael reminds Adam that he must love Eve more purely and spiritually. With this final bit of advice, Raphael leaves Earth and returns to Heaven.

Eight days after his banishment, Satan returns to Paradise. After closely studying the animals of Paradise, he chooses to take the form of the serpent. Meanwhile, Eve suggests to Adam that they work separately for awhile, so they can get more work done. Adam is hesitant but then assents. Satan searches for Eve and is delighted to find her alone.

In the form of a serpent, he talks to Eve and compliments her on her beauty and godliness. She is amazed to find an animal that can speak. She asks how he learned to speak, and he tells her that it was by eating from the Tree of Knowledge. He tells Eve that God actually wants her and Adam to eat from the tree, and that his order is merely a test of their courage. She is hesitant at first but then reaches for a fruit from the Tree of Knowledge and eats. She becomes distraught and searches for Adam. Adam has been busy making a wreath of flowers for Eve.

When Eve finds Adam, he drops the wreath and is horrified to find that Eve has eaten from the forbidden tree. Knowing that she has fallen, he decides that he would rather be fallen with her than remain pure and lose her. So he eats from the fruit as well. Adam looks at Eve in a new way, and together they turn to lust.



## Paradise Lost

### Themes, Motifs & Symbols

#### Themes

Themes are the fundamental and often universal ideas explored in a literary work.

#### The Importance of Obedience to God

The first words of *Paradise Lost* state that the poem's main theme will be "Man's first Disobedience." Milton narrates the story of Adam and Eve's disobedience, explains how and why it happens, and places the story within the larger context of Satan's rebellion and Jesus' resurrection.

Raphael tells Adam about Satan's disobedience in an effort to give him a firm grasp of the threat that Satan and humankind's disobedience poses. In essence, *Paradise Lost* presents two moral paths that one can take after disobedience: the downward spiral of increasing sin and degradation, represented by Satan, and the road to redemption, represented by Adam and Eve.

While Adam and Eve are the first humans to disobey God, Satan is the first of all God's creation to disobey. His decision to rebel comes only from himself—he was not persuaded or provoked by others. Also, his decision to continue to disobey God after his fall into Hell ensures that God will not forgive him.

Adam and Eve, on the other hand, decide to repent for their sins and seek forgiveness. Unlike Satan, Adam and Eve understand that their disobedience to God will be corrected through generations of toil on Earth.

#### The Hierarchical Nature of the Universe

*Paradise Lost* is about hierarchy as much as it is about obedience. The layout of the universe—with Heaven above, Hell below, and Earth in the middle—presents the universe as a hierarchy based on proximity to God and his grace. This spatial hierarchy leads to a social hierarchy of angels, humans, animals, and devils: the Son is closest to God, with the archangels and cherubs behind him. Adam and Eve and Earth's animals come next, with Satan and the other fallen angels following last. To obey God is to respect this hierarchy.

Satan refuses to honor the Son as his superior, thereby questioning God's hierarchy. As the angels in Satan's camp rebel, they hope to beat God and thereby dissolve what they believe to be an unfair hierarchy in Heaven. When the Son and the good angels defeat the rebel angels, the rebels are punished by being banished far away from Heaven. At least, Satan



argues later, they can make their own hierarchy in Hell, but they are nevertheless subject to God's overall hierarchy, in which they are ranked the lowest. Satan continues to disobey God and his hierarchy as he seeks to corrupt mankind.

Likewise, humankind's disobedience is a corruption of God's hierarchy. Before the fall, Adam and Eve treat the visiting angels with proper respect and acknowledgement of their closeness to God, and Eve embraces the subservient role allotted to her in her marriage. God and Raphael both instruct Adam that Eve is slightly farther removed from God's grace than Adam because she was created to serve both God and him. When Eve persuades Adam to let her work alone, she challenges him, her superior, and he yields to her, his inferior. Again, as Adam eats from the fruit, he knowingly defies God by obeying Eve and his inner instinct instead of God and his reason.

### **Motifs**

Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.

### **Light and Dark**

Opposites abound in Paradise Lost, including Heaven and Hell, God and Satan, and good and evil. Milton's uses imagery of light and darkness to express all of these opposites. Angels are physically described in terms of light, whereas devils are generally described by their shadowy darkness.

Milton also uses light to symbolize God and God's grace. In his invocation in Book III, Milton asks that he be filled with this light so he can tell his divine story accurately and persuasively. While the absence of light in Hell and in Satan himself represents the absence of God and his grace.

### **The Geography of the Universe**

Milton divides the universe into four major regions: glorious Heaven, dreadful Hell, confusing Chaos, and a young and vulnerable Earth in between. The opening scenes that take place in Hell give the reader immediate context as to Satan's plot against God and humankind. The intermediate scenes in Heaven, in which God tells the angels of his plans, provide a philosophical and theological context for the story.

Then, with these established settings of good and evil, light and dark, much of the action occurs in between on Earth. The powers of good and evil work against each other on this new battlefield of Earth. Satan fights God by tempting Adam and Eve, while God shows his love and mercy through the Son's punishment of Adam and Eve.

### **Symbols**

Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts.

### **The Scales in the Sky**

As Satan prepares to fight Gabriel when he is discovered in Paradise, God causes the image of a pair of golden scales to appear in the sky. On one side of the scales, he puts the consequences of Satan's running away, and on the other he puts the consequences of Satan's staying and fighting with Gabriel.

The side that shows him staying and fighting flies up, signifying its lightness and worthlessness. These scales symbolize the fact that God and Satan are not truly on opposite sides of a struggle—God is all-powerful, and Satan and Gabriel both derive all of their power from Him. God's scales force Satan to realize the futility of taking arms against one of God's angels again.

### **Adam's Wreath**

The wreath that Adam makes as he and Eve work separately in Book IX is symbolic in several ways. First, it represents his love for her and his attraction to her. But as he is about to give the wreath to her, his shock in noticing that she has eaten from the Tree of Knowledge makes him drop it to the ground.

His dropping of the wreath symbolizes that his love and attraction to Eve is falling away. His image of her as a spiritual companion has been shattered completely, as he realizes her fallen state. The fallen wreath represents the loss of pure love.

**Notes:** \_\_\_\_\_

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## Paradise Lost

### Important Quotations Explained

**1.** Of Man's First Disobedience, and the Fruit  
Of that Forbidden Tree, whose mortal taste  
Brought Death into the World, and all our woe,  
With loss of Eden, till one greater Man  
Restore us, and regain the blissful  
Seat, Sing Heav'nly Muse, that on the secret top

.....

Above th' Aonian Mount, while it pursues  
Things unattempted yet in Prose or Rhyme.  
(I.1–26)

### Explanation for Quotation 1 >>

With these lines, Milton begins *Paradise Lost* and lays the groundwork for his project, presenting his purpose, subject, aspirations, and need for heavenly guidance. He states that his subject will be the disobedience of Adam and Eve, whose sin allows death and pain into the world. He invokes his muse, whom he identifies as the Holy Spirit. He asserts his hopes that his epic poem will surpass the other great epic poems written before, as he claims that his story is the most original and the most virtuous.

He also asks his muse to fill his mind with divine knowledge so that he can share this knowledge with his readers. Finally, he hopes this knowledge and guidance from his muse will allow him to claim authority without committing any heresies, as he attempts to explain God's reasoning and his overall plan for humankind.

**2.** Hail holy Light, offspring of Heav'n first-born,  
Or of th' Eternal Coeternal beam  
May I express thee unblam'd? since God is Light,  
And never but in unapproached Light  
Dwelt from Eternity, dwelt then in thee,  
Bright effluence of bright essence increate.

