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|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|---|---|---|
|  | <b>PITHAPUR RAJAH'S GOVERNMENT COLLEGE(A),KAKINADA</b>                                                     | <b>Program &amp; Semester</b>                                                      |   |   |   |
| Course Code<br><br>SPL ENG                                                        | <b>TITLE OF THE COURSE</b><br><b>AN INTRODUCTION TO JACOBAN LITERATURE (1603-1625)</b><br><b>Major - V</b> | <b>Semester –III</b><br><br><b>B.A.</b><br><b>HONS</b><br><b>SPL</b><br><b>ENG</b> |   |   |   |
| Teaching                                                                          | Hours Allocated: 60 ( <b>Theory</b> )                                                                      | L                                                                                  | T | P | C |
| Pre-requisites:                                                                   |                                                                                                            | 5                                                                                  | 1 | - | 4 |

### Course Objectives:

After going through the course the learner would be able to

1. Learn the features of Jacobean literature.
2. Analyze the aspects of literary genres, forms and terms of the period.
3. Identify the characteristics of poetry, prose, drama and literary criticism.
4. Have a detailed understanding of the literary texts.
5. Understand the evolution of prose as a literary genre.

### Course Outcomes:

On Completion of the course, the students will be able to-

|     |                                                                                 |
|-----|---------------------------------------------------------------------------------|
| CO1 | 1. Learn the features of Jacobean literature.                                   |
| CO2 | 2. Analyze the aspects of literary genres, forms and terms of the period.       |
| CO3 | 3. Identify the characteristics of poetry, prose, drama and literary criticism. |
| CO4 | 4. Have a detailed understanding of the literary texts.                         |
| CO5 | 5. Understand the evolution of prose as a literary genre.                       |

**JACOBAN LITERATURE:**

**PAPER CODE – ENG**  
**PITHAPUR RAJAH'S GOVERNMENT COLLEGE (A), KAKINADA**  
**Department of English**  
**II YEAR B.A., SPECIAL**  
**ENGLISH**  
**SEMESTER – III: 2024-2025**  
**AN INTRODUCTION TO JACOBAN LITERATURE (1603-1625)**  
**MAJOR – V SYLLABUS**

**Objectives & Outcomes:** After going through the course the learner would be able to

1. Learn the features of Jacobean literature.
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3. Identify the characteristics of poetry, prose, drama and literary criticism.
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5. Understand the evolution of prose as a literary

**GENRE. Unit- I (History of Jacobean Literature)**

1. Characteristics, Major themes & writers
2. Literary Genres
  - A. Irony
  - B. Blank Verse
  - C. Comedy of Humours
  - D. Metaphysical Conceit
  - E. Aphoristic Style
  - F. Apostrophe
  - G. Allusion
  - H. Revenge Tragedy

**UNIT- II (POETRY)**

1. John Donne: The Flea
2. John Milton: On his Blindness

**UNIT- III (PROSE)**

1. Francis Bacon: Of Studies, Of Superstition

**UNIT- IV (DRAMA)**

1. Ben Johnson: Everyman in his humour

**UNIT- V (LITERARY CRITICISM)**

1. Andrew Marvell: On Mr. Milton's Paradise Lost

**References:**

1. Daiches, David. 1979. *A Critical History of English Literature*. Bombay: Allied Publishers. Grierson, H.J.C. 2014. *A History of English Poetry*. CUP.
2. Daiches, David. 2014 ed. *History of English Literature*. (4 Volumes). CUP. Eagleton, Terry. 2007. *How to Read a Poem*. Oxford: Blackwell.
3. M.S. Naagarajan. 2006. *English Literary Criticism & Theory*.
4. Barry, Peter. 2010. *Beginning Theory: An Introduction to Literary Theory and Cultural Theory*,

## JACOBAN LITERATURE:

5. Manchester University Press, Manchester.

### Activities:

1. To prepare biographies of the authors prescribed for the study.
2. To prepare charts of authors with different literary genres.
3. Group discussion on characteristics of the literary period.
4. Seminar presentations on the literary texts prescribed.
5. Enacting notable scenes/acts of the Jacobean drama.