...

Purge and disperse, that I may see and tell  
Of things invisible to mortal sight.  
(III.1–6; 21–29; 51–55)

**Explanation for Quotation 2 >>**

These passages from Book III make up part of Milton's second and longest invocation, which is also his most autobiographical and symbolic. Milton refers to light simultaneously as divine wisdom and literal light. When he speaks about his blindness he refers to both his inward blindness, or lack of divine wisdom, and his literal blindness, or loss of eyesight. He begins by praising holy light as the essence of God. The idea that God is light was common before and during Milton's time, and is a popular interpretation of certain biblical passages in Genesis.

He then invokes his heavenly muse, the Holy Spirit, by reusing similar images and ideas from his first invocation; remember that Milton has asked for this heaven muse to illuminate "what in me is dark" (I.22). Symbolically, Milton asks for his muse to enter his body and fill him with divine knowledge.

**3. . . . though both**

Not equal, as thir sex not equal seem'd;  
 For contemplation hee and valor form'd,  
 For softness shee and sweet attractive Grace,  
 Hee for God only, shee for God in him:  
 His fair large Front and Eye sublime declar'd  
 Absolute rule; and Hyacinthine Locks  
 Round from his parted forelock manly hung  
 Clust'ring, but not beneath his shoulders broad: ...  
 And sweet reluctant amorous delay.  
 (IV.295–311)

**Explanation for Quotation 3 >>**

The narrator makes these observations in Book IV as Adam and Eve prepare for bed. The narrator compares Adam and Eve based on their appearance and general demeanor, reasoning from that in order to assess their spiritual value. The argument behind the description lies in their different roles: since Adam was created for God, and Eve was created for both God and Adam, Eve's purpose makes her less spiritually pure and farther removed from God's grace.

She serves both God and Adam and submits to Adam out of love and duty to God. He notes that Adam seems to be more intelligent and spiritually pure than Eve.

This assessment illustrates Milton's belief that male and female genders and their roles are unequal. The Bible also speaks of these unequal roles, arguing that a wife should submit and serve her husband. These beliefs were common in Milton's time, as many people believed they were sanctioned by the Bible. This apparent gender imbalance between Adam and Eve is continually portrayed throughout the rest of *Paradise Lost*.

4. What better can we do, than to place  
 Repairing where he judg'd us, prostrate fall  
 Before him reverent, and there confess  
 Humbly our faults, and pardon beg, with tears  
 Watering the ground, and with our sighs the  
 Air Frequenting, sent from hearts contrite, in sign  
 Of sorrow unfeign'd, and humiliation meek. ....  
 Air Frequenting, sent from hearts contrite, in sign  
 Of sorrow unfeign'd, and humiliation meek.  
 (X.1086–1104)

#### **Explanation for Quotation 4 >>**

These lines at the end of Book X, first spoken by Adam, and then narrated by Milton, relate Adam and Eve's decision to pray to God for forgiveness and their subsequent action of prayer. This point in the story finds Adam and Eve choosing between obedience and disobedience. Their repentance allows them to be forgiven, and their forgiveness allows for the possible redemption of humankind. These lines present the first step in humankind's long search for salvation.

Much of Adam's speech and Milton's narration overlaps; many lines are repeated with only the tenses and pronouns changed. This use of repetition has a dramatic effect on a dramatic and important scene. Milton's use of repetition gives his narration an emotional accuracy and compassionate tone. And the repetition places extra emphasis on their act of prayer, allowing readers to understand its extreme importance to the story. It also demonstrates that Adam and Eve repent exactly what they planned in the way they planned it, showing their dedication and determination to obey God strictly even after the fall.

5. This having learnt, thou hast attained the sum  
 Of Wisdom; hope no higher, though all the Stars  
 Thou knew'st by name, and all th' ethereal Powers,  
 All secrets of the deep, all Nature's works,  
 Or works of God in Heav'n, Air, Earth, or Sea,  
 And all riches of this World enjoy'dst,  
 And all the rule, one Empire: only add  
 Deeds to thy knowledge answerable, add Faith,.....  
 A paradise within thee, happier far.  
 (XII.575–587)

#### **Explanation for Quotation 5 >>**

These lines are spoken by Michael to Adam in Book XII just before Adam and Eve are led out of Paradise. Michael tries to explain to Adam that even though Eve and him have fallen from grace and must leave Paradise, they can still lead a fruitful life. He tells Adam that he has attained all the wisdom he needs; any further knowledge is unnecessary.

To assure their happiness, they should live their lives by seven tenets: obedience, faith, virtue, patience, temperance, love, and charity. Living by these tenets will allow them to create an inner Paradise. In contrast, the seven sins allow Satan to create his inner Hell, which he discusses in Book IV. Even though Satan is in Paradise, he feels as if he is still in Hell. Likewise, Adam and Eve can feel as if they never left Paradise if they live their lives accordingly. Heaven and Hell become more than just a place, they become a state of mind.

### Key Facts

**full title** · *Paradise Lost*

**author** · John Milton

**type of work** · Poem

**genre** · Epic

**language** · English

**time and place written** · 1656–1674; England

**date of first publication** · First Edition (ten books), 1667; Second Edition (twelve books), 1674

**publisher** · S. Simmons, England

**narrator** · Milton

**point of view** · Third person

**tone** · Lofty; formal; tragic

**tense** · Present

**setting (time)** · Before the beginning of time

**setting (place)** · Hell, Chaos and Night, Heaven, Earth (Paradise, the Garden of Eden)

**protagonist** · Adam and Eve

**major conflict** · Satan, already damned to Hell, undertakes to corrupt God's new, beloved creation, humankind.

**rising action** · The angels battle in Heaven; Satan and the rebel angels fall to Hell; God creates the universe; Satan plots to corrupt God's human creation; God creates Eve to be Adam's companion; Raphael answers Adam's questions and warns him of Satan

**climax** · Adam and Eve eat the fruit of the Tree of Knowledge.

**falling action** · The Son inflicts punishment; Adam and Eve repent; Adam learns about the future of man

**themes** · The Importance of Obedience to God; The Hierarchical Nature of the Universe; The Fall as Partly Fortunate

**motifs** · Light and Dark; The Geography of the Universe; Conversation and Contemplation

**symbols** · The Scales in the Sky; Adam's wreath

**foreshadowing** · Eve's vanity at seeing her reflection in the lake; Satan's transformation into a snake and his final punishment





-7-

## To Daffodils

### **A Short Analysis of To Daffodils**

by Robert Herrick  
Fair daffodils, we weep to see  
You haste away so soon;  
As yet the early-rising sun  
Has not attain'd his noon.

Stay, stay  
Until the hasting day  
Has run  
But to the evensong;  
And, having pray'd together, we  
Will go with you along.

We have short time to stay, as you,  
We have as short a spring;  
As quick a growth to meet decay,  
As you, or anything.

We die  
As your hours do, and dry  
Away  
Like to the summer's rain;  
Or as the pearls of morning's dew,  
Ne'er to be found again.

## Literary Terms

### **1-Personification**

is giving inanimate objects or abstract ideas human qualities or actions; making non-human things appear as human.

### **2-Metaphor:**

a comparison between two objects for the purpose of describing one of them; a metaphor states that the one object is the other.

### **3- Alliteration:**

close repetition of consonant sounds at the beginning of words.

**4- Diction:**

an author's choice and use of words; his vocabulary.

**5- Epic:**

an extended narrative poem, with heroic subject matter and theme, and exalted tone.

**6- Rhyme:**

the use of words with similar sounds in poetry, usually but not always at the ends of lines.

**7- Stanza:**

a group of lines in a poem divided off from the others. Each stanza is usually the same number of lines in length.

**Surface meaning:**

In his poem 'To Daffodils', the poet Robert Herrick begins by saying that we grieve to see the beautiful daffodils being wasted away very quickly. The duration of their gloom is so short that it seems even the rising sun still hasn't reached the noon-time. Thus, in the very beginning the poet has struck a note of mourning at the fast dying of daffodils.

The poet then addresses the daffodils and asks them to stay until the day ends with the evening prayer. After praying together he says that they will also accompany the daffodils. This is so because like flowers men too have a very transient life and even the youth is also very short-lived.

**Deep meaning:**

**"We have short time to stay, as you,  
We have as short a spring."**

Robert Herrick symbolically refers to the youth as spring in these lines. He equates/compares human life with the life of daffodils. Further he says that both of them grow very fast to be destroyed later. Just like the short duration of the flowers, men too die away soon.

Their life is as short as the rain of the summer season, which comes for a very short time; and the dew-drops in the morning, which vanish away and never return again. Thus, the poet after comparing the flowers to humans, later turns to the objects of nature – he has compared the life of daffodils with summer rain, dew drops.

**Theme:**

the short-lived nature of life, the fleeting passage of time.  
like the flowers we humans have a very short life in this world.  
beauty is not going to stay forever.

**Messages:**

Life is short, and the world is beautiful, love is splendid and we must use the short time we live to make the most of it. This is shown in the words "haste", "run", "short" and "quick".

Fair Daffodils, we weep to see  
you haste away so soon

- The poet talks to the flowers, he tells them that he is so sad because he knows the life of the flowers is short and will die soon and leave him.
- He talks to the flowers as human being able to listen and speak in order to attract the attention of the reader or listener ' this is called personification.'

As yet the early-rising sun  
has not attain'd his noon

- The flowers were born in the morning, they die and the rising sun hasn't reached the noon time.

Stay, stay, (sound alliteration)  
until the hasting day  
has run (symbolic of death)  
But to the even-song :( symbolic referring to the song of death)  
and, having pray'd together, we  
Will go with you along

- Stay, stay forced rhyme in order to stress his wishes to continue flourish and stay till the end of the day.
- The poet then addresses the daffodils and asks them to stay until the end of the day with the evening prayer. After praying together he says that they will also accompany the daffodils.

As quick a growth to meet decay.

- He compares the daffodils to the period of growth.

As you or anything  
we die

- Every creature will be dying. And we die.  
 Like to the summer's rain;  
 Or as the pearls of morning's dew,  
 ne'er to be found again.

Their life is as short as the rain of the summer season, which comes for a very short time; and the dew-drops in the morning, which vanish away and never return again. Thus, the poet after comparing the flowers to humans later turns to the objects of nature – he has compared the life of daffodils with summer rain, dew drops.

\*He compares pearls to the dew to show the beauty, shining and tiny. Last line he wishes that time goes back but there is no way.

( **metaphor.**)

### **Theme:**

life is too short, it's called the mutability of life and usually ends sooner than we wish or desire.

- The lines are short with musical tone.

### **Samples of the Questions**

1- **To daffodils** is a poem written by

- A- Shakespeare
- B- Donne
- C- Coleridge
- D- Herrick

The correct answer is (D)

2-The poet believes that like flowers men too have a very..... Life.

- A- healthy
- B- transient
- C- cheerful
- D- vigorous

The correct answer is (B)

2- In **To Daffodils**, the poet compares..... to the dew .

- A- stones
- B- daffodils
- C- pearls
- D- marbles

The correct answer is (C)

**Notes:**

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**VIRTUE****George Herbert:**

- George Herbert was born into a wealthy and titled family at Montgomery Castle, in Wales, on April 3, 1593, as one of nine children. His father, Sir Richard Herbert, died in 1596, when George was three years old. His mother, Lady Magdalen Newport Herbert, was a patron of the poet and clergyman John Donne, who presided at her funeral when she died in 1627.
- Herbert's first poems were Latin sonnets that he wrote for his mother. In them, he argued that a more fitting subject for poetry than love for a woman was love for God. His first published verses appeared in 1612. They were two poems, also in Latin, written in memory of King James's son Prince Henry, who had died that year.
- On March 1, 1633, Herbert died of tuberculosis.
- By all accounts, Herbert was a gentle and pious person with a sweet and generous nature. He helped rebuild the decaying church at Bemerton with his own money and was loved and esteemed by his parishioners, whom he cared for spiritually and, when necessary, by sharing in their labor or giving them money.

**Introduction**

- "Virtue" is one of the poems in a collection of verse called *The Temple* (1633), which George Herbert wrote during the last three years of his life.
- He appreciates the beauty of creation not only for its own sake but also because he sees it as a mirror of the goodness of the Creator.
- Yet, despite Herbert's sense of the world's loveliness, his poems often reflect the transience of that beauty and the folly of investing it with any real value. In "Virtue," he presents a vision of an eternal world beyond the one available to sense
- Herbert's poetry displays a conjunction of intellect and emotion
- In "Virtue," an example of this combination of the intellectual and the sensuous can be seen in the second line of the third quatrain, when the spring is compared to a box of compressed sweets.
- In "Virtue," which comprises four quatrains altogether, Herbert reflects on the loveliness of the living world but also on the reality of death.

**George Herbert (1593-1632)**

- SWEET day, so cool, so calm, so bright!
- The bridal of the earth and sky—
- The dew shall weep thy fall to-night;
- For thou must die.

Sweet rose, whose hue angry and brave  
 Bids the rash gazer wipe his eye,  
 Thy root is ever in its grave,  
 And thou must die.

Sweet spring, full of sweet days and roses,  
 A box where sweets compacted lie,  
 My music shows ye have your closes,  
 And all must die.  
 Only a sweet and virtuous soul,  
 Like season'd timber, never gives;  
 But though the whole world turn to coal,  
 Then chiefly lives.

**Lines 1-4**

- Herbert begins "Virtue" with an apostrophe, or invocation. That is, here, he starts with a direct rhetorical address to a personified thing: as if speaking to the day, the narrator says, "Sweet day" and then characterizes the day as "cool," "calm," and "bright."
- Thus, for one noun, "day," he provides four adjectives. The rest of the line is made up of the adverbial "so," signifying intensity, repeated three times. The "sweet day" is the bridal — the marriage, conjunction, or union — of the earth and the sky.
- Day, however, gives way to night, just as life gives way to death: "The dew shall weep thy fall tonight," the narrator asserts, turning a daily natural event, nightfall, into a metaphor. Beyond death, the line also suggests grief at the loss of paradise on Earth, the Fall, which is the original cause of death in the Judeo-Christian story of the Creation.
- The evening dew, invested with emotion and made to represent grief, is equated with tears, which are shed at nightfall over the Fall, the sin that brought death into the world

### Lines 5-8

- In beginning the second quatrain with the word "sweet," Herbert continues to connect the beauty of nature with impermanence, as any "sweet" thing must, over time, lose its sweetness. Like the day, the rose is an emblem of earthly splendor. It is "sweet" like the day, saturated with color, and graced with magnificence. (Angry and brave are complex words in Herbert's usage, as aspects of their meanings have all but passed from English.
- As with the day, so with the rose: despite its living splendor, death awaits. "Thy root," buried in the earth, as it must be if the rose is to flourish, "is ever in its grave." Thus, life and death are entwined, and death is an ever-present aspect of life. Indeed, by emphasizing the common ground shared by the root, the source of life, and the grave, the receptacle for death, Herbert evokes two Christian lessons:
  - first, that life contains elements of death and must inevitably give way to death and, second, that death is not finality but part of the continuum of existence. In awareness of death, one realizes the true meaning and purpose of life and will thus prepare his or her soul, through the exercise of virtue, for eternity.