### Web Links:

1. <https://www.britannica.com/art/Jacobean-literature>
2. <https://www.poetryfoundation.org/poems/46467/the-flea>
3. <https://www.owleyes.org/text/on-his-blindness/read/text-poem>
4. <https://fountainheadpress.com/expandingthearc/assets/francisbaconstudies.pdf>
5. <https://litpriest.com/essays/of-superstition-summary-analysis-francis-bacon>[https://en.m.wikipedia.org/wiki/The\\_White\\_Devil](https://en.m.wikipedia.org/wiki/The_White_Devil)
6. <https://www.u.arizona.edu/~willard/444/marvell.pdf>

### CO-PO Mapping:

(1: Slight [Low]; 2: Moderate [Medium]; 3: Substantial [High], ' ': No Correlation)

|     | PO1 | PO2 | PO 3 | PO4 | PO5 | PO 6 | PO7 | PO 8 | PO9 | PO1 0 | PSO 1 | PSO 2 | PSO 3 |
|-----|-----|-----|------|-----|-----|------|-----|------|-----|-------|-------|-------|-------|
| CO1 | 3   | 3   | 2    | 2   | 2   | 3    | 3   | 3    | 3   | 2     | 3     | 3     | 3     |
| CO2 | 3   | 3   | 2    | 2   | 2   | 3    | 3   | 3    | 3   | 2     | 3     | 3     | 3     |
| CO3 | 3   | 3   | 2    | 2   | 2   | 3    | 3   | 3    | 3   | 2     | 3     | 3     | 3     |
| CO4 | 3   | 3   | 2    | 2   | 2   | 3    | 3   | 3    | 3   | 2     | 3     | 3     | 3     |
| CO5 | 3   | 3   | 2    | 2   | 2   | 3    | 3   | 3    | 3   | 2     | 3     | 3     | 3     |

**JACOBAN LITERATURE:**

**PAPER CODE –ENG**

**PITHAPUR RAJAH'S GOVERNMENT COLLEGE (A), KAKINADA**

Department of English: 2024-2025

II B.A Special English - Semester III

**MAJOR – V**

**AN INTRODUCTION TO JACOBAN LITERATURE (1603-1625)**

**Time: 2 Hours**

**Max Marks: 50M**

**Section -I**

**Answer any THREE of the following questions. Student Must attempt at least one question from each part. Each question carries 10 Marks. 3 X 10 = 30M**

**Part – A**

1. Identify the characteristic features of Jacobean Age
2. Examine the literary contribution of writers during the Jacobean Age.
3. What is the paradox in *The Flea* by John Donne?

**Part – B**

4. Infer Bacon's philosophy from *Of Studies* and *Of Superstitions*.
5. Analyze the Drama *Everyman* in his humour by Ben Jonson.
6. Examine the theme of the poem "On Mr. Milton's *Paradise Lost*" by Andrew Marvell.

**Section II**

**Answer any four of the following questions. Each question carries 5 marks. 4 X 5 = 20M**

7. Explain the characteristic features of Revenge Tragedy.
8. Summarize the theme of Milton's *On His Blindness*.
9. Illustrate Blank Verse with examples.
10. Show why Bacon is called the Father of English Essay.
11. Discuss "Everyman in his humour" as a comedy of Humours.
12. List out the merits of *Paradise Lost* as assessed by Andrew Marvell.
13. How do you consider Andrew Marvell as one of the best critics of Milton?

## JACOBEOAN LITERATURE:

Jacobean literature refers to the literature produced during the reign of King James I of England (1603- 1625). This period follows the Elizabethan era and is known for its distinct characteristics in drama, poetry, and prose. Jacobean literature is marked by its exploration of darker themes, complex characters, and a deep engagement with political and social issues of the time. Here are some key points about Jacobean literature:

1. **Drama**: Jacobean drama is particularly noted for its tragic themes and moral ambiguity. Playwrights like William Shakespeare (in his later works like *Macbeth* and *King Lear*), John Webster (*The Duchess of Malfi*), and Thomas Middleton (*The Revenger's Tragedy*) explored themes such as revenge, corruption, and the abuse of power. The plays often featured morally ambiguous characters and complex plots.
2. **Poetry**: Jacobean poetry continued the Elizabethan tradition of using intricate language and elaborate metaphors. However, poets of this era, such as John Donne and Ben Jonson, explored more introspective and philosophical themes. Donne's poetry, for example, often dealt with themes of love, death, and spirituality, while Jonson's works were known for their wit and intellectual depth.
3. **Prose**: Prose during the Jacobean era encompassed a variety of genres including essays, pamphlets, and prose fiction. The period saw the rise of prose writers like Francis Bacon, whose essays explored themes ranging from philosophy and politics to personal reflections on human nature.
4. **Religious and Political Context**: The Jacobean period was marked by religious and political turmoil, including the Gunpowder Plot of 1605 and conflicts between Protestants and Catholics. This context often influenced literary themes and perspectives, with writers addressing issues of power, authority, and the role of religion in society.
5. **Cultural and Artistic Flourishing**: Despite the challenges of the time, the Jacobean era was also a period of cultural and artistic flourishing. The English Renaissance continued to exert its influence, and London became a center for literary activity, with theaters like the Globe and the Blackfriars hosting performances of some of the greatest works of English drama.