### Lines 9-12

- The word "sweet" begins the third quatrain as well, now describing the spring, which is subsequently characterized as "full of sweet days and roses." As such, the delights presented in the first two quatrains are contained in the third, and the narrator solidifies his suggestion of the earth's rich bounty. In the second line of the quatrain, spring is likened to "a box where sweets compacted lie."
- Then, as in the previous quatrains, the third line iterates the transience of earthly delights: "My music shows ye have your closes." Through this line, the narrator offers the poem itself as proof of his argument regarding the impermanence of things.

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## VIRTUE

By "my music," the narrator refers to the very verse being read, this poem. "Close" is a technical term in music indicating the resolution of a musical phrase. Thus, the poetic verse, like everything else the narrator has so far depicted, must come to an end, as it temporarily does with the four stressed and conclusive beats of the twelfth line: "And all must die."

### Lines 13-16

Breaking the pattern established in the previous three quatrains, the final quatrain begins not with the word "sweet" but with a limiting expression: "Only a." The reader has been told that the "sweet day," the "sweet rose," and the "sweet spring" all "must die." In contrast to them is the soul: "Only a sweet and virtuous soul / never gives

The soul that is sweet and virtuous, unlike the spring, the rose, and the day, "never gives," that is, it never gives way to death, instead ever enduring. Such a sweet soul, disciplined by virtue like wood that has been seasoned, is fully strengthened. Lumber that has been seasoned, aged, and dried is more suitable for use in construction than is fresh lumber; "seasoned timber" is sturdy and enduring.

Thus, the first three quatrains present images of earthly beauty, but each ends with the word "die." The last quatrain presents images of an eternal soul and of a conflagration that turns the whole world, except that virtuous soul, to blackened coal, and its last line ends with the word "live."

As such, the entire poem, which all along warned of death, shows the way in which Herbert believes that he and his readers may achieve eternal life: by shunning transient glory and humbly embracing virtue

## **Themes**

### [The Transience of Earthly Beauty](#)

Repeatedly, throughout the sixteen lines of "Virtue," Herbert asserts beauty's transitory nature. His warning is not that people themselves must die but that the things that delight people while they are alive must pass away.

## The Interconnection of Life and Death

Besides expressing the impermanence of natural phenomena in "Virtue," Herbert also reveals the interconnection of the realms of life and death. The earth, which represents impermanence, and the sky, which represents eternity, are joined (by the day) in union in the second line of the poem.

### Nature

Despite his poem's focus on the transience of earthly beauty and of the experience of earthly rapture, Herbert delights in the depiction of nature and natural phenomena.

### Faith

An implicit theme of "Virtue" is faith. Although what is visible to humankind in the poem is the transience of earthly delight and the decay of nature, the poem ultimately conveys what cannot be seen and must instead be felt: the existence of a quality, the soul, which exists in eternal delight in a dimension other than the one in which our bodies live.

### Style

#### Anaphora

. Anaphora is the repetition of words and patterns for poetic effect. This device is immediately apparent in the first line, with the triple repetition of the word "so."

Moreover, the same poetic structure governs each of the first three stanzas, while the fourth stanza is shaped by a slight variation of this structure. Each of the first three stanzas begins with the word "sweet" and ends with the word "die."

### Apostrophe

In poetry, apostrophe is the technique of calling upon or addressing a particular person or thing. In the first three stanzas of "Virtue," Herbert indirectly addresses the reader of the poem by directly addressing the day, a rose, and the spring. In the fourth stanza, he does not address the soul but instead talks about it.



**ALL FOR LOVE- JOHN DRYDEN**

THE DRAMATIC WORKS OF DRYDEN

LARGE NUMBER OF PLAYS , WRITTEN BY DRYDEN

Dryden was one of the first writers to take an advantage of the re-opening of the theatres

which had been closed when the puritans under Cromwell came to power in England. Dryden wrote a large number of dramas which are detailed below under appropriate headings.

**1- COMEDIES**

THE WILD GALLANT

SECRET LOVE OR THE MAIDEN QUEEN

SIR MARTIN MARALL

AN EVENING'S LOVE

MARRIAGE A LA MODE

THE ASSIGNATION

THE KIND KEEPER

AMPHITRYON

One of these is a comedy of Dryden.....

**2- TRAGI- COMEDIES**

THE RIVAL LADIES

THE SPANISH FRIAR

LOVE TRIUMPHANT

**3- TRAGEDIES INCLUDING HEROIC PLAYS**

THE INDIAN IMPEROR

TYRANNIC LOVE OR THE ROYAL MARTYR

ALMANZOR AND ALMAHID

AMBOYA

AURUNG- ZEBE

ALL FOR LOVE OR THE WORLD WELL LOST

DON SEBASTIAN

CLEOMENES

#### **4- OPERAS**

THE STATE OF INNOCENCE  
 ALBION AND ALBANIUS  
 KING ARTHUR

One of these is an opera of Dryden.....

#### **ALL FOR LOVE- JOHN DRYDEN**

Dryden was a man of versatile genius. He distinguished himself as a poet, as a dramatist, and as a critic. He made a name for himself in the writing of both verse and prose. However, it is not as a dramatist that he won immortality. His greatness rests chiefly upon his poetry and his literary criticism. As for his dramas, it is only ALL FOR LOVE which still endures and which will always endure. The play was written and first performed in December in 1677. ALL FOR LOVE deserves a very high rank in British drama.

#### **THE SUB TITLE**

Dryden gave to his play a sub-title which is THE WORLD WELL LOST. The sub- title means that Antony did well to sacrifice his empire for the sake of his love for Cleopatra, and that Cleopatra did well to sacrifice her kingdom and her life for the sake of her love for Antony. ALL FOR LOVE is a historical play. Dryden depended on Shakespeare's play ANTONY AND CLEOPATRA.

#### **A SUMMARY OF ACT ONE**

PORTENTS AND PRODIGIES, WITNESSED BY SERAPION

The play opens with a speech by Serapion, a priest of the temple of Isis in Alexandria. Serapion in his opening speech gives an account of certain portents and prodigies which have been occurring frequently in Egypt. He had seen a whirlwind blowing furiously, and the doors of the underground tombs of the Egyptians kings opening suddenly. He had then witnessed the ghosts of the buried Egyptians kings coming out of their tombs, and standing on their graves. The ghosts were groaning: and a voice full of grief had then said that Egypt was on the verge of destruction and extinction

## A SUMMARY OF ACT ONE

### A CONVERSATION BETWEEN SERAPION AND ALEXAS

Alexas has overheard Serapion's account of the supernatural happenings: but Alexas does not believe that Serapion has actually witnessed these occurrences. Alexas scolds Serapion for having described the happenings which he claims to have actually witnessed but which, according to Alexas, are a product of Serapion's over-heated imagination. Serapion and Alexas then talk about the prevailing situation in Alexandria. Alexandria is under a siege by the Roman troops of Octavius Caesar. Serapion says that, if Antony is defeated in his war against Octavius or if Antony gets reconciled with Caesar, Egypt would become merely a province of the Roman empire and would then be exploited by the Romans.

Just at this moment a stranger is seen arriving in Alexandria. Alexas recognizes this stranger as Ventidius, an army general owing allegiance to Antony. Ventidius strongly believes that Cleopatra had been responsible for the ruin of Antony. Ventidius says that Cleopatra has put golden chains around Antony and has made him a slave to her love, thus robbing him of his manliness. Ventidius deplors Cleopatra's demoralizing influence on Antony who seems to have lost all his heroism and valor. Alexas, in reply, says that one of Antony's excellent qualities is his loyalty to the woman who loves him.

### Ventidius's object in coming to Alexandria

Ventidius has come to Alexandria in order to make an effort to wean Antony away from this place and to prevail upon him to lead a fresh campaign against Octavius Caesar. A gentleman attending upon Antony informs Ventidius that Antony has been leading a life of isolation for the last many days. Although Antony has given strict orders that he should not be disturbed in his solitude, Ventidius decides to disobey the order and to have a talk with Antony.

### The shadow of an Emperor

Before actually intruding upon Antony's privacy, Ventidius overhears Antony talking to himself. In his soliloquy, Antony says that he would celebrate his birthday with "double display of sadness". He had enjoyed much glory during the years of his youth, but now there is no glory left for him to enjoy. He has now forsaken everybody, and everybody has forsaken him. He feels as if he is living alone in the midst of wild of wild Nature.

### **Antony's Regret and Remorse**

Ventidius feels very depressed on hearing Antony speaking to himself in tones of such despondency. He now approaches Antony and confronts him. Antony, instead of feeling pleased to see his general and friend, says that he wishes to be left alone. Antony tells Ventidius that he cannot forget his defeat at the Battle of Actium, but Ventidius assures him that he can still defeat Octavius.

Ventidius's offer of the support of twelve legions to Antony

Ventidius says that Antony should not live in an unreal world, should not waste his time in idleness. He then informs Antony that he had brought twelve legions from Parthia to the banks of the river Nile, and that those legions are waiting for Antony to take command of them. Ventidius says that those legions are ready to fight against Octavius's forces on Antony's behalf, though they would not fight for Cleopatra's sake.

### **A quarrel between friends, and a reconciliation**

Antony feels somewhat annoyed to find Ventidius making a contemptuous reference to Cleopatra. He therefore warns Ventidius not to speak a single word against her. Antony says that Ventidius is speaking not frankly but like a jealous traitor. Ventidius feels deeply hurt at being called a traitor and says that, if he had been a traitor, he would have gone and joined forces with Octavius. Antony, realizing his mistake, apologizes to Ventidius, whereupon Ventidius says that it would be better for Antony to kill him than to regard him as a traitor.

Antony then appreciates Ventidius's sincerity towards him and says that, while all the others have merely been flattering him, Ventidius alone has spoken frankly and has spoken from a true feeling of friendship for him. Antony then calls upon Ventidius to show him the way to victory because there is still time for them to set things right. However, Antony says at the same time that Ventidius should not curse Cleopatra.

### Antony's promise to leave Cleopatra and go with Ventidius

Antony now promises to leave Cleopatra in order to go with Ventidius, even though he loves her beyond life, beyond conquests, and beyond empire, though not beyond his honour. Antony says that Ventidius will once again see him fully armed to fight, and ready to command the veterans waiting for him.

He then assures Ventidius that his heart have again become as firm and strong as they originally were. Once again Antony feels the desire to face his enemies in the battle. He and Ventidius would lead their soldiers like Time and Death, and would make their enemies taste the doom which is to overtake them.

### Samples of the Questions

1- ALL FOR LOVE is a ..... play.

- A- romantic
- B- social
- C- historical
- D- tragic

The correct answer is (C)

2- A stranger is seen arriving in Alexandria. Alexas recognizes this stranger as ..... ,

- A- Ventidius
- B- Cleopatra
- C- Antony
- D- Octavia

The correct answer is (A)

**Notes:**

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## A SUMMARY OF ACT TWO

### Cleopatra's sadness at Antony's decision to leave

- Cleopatra is feeling grieved to learn that Ventidius has prevailed upon Antony to leave Alexandria and go with him to fight against Octavius. Charmion , the other maid-cum-companion of Cleopatra , now returns, after having delivered Cleopatra 's message of love to Antony who is getting ready to quit Alexandria.
- Charmion then says that Antony had expressed his inability to meet Cleopatra before leaving but had said that he would always respect her.

### Alexas's suggestion to Cleopatra

Alexas now intervenes and tells Cleopatra that she has misjudged Antony because she is under the influence of her passion and is making no use of her reason. Alexas then suggests that Cleopatra should try to meet Antony before Antony actually departs from Alexandria because she might then be able to prevent his departure altogether.

### Antony's disparaging remarks about Octavius

Antony, Ventidius, and the military officers who are to accompany them now appear , fully prepared to leave Alexandria. Octavius is incapable of taking an initiative in war, and that Octavius is incapable of launching an attack upon the enemy.

### Gifts from Cleopatra. Antony, inclined to see Cleopatra

Alexas now appears on the scene and, addressing Antony, says that the mournful Cleopatra has sent a thousand good wishes to him and his comrades- in- arms. Alexas then distributes a few diamonds among Antony's commanders, saying that Cleopatra has sent these gifts as a token of her good-will . Ventidius bluntly refuses to accept any gift sent by Cleopatra . Antony, however, accepts the ruby bracelet which Cleopatra has sent for him, even though Ventidius stoutly opposes Antony's acceptance of her gift.

- Ventidius warns Antony that these gifts symbolize only misfortunes and disasters for those who accept them. Antony then tries to tie the bracelet on his arm but is unable to do so, whereupon Alexas suggests that this bracelet should be tied on Antony's arm by the person who sent it . ventidius then urges Antony not to allow Cleopatra to come near him.
- But Antony says that he would only be bidding farewell to her. Ventidius says that all his efforts to wean away Antony from her failed. Ventidius expresses his fear that antony would again fall into Cleopatra's trap; but Antony asserts that he has formed a firm resolve to leave her and that nothing can shake his resolve.

- **Antony's impeachment of Cleopatra**

Then Cleopatra herself appears , accompanied by Charmion and Iras. Cleopatra tells Antony that the gods have become jealous of her love for him and his love for her. She says that the whole world has become hostile to her and her love, and would therefore like to bring about a separation between her and him. She then says that Antony himself has also turned her . he believes that she is responsible for having ruined him.

- Fulvia , his wife, had grown jealous of his love for her (Cleopatra), and had, in fact, died because of his unkindness towards her. Thus it was she who had brought about his downfall. Now , says Antony, Ventidius , who is an honest man and who is his only friend, has been able to gather together twelve legions who are ready to fight under his command against Octavius. He must therefore leave , says Antony.

- **Ventidius's charges against her; and her reply**

Ventidius at this point refers to Cleopatra as a temptress who is trying to lure Antony from the path which has now chosen to follow. He insists that it was she who had ruined Antony.

- She admits that she had urged Antony to fight at sea and not on land.; but she had not betrayed was Antony. She had fled from the battle , but she had not gone and joined the enemy. If she had fled , it was because of her womanly fear. Ventidius , intervening, says that, if again Antony were to be faced with danger at any time , she would still desert him in order to save her own skin.