Overall, Jacobean literature is characterized by its richness, complexity, and exploration of the human condition amidst a backdrop of political intrigue and social change. It represents a continuation and evolution of the themes and styles of the Elizabethan era while also forging new paths in literary expression.

### 1.CHARACTERISTICS MAJOR THEMES AND WRITERS IN JACOBEOAN LITERATURE:

Jacobean literature, spanning the reign of King James I from 1603 to 1625, is characterized by its distinct themes, styles, and notable writers. Here are some of the major characteristics, themes, and writers of Jacobean literature:

#### Characteristics:

1. **Dark and Morally Ambiguous Themes**: Jacobean literature often explores themes of corruption, ambition, revenge, and the darker aspects of human nature. Unlike the more optimistic tone of Elizabethan literature, Jacobean drama, in particular, tends to be more cynical and pessimistic.
2. **Complex Characters**: Characters in Jacobean literature are often morally complex and multi- dimensional. They may exhibit conflicting motivations and desires, contributing to the overall sense of ambiguity and depth in the works.

## JACOBEOAN LITERATURE:

3. **Exploration of Psychological Depth**: Writers of the Jacobean era delved into the complexities of human psychology, exploring themes such as madness, obsession, and the impact of political and social pressures on individual behavior.
4. **Satire and Social Critique**: There is a strong tradition of satire and social critique in Jacobean literature. Writers often used their works to comment on contemporary society, politics, and the human condition.
5. **Intellectualism and Wit**: Prose writers like Francis Bacon and essayists of the era emphasized intellectualism, employing wit, and engaging in philosophical discourse.

### Major Themes:

1. **Power and Ambition**: Many Jacobean works examine the corrupting influence of power and ambition. Plays like *Macbeth* by William Shakespeare and *The Duchess of Malfi* by John Webster explore characters driven to extremes in their pursuit of power.
2. **Death and Decay**: There is a pervasive sense of mortality and the transience of life in Jacobean literature. Themes of death, decay, and the fragility of human existence are recurrent.
3. **Religion and Faith**: The religious conflicts of the time, including tensions between Catholics and Protestants, influenced literary themes. Writers often grappled with questions of faith, divine justice, and the role of religion in society.
4. **Love and Sexuality**: Jacobean drama frequently explores themes of love, desire, and sexuality. These themes are often intertwined with power dynamics and moral dilemmas.
5. **Social Hierarchies and Class Conflict**: The plays of the Jacobean era often depict clashes between social classes and explore issues of status, honour, and the consequences of social ambition.

### Major Writers:

1. **William Shakespeare**: Although his later works are considered Jacobean, Shakespeare's influence on the literature of the era cannot be overstated. Plays like *Macbeth*, *King Lear*, and *The Tempest* are prime examples of Jacobean drama.
2. **John Webster**: Known for his dark tragedies, including *The Duchess of Malfi* and *The White Devil*, Webster's works epitomize the themes of revenge, betrayal, and moral ambiguity.
3. **Francis Bacon**: A philosopher, statesman, and essayist, Bacon's works, particularly his essays, reflect his keen observations on human nature, politics, and philosophy.
4. **Ben Jonson**: A contemporary of Shakespeare, Jonson's plays like *Volpone* and *The Alchemist* are known for their satire, wit, and social criticism.
5. **John Donne**: A metaphysical poet, Donne's poetry explores complex themes of love, religion, and mortality in a deeply introspective and intellectual manner.

Jacobean literature, thus, represents a continuation of the English Renaissance tradition while also reflecting the unique social, political, and religious tensions of early 17th-century England. It remains a rich and compelling period in literary history, marked by its exploration of profound and often unsettling themes.