- **Cleopatra `s trump- card**

Cleopatra now plays her trump- card. She produces a letter which, she says, Octavius had written to her. Antony recognizes the handwriting as that of Octavuis . Octavuis `s letter contains an offer of two kingdoms to Cleopatra in exchange for her forsaking Antony and joining forces with him. Octavuis has promised to make her the queen not only of Egypt but also of Syria in case she becomes his ally.

- Cleopatra reveals that she had spurned Octavius's offer only because she has always been loyal to Antony. Antony is now deeply moved by Cleopatra Cleopatra's fidelity to him; and Alexas says privately to himself: " He melts; we conquer." Cleopatra urges Antony to go to the wars because his interest requires that he should do so . she says that her arms are too weak to hold him here.

- **Antony's decision to stay on in Alexandria with Cleopatra**

Antony is now so moved by Cleopatra's piteous manner of speaking that he says that all this is too much for any man to endure. Cleopatra says that, if it is difficult for a man to endure all this, it would be much more difficult for a woman like her to endure it all. She describes herself as a weak, forsaken woman who is in love, and who can hardly bear her separation from her lover.

- Ventidius at this point intervenes again, and asks Antony what value this worthless woman can have in his eyes, as compared to his fortunes, his honour, and his fame. Antony replies that, in discovering Cleopatra's innocence and finding her really in love with him, he has made a bigger conquest than he could have done by defeating Octavius. Antony now bids Ventidius apologize to Cleopatra for having brought all kinds of charges against her. Ventidius then asks if Antony would go with him or not.
- Antony replies that he is not prepared to leave Cleopatra who represents everything that is excellent. His faith, his sense of honor, his virtue, and all good things forbid him to leave a woman who values his love above the price of kingdoms. As for himself, he would not be pleased with anything less than Cleopatra.

- **Antony's plan to launch a surprise attack**

An idea now occurs to Antony. He would make a surprise attack on the besieging Roman troops. He asks Cleopatra to order the unlocking of the gate which opens towards Octavius's camp. He decides to lead an Egyptian force in order to launch an assault upon Octavius's troops who would be least expecting it.

**Samples of the Questions**

- 1- Ventidius expresses his ..... that Antony would again fall into Cleopatra's trap.

- A- happiness
- B- confusion
- C- depression
- D- fear

The correct answer is (D)

- 2- Octavius's letter contains an offer of..... kingdoms to Cleopatra in exchange for her forsaking Antony.

- A-two
- B-three
- C- four
- D- five

The correct answer is (A)

**Notes:** \_\_\_\_\_

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**A SUMMARY OF ACT THREE****- Antony and Cleopatra in a rapturous mood**

Antony wins a great victory over Octavius's troops by having launched a surprise attack on them. He tells Cleopatra that it was the thought of her love which had urged him forward to attack the enemy. Just then Ventidius arrives to have a talk with Antony.

- Antony is greatly appreciative of Ventidius's sincerity towards him, and he also appreciates Ventidius's integrity and purity of character. Ventidius loves Antony even though Antony is rushing to meet his ruin.

**- Ventidius's suggestion, not found feasible by Antony**

When Antony returns and meets Ventidius, he claims to have won victory without Ventidius's help. Antony says that Octavius's troops are no longer a serious threat to him because of the defeat which he has inflicted upon them. Five thousand Roman troops, he says, have been slaughtered by him and by his Egyptian soldiers.

- Ventidius then suggests that, on the basis of victory, Antony should try to arrive at a suitable settlement with Octavius. Antony replies that Octavius would never like to come to terms with him because Octavius aims at ruing him completely. Ventidius asks if antony has no friends in Octavius's army to support his cause.

**- Antony's account of his friendship with Dollabella**

Antony then says that he has no real friend in Octavius's army on whom he can now rely. However, once he did have a friend who was the bravest young man in Rome. They loved each other so much that they would be compared to two streams which meet and get lost in each other. Antony then reveals that young man with whom he had been so intimate was Dollabella. Ventidius says that Dollabella is now a supporter of Octavius.

- Antony says that Dollabella had left him because Antony had forbidden him to meet Cleopatra. Dollabella had left because he had found that Antony had become jealous of him and because he did not wish to hurt Antony's feelings. Ventidius says that Dollabella still loves Antony and that Dollabella has even been trying all this time to make peace between Antony and Octavius. Antony says that he would really feel pleased if Dollabella comes to meet him.

- **An emotional meeting between Antony and Dollabella**

- Ventidius now brings Dollabella into Antony's presence. In fact , when Antony had refused to go with Ventidius to wage war against Octavius( at the end of Act II), Ventidius had decided to employ a different strategy in his efforts to wean away Antony from Cleopatra. He had managed to get in touch with Dollabella, and also with Antony's wife, Octavia. He had then prevailed upon both of them to come with him to Alexandria in order to make an effort to prevail upon Antony to leave Cleopatra. Antony feels delighted and thrilled to see Dollabella before him.
- At this point Ventidius intervenes to say that Antony now is what he has made himself. Dollabella supports Ventidius in this view . Antony warns Dollabella not to criticize him for loving Cleopatra. Dollabella then suggests that Antony should get reconciled with Octavius Caesar, and he goes on to say that he has brought from Octavius the terms of the proposed reconciliation. Antony further says that Octavius is a hypocrite full of false pretences and hidden motives, and that Octavius was intended by Nature to be a greedy money lender and not an emperor.

- **An interview between Antony and Octavia**

Ventidius now brings Octavia( Antony's wife) into Antony's presence. Octavia is accompanied by Antony's two little daughters . For a moment Antony is rendered speechless with surprise. However, Antony does not make any move on seeing his wife and daughters before him, whereupon Ventidius scolds him for his indifference to them.

- Then Octavius herself speaks and asks Antony if he recognizes her . Antony replies that she is Octavius's sister . Octavius says that he has given an unkind reply to her question. She is not only Octavius's sister , but Antony's wife, she says. She then complains that he had wronged her and had, in fact, driven her away from his house.
- But her loyalty as a wife outweighs her self- respect , and so she has come back to him to claim him as her husband. Both Ventidius and Dollabella approve of Octavia's effort to conciliate her husband.

- **A reconciliation between Antony and Octavia. Antony's decision to leave Cleopatra**

Antony is now in two minds. He does not know what to do. He says that his feeling of pity urges him to take Octavia's side but that the same feeling of pity urges him even more strongly to stick to Cleopatra. Ventidius says that both pity and justice demand that Antony should take the side of Octavia.

- Octavia then urges her children to approach their father and entreat him to acknowledge them as his own children. Octavia addresses him as her husband, while the children address him as their father. Antony is overwhelmed by this combined pressure, and says that he admits his defeat.



A SUMMARY OF ACT FOURDOLLABELLA, ENTRUSTED BY ANTONY WITH A TASK

Antony has now to inform Cleopatra about his decision to leave Alexandria in order to go with his wife and daughters. He does not have the courage to face Cleopatra and tell her of his new development. So he seeks the help of Dollabella in this matter.

- He tells Dollabella that he would like him to go to Cleopatra and tell her what has happened. Dollabella is at first most reluctant to act as Antony's envoy. Antony, however, insists that Dollabella must carry out this task, and Dollabella has then no alternative but to agree.

- Cleopatra to try to arouse Antony's jealousy

Cleopatra has already come to know about Antony's decision to leave her and go away in the company of his wife. This information has already been conveyed to her by Alexas. Alexas suggests to Cleopatra that in order to detain Antony she should have fallen in love with Dollabella, says Alexas. Cleopatra is putting up only pretence of being in love with Dollabella. He takes Cleopatra's advances seriously, and tells her that Antony has sent her a message informing her about his decision to leave her.