## JACOBEOAN LITERATURE:

### 2 LITERARY GENRES:

Jacobean literature encompasses a variety of literary genres, each contributing uniquely to the cultural and artistic landscape of early 17th-century England. Here are some of the key literary genres prominent during the Jacobean era:

#### 1. Drama:

- **Tragedy**: Jacobean tragedy is perhaps the most notable genre of the period, characterized by its exploration of dark themes, moral ambiguity, and the downfall of its protagonists. Plays like William Shakespeare's *Macbeth* and John Webster's *The Duchess of Malfi* exemplify this genre.

- **Comedy**: Although less prevalent than tragedy, Jacobean comedy often featured elements of satire, wit, and social critique. Ben Jonson's comedies, such as *Volpone* and *The Alchemist*, are renowned for their sharp humor and satire of contemporary society.

- **Tragicomedy**: This genre blends elements of tragedy and comedy, often featuring complex plots and ambiguous resolutions. Plays like Shakespeare's *The Winter's Tale* and John Fletcher's *The Faithful Shepherdess* exhibit characteristics of tragicomedy.

#### 2. Poetry:

- **Metaphysical Poetry**: John Donne is the most famous exponent of metaphysical poetry during the Jacobean era. Metaphysical poetry is characterized by its intellectual exploration of complex themes, use of conceits (extended metaphors), and often unconventional verse forms.

- **Lyric Poetry**: Alongside metaphysical poetry, lyric poetry continued to thrive during the Jacobean period. Poets like Ben Jonson and George Herbert wrote lyrics that often reflected personal introspection, themes of love, and religious devotion.

#### 3. Prose:

- **Essays**: Francis Bacon is renowned for his essays, which cover a wide range of topics including philosophy, politics, and human nature. Bacon's essays are characterized by their clear, concise prose and their exploration of profound ideas.

- **Prose Fiction**: Although less prominent than drama and poetry, Jacobean prose fiction included works such as Thomas Nashe's picaresque novel *The Unfortunate Traveller* (published in 1594 but influential in the Jacobean era), which satirized contemporary society and explored moral themes.

#### 4. Non-Fiction and Polemical Literature:

- **Religious and Political Tracts**: The Jacobean era was marked by religious and political turmoil, leading to the publication of numerous tracts and pamphlets advocating various religious and political positions. These writings often engaged with current debates and controversies of the time.

#### 5. Masques and Pageants:

- **Court Entertainment**: Masques were elaborate theatrical productions performed at court, combining music, dance, poetry, and elaborate costumes. Ben Jonson was a prominent writer of masques during the Jacobean era, crafting intricate performances that celebrated the monarchy and courtly virtues.

Overall, Jacobean literature represents a diverse and vibrant period in English literary history, characterized by its exploration of profound themes, complex characters, and its engagement with the social, political, and religious issues of the time. The period laid the foundation for the further development of English literature in subsequent centuries.

## JACOBAN LITERATURE:

### IRONY:

Irony in Jacobean literature plays a significant role in shaping the complexity and depth of its works. Here's how irony is employed and manifested in various forms during this period:

#### 1. **Dramatic Irony**:

- **Definition**: Dramatic irony occurs when the audience or reader knows something that the characters do not, leading to a contrast between what appears to be happening and what is actually happening.

- **Example**: In William Shakespeare's *Macbeth*, the audience is aware of Macbeth's ambitious intentions and the prophecies foretelling his rise to power, while the characters around him remain unaware, contributing to the tension and suspense of the play.

#### 2. **Verbal Irony**:

- **Definition**: Verbal irony involves a contrast between what is said and what is meant, often used to convey sarcasm, humor, or critique.

- **Example**: In Ben Jonson's comedies like *Volpone*, characters often use sharp wit and satire through verbal irony to comment on the greed and hypocrisy of society.

#### 3. **Situational Irony**:

- **Definition**: Situational irony occurs when there is a contrast between what is expected to happen and what actually happens.

- **Example**: John Webster's *The Duchess of Malfi* features numerous instances of situational irony, such as the Duchess's secret marriage, which leads to tragic consequences despite her good intentions.

#### 4. **Irony of Fate or Cosmic Irony**:

- **Definition**: Cosmic irony involves a situation where the outcome is contrary to what is expected or intended, often suggesting a larger, ironic design in fate or destiny.