- On hearing that Antony had spoken about her in the harshest possible terms. Cleopatra feels so deeply hurt that she faints. When she recovers her senses, Dollabella apologizes to her and confesses that Antony had not spoken harshly about her at all and he had invented that story only to promote his own chances with her. Thereupon, Cleopatra also confesses that she is not at all in love with Dollabella, and that she had merely put up a pretence just to arouse Antony's jealousy.
- Cleopatra then requests Dollabella to arrange an interview between her and Antony so that she may be able to talk to him privately and draw some comfort from her talk when he is about to leave her. She says that Antony's departure from here would mean her death.
- Now Ventidius had overheard Dollabella's soliloquy about the conflict which was going on in Dollabella's mind between his duty to his friend Antony and his desire to win Cleopatra's love now when Antony has decided to leave her. Ventidius and Octavia then go to Antony and report to him that Cleopatra has already taken another lover in place of Antony.
- Ventidius's motive in reporting the matter to Antony is to prejudice Antony against Cleopatra so that Antony may give up Cleopatra forever and should not entertain the least idea of returning to her. Octavia's motive in reporting the matter to Antony is to find out the extent to which Antony may still be interested in Cleopatra.
- Antony now becomes furious with Cleopatra and Dollabella for having played false with him. Antony is now feeling enraged and has become antagonistic to both Cleopatra and Dollabella. He thinks that Dollabella has betrayed his trust, and that Cleopatra has proved faithless to him.

- **Octavia's Departure**

At the same time there is another development. When Octavia finds that Antony is feeling furious at Cleopatra's inconstancy, she comes to the conclusion that Antony is continuing to feel interested in Cleopatra. She says that she feels certain that Antony still prefers Cleopatra to her.

- She therefore bids him farewell, saying that she has given all hope of him exclusively to herself. Octavia's departure has a depressing effect upon Antony also because he feels that he should have been more tactful and should have hidden his real feelings about Cleopatra so as not to hurt Octavia.
- Cleopatra and Dolabella, who have come to have a talk with Antony, are astonished by Antony's reaction. Antony commands both of them to get out of his sight and never to meet him again.

- **On the verge of suicide**

Having been dismissed by Antony from his presence, Cleopatra is now feeling distraught. Then she pulls out a dagger in order to stab herself but is prevented from doing so by Charmion and Iras who catch hold of her.

- Alexas then informs Cleopatra that Antony is at this moment standing on the top of the lighthouse and surveying the Egyptian ships which are about to engage in a battle with Octavius's fleet.

- **Cleopatra's rebuke to Alexas for his readiness to betray Antony**

Serapion the priest, comes in great haste and informs Cleopatra that the Egyptian ships, which were expected to attack Octavius's fleet, had surrendered to Octavius without a fight and in fact joined Octavius's navy. Serapion says that, if Antony finds Cleopatra anywhere, he would shrink from killing her on the spot. He then advises Cleopatra to hide herself in her monument till the situation clears up.

- She becomes even more angry with Alexas when he asks her if she should go to Octavius and negotiate peace with him on her behalf. Alexas tells Antony that Cleopatra could not bear to be accused by Antony of treachery, and that therefore she had shut herself inside her monument where she had stabbed herself.

- **Antony, now convinced of Cleopatra's innocence**

Having been told by Alexas that Cleopatra has put an end to her life, Antony feels deeply grieved. He now begins to lament Cleopatra's death, and regards himself as the murderer of that innocent woman. Now the world seems to be empty to him.



- Now he wants to put an end to his life without having to fight. Ventidius says that, in case Antony has decided to put an end to his life, he (Ventidius ) would like to die also

- **Ventiduis `s suicide**

Antony now makes a peculiar request to Ventidius. He wants Ventiduis to kill him with his sword. While Antony gets ready to be killed by Ventidius , Ventidius draws his sword and stabs himself. Then Antony , wanting to kill himself, falls on his sword. However, Antony is not killed immediately.

- **Antony, fully reconciled with Cleopatra before dying**

Cleopatra, having learnt that Alexas had given to Antony a false report of her death, comes in great haste to meet antony before he performs any rash action. She comes with Charmion and Iras, and finds Antony dying. Cleopatra says she would prove her faithfulness to him by a deed and not by words. She tells him that she would die with him. She is not going to surrender to Octavius's proud authority.

- Nor would she allow him to take her prisoner and parade her in the streets of Rome. She then opens the basket in which lies the asp. She then stretches out her arm and gets bitten by the asp, saying that she would not allow Octavius to capture her alive.
- Cleopatra says that she can already feel the fatal poison of the serpent flowing through her veins. Then, saying that Ocatvius Caesar can now do his worst, she dies.

### **Samples of the Questions**

1- Having been dismissed by Antony from his presence, Cleopatra is now feeling .....

- A- happy
- B- distraught
- C- delighted
- D- afraid

2- Antony now makes a peculiar request to Ventidius. He wants Ventiduis to kill him with his

- A- gun
- B- pistol
- C- sword
- D- hands

**Notes:** \_\_\_\_\_

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**FINAL REVISION****The Puritan Age (1600-1660)**

- The Literature of the Seventeenth Century may be divided into two periods- The Puritan Age or the Age of Milton (1600-1660) which is further divided into the Jacobean and Caroline periods after the names of the rulers James I and Charles I, was ruled from 1603 to 1625 and 1625 to 1649 respectively; and the Restoration Period or the Age of Dryden(1660-1700).
- The Seventeenth Century up to 1660 was dominated by Puritanism and it may be called the Puritan Age or the Age of Milton who was the noblest representative of the Puritan spirit.
- In literature of the Puritan age, John Milton was the noblest representative of the Puritan spirit to which he gave a most lofty and enduring expression.

**Puritan poetry.**

The puritan poetry, also called the Jacobean and Caroline poetry during the reigns of James I Charles I respectively, can be divided into three parts

- 1-Poetry of the school of Spenser
- 2-Poetry of the Metaphysical school
- 3-Poetry of the Cavalier

**Jacobean and Caroline Drama**

After Shakespeare the drama in England suffered a decline during the reigns of James I and Charles I. The heights reached by Shakespeare could not be kept by later dramatists. The Jacobean and Caroline dramatists gave expression to passive suffering and lack of mental and physical vigor.

**Jacobean and Caroline Prose**

This period was rich in prose. The great prose writers were Bacon, Burton, Milton, Sir Thomas Browne, Jeremy Taylor and Clarendon. For the first time the great scholars began to write in English rather than Latin. So the Bible became the supreme example of earlier English prose style- simple, plain and natural.

**The Restoration Period ( 1660-1700)**

After the Restoration in 1660, when Charles II came to throne, there was a complete repudiation of the Puritan ideals and way of living. In English literature the period from 1660-1700 is called the period of Restoration, because monarchy restored in England, and Charles II , the son of Charles I who had been defeated and beheaded, came back to England from his exile in France and became the king. It is called the Age of Dryden, because Dryden was the dominating and most representative literary figure of the Age.

## **Restoration Drama**

In 1642 the theatres were closed by the authority of the Parliament which was dominated by Puritans and so no good plays were written from 1642 till the Restoration. During the Restoration Period the emphasis was on prose as the medium of expression.

## **Comedy of Manners**

In it there are two groups of characters, the wits who claim our sympathy and the gulls or the dull ones who arouse our laughter. The end is not the victory of the good over the evil but the witty over the stupid. The Comedy of Manners was the most popular form of drama which portrayed the sophisticated life of the dominant class of society.

## **Restoration Poetry**

John Dryden(1631) The Restoration period was mostly satirical, realistic and written in the heroic couplet of which Dryden was the supreme master. He was the dominating figure of the Restoration Period, and he made his mark in the fields of poetry drama and prose. The poetry of Dryden can be conveniently divided under three heads- Political Satires, Doctrinal Poems and The Fables. The poetry of Dryden possesses all the characteristics of the Restoration Period and therefore thoroughly representative of that age.

## **(c ) Restoration Prose**

The Restoration period was deficient in poetry and drama, but in prose it holds its head much higher. It was during the Restoration Period that English prose was developed as a medium for expressing clearly and precisely average ideas and feelings about miscellaneous matters for which prose is really meant. Dryden presented a model of the new prose

## **Paradise Lost**

John Milton

## **Milton's Life**

John Milton was born on December 9, 1608, in London. Milton's father was a prosperous merchant. Milton excelled in school, and went on to study privately in his twenties and thirties. In 1638 he made a trip to Italy, studying in Florence, Siena, and Rome, but felt obliged to return home upon the outbreak of civil war in England, in 1639. Upon his return from Italy, he began planning an epic poem, the first ever written in English

## **Women and Marriage**

Much of Milton's social commentary in Paradise Lost focuses on the proper role of women. In Book IV he makes clear that he does not think men and women are equals, alluding to biblical passages that identify man as the master of woman. Although Milton viewed women as inferior to men, believing that wives should be subservient to their husbands, he did not see himself as a woman-hater. I

## **Plot Overview**

Milton's speaker begins Paradise Lost by stating that his subject will be Adam and Eve's disobedience and fall from grace. He invokes a heavenly muse and asks for help in relating his ambitious story and God's plan for humankind. The action begins with Satan and his fellow rebel angels who are found chained to a lake of fire in Hell. They quickly free themselves and fly to land, where they discover minerals and construct Pandemonium, which will be their meeting place.

## **The Importance of Obedience to God**

The first words of Paradise Lost state that the poem's main theme will be "Man's first Disobedience." Milton narrates the story of Adam and Eve's disobedience, explains how and why it happens, and places the story within the larger context of Satan's rebellion and Jesus' resurrection

## **Symbols**

Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts.

## **The Scales in the Sky**

As Satan prepares to fight Gabriel when he is discovered in Paradise, God causes the image of a pair of golden scales to appear in the sky. On one side of the scales, he puts the consequences of Satan's running away, and on the other he puts the consequences of Satan's staying and fighting with Gabriel. The side that shows him staying and fighting flies up, signifying its lightness and worthlessness.

## **Adam's Wreath**

The wreath that Adam makes as he and Eve work separately in Book IX is symbolic in several ways. First, it represents his love for her and his attraction to her. But as he is about to give the wreath to her, his shock in noticing that she has eaten from the Tree of Knowledge makes him drop it to the ground.

## Literary Terms

**1- Personification** is giving inanimate objects or abstract ideas human qualities or actions; making non-human things appear as human.

**2- Metaphor:** a comparison between two objects for the purpose of describing one of them; a metaphor states that the one object is the other.

**3- Alliteration:** close repetition of consonant sounds at the beginning of words.

**4- Diction:** an author's choice and use of words; his vocabulary.

**5- Epic:** an extended narrative poem, with heroic subject matter and theme, and exalted tone.

**6- Rhyme:** the use of words with similar sounds in poetry, usually but not always at the ends of lines.

**7- Stanza:** a group of lines in a poem divided off from the others. Each stanza is usually the same number of lines in length.

## To Daffodils

### Surface meaning:

In his poem 'To Daffodils', the poet Robert Herrick begins by saying that we grieve to see the beautiful daffodils being wasted away very quickly. The duration of their gloom is so short that it seems even the rising sun still hasn't reached the noon-time. Thus, in the very beginning the poet has struck a note of mourning at the fast dying of daffodils. The poet then addresses the daffodils and asks them to stay until the day ends with the evening prayer. After praying together he says that they will also accompany the daffodils. This is so because like flowers men too have a very transient life and even the youth is also very short-lived.

### Deep meaning:

"We have short time to stay, as you,  
We have as short a spring."

Robert Herrick symbolically refers to the youth as spring in these lines. He equates/compares human life with the life of daffodils. Further he says that both of them grow very fast to be destroyed later. Just like the short duration of the flowers, men too die away soon. Their life is as short as the rain of the summer season, which comes for a very short time; and the dew-drops in the morning, which vanish away and never return again. Thus, the poet after comparing the flowers to humans, later turns to the objects of nature – he has compared the life of daffodils with summer rain, dew drops.

**Theme:**

the short-lived nature of life, the fleeting passage of time.  
like the flowers we humans have a very short life in this world.  
beauty is not going to stay forever.

**VIRTUE****George Herbert:**

In "Virtue," which comprises four quatrains altogether, Herbert reflects on the loveliness of the living world but also on the reality of death. Building momentum by moving from the glory of a day to the beauty of a rose to the richness of springtime, while reiterating at the end of each quatrain that everything "must die," Herbert leads the reader to the last, slightly varied quatrain. Herbert contrasts the passing glories of the mortal world with the eternal glory of the immortal soul and thereby distinguishes between momentary and eternal value.

**ALL FOR LOVE****JOHN DRYDEN**

## THE DRAMATIC WORKS OF DRYDEN

## THE DRAMATIC WORKS OF DRYDEN

## LARGE NUMBER OF PLAYS , WRITTEN BY DRYDEN

Dryden was one of the first writers to take an advantage of the re-opening of the theatres which had been closed when the puritans under Cromwell came to power in England. Dryden wrote a large number of dramas which are detailed below under appropriate headings.

## 1-COMEDIES

## 2-TRAGI- COMEDIES

## 3-TRAGEDIES INCLUDING HEROIC PLAYS

## 4-OPERAS

- Dryden was a man of versatile genius. He distinguished himself as a poet, as a dramatist, and as a critic. He made a name for himself in the writing of both verse and prose. However, it is not as a dramatist that he won immortality. His greatness rests chiefly upon his poetry and his literary criticism. As for his dramas, it is only
- ALL **FOR LOVE** which still endures and which will always endure. The play was written and first performed in December in 1677. ALL FOR LOVE deserves a very high rank in British drama.

### THE SUB TITLE

Dryden gave to his play a sub-title which is THE WORLD WELL LOST. The sub- title means that Antony did well to sacrifice his empire for the sake of his love for Cleopatra, and that Cleopatra did well to sacrifice her kingdom and her life for the sake of her love for Antony.

والصلاة والسلام على نبينا محمد وعلى آله وصحبه أجمعين

انتهت المادة ، لا تنسوني من دعائكم فدعوة الأخ لأخيه المسلم في ظهر الغيب مجابه

دعواتي وغنياتي لكم بأعلى الدرجات في الدارين

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**“English Literature of the Seventeenth Century”** This course depends on close reading of texts in a variety of genres (poetry, drama, and non-fiction prose) concentrating on such topics as verse forms, the nature of satire, irony, and mock-forms; the authority of human knowledge; and the enlightenment as an intellectual movement. The course covers three historical periods: (a) the early 17<sup>th</sup> century, the Restoration period, and the Neo-Classical age. A selection of poems and plays by writers such as Milton, Herbert, Marvell, Pope, Dryden, Ben