- **Example**: In tragedies like Shakespeare's *King Lear*, the protagonist's tragic downfall despite their best intentions can be seen as an example of cosmic irony, where external forces or fate conspire against them.

#### 5. **Satirical Irony**:

- **Definition**: Satirical irony is used to criticize or mock societal norms, behaviors, or institutions.

- **Example**: Jonathan Swift's prose works during the Restoration period, though later than the Jacobean era, employ satirical irony effectively in works like *Gulliver's Travels*, where the protagonist's encounters with various societies satirize contemporary England and its political landscape.

Irony in Jacobean literature serves multiple purposes: it enhances the complexity of characters and plots, critiques societal norms and values, and engages the audience intellectually by inviting them to decipher layers of meaning beneath the surface of the text. It is a fundamental tool used by writers to add depth, humor, and commentary to their works during this rich period of English literary history.

### BLANK VERSE:

Blank verse played a crucial role in Jacobean literature, particularly in drama and epic poetry. Here's an exploration of blank verse in this context:

#### Definition of Blank Verse:

- **Blank verse** is a form of poetry characterized by unrhymed lines of iambic pentameter. Each line typically contains five metrical feet, with each foot consisting of an unstressed syllable followed by a stressed syllable (iambic pattern).

## JACOBEOAN LITERATURE:

### Usage in Jacobean Drama:

#### 1. \*\*William Shakespeare\*\*:

- Shakespeare is perhaps the most famous practitioner of blank verse in English literature. His later plays, including those from the Jacobean period, such as \*Macbeth\*, \*King Lear\*, and \*The Tempest\*, are predominantly written in blank verse.

- \*\*Example from \*Macbeth\* (Act 1, Scene 2)\*\*:

...

Captain

:

Doubtful it stood;

As two spent swimmers, that do cling together

And choke their art. The merciless

Macdonwald— Worthy to be a rebel, for to that

The multiplying villanies of nature

Do swarm upon him—from the western

isles Of kerns and gallowglasses is supplied;

And fortune, on his damned quarrel smiling,

Show'd like a rebel's whore: but all's too weak:

For brave Macbeth—well he deserves that

name— Disdaining fortune, with his brandish'd steel,

Which smoked with bloody execution,

Like valour's minion carved out his

passage Till he faced the slave;

Which ne'er shook hands, nor bade farewell to

him, Till he unseam'd him from the nave to the

chaps, And fix'd his head upon our battlements.

...

- This passage from \*Macbeth\* exemplifies Shakespeare's use of blank verse to convey narrative, dialogue, and character depth with a natural flow and rhythm.

#### 2. \*\*John Webster\*\*:

- Webster, known for his dark and tragic plays like \*The Duchess of Malfi\* and \*The White Devil\*, also employed blank verse extensively.

- \*\*Example from \*The Duchess of Malfi\* (Act 1, Scene 1)\*\*:

...

Antonio

:

Whether the spirit of greatness or of

woman Reign most in her, I know not;

but it shows

A fearful madness: I owe her much of pity.

...

- Webster's use of blank verse contributes to the dramatic intensity and poetic quality of his plays, enhancing the tragic themes and complex characters.

## JACOBAN LITERATURE:

### Usage in Epic Poetry:

#### - \*\*John Milton\*\*:

- Though Milton's major works (\*Paradise Lost\*, \*Paradise Regained\*, and \*Samson Agonistes\*) were written after the Jacobean era, his mastery of blank verse is worth noting in the context of its development during the Renaissance and early Modern periods.

- \*\*Example from \*Paradise Lost\* (Book 1, Lines 1-3)\*\*:

...

Of Man's first disobedience, and the  
fruit Of that forbidden tree whose  
mortal taste  
Brought death into the World, and all our woe,

...

- Milton's use of blank verse in \*Paradise Lost\* contributes to its epic grandeur, allowing for the expression of profound theological and philosophical themes.

### Characteristics and Significance:

- \*\*Flexibility and Naturalness\*\*: Blank verse allowed Jacobean playwrights and poets to achieve a naturalistic rhythm and speech pattern in their works, making it well-suited for dramatic dialogue and epic narratives.

- \*\*Expressiveness\*\*: The use of iambic pentameter in blank verse provided a versatile and expressive medium for conveying emotion, character development, and thematic depth in both tragedy and epic poetry.

- \*\*Legacy\*\*: The use of blank verse during the Jacobean era paved the way for its continued popularity and adaptation in later periods of English literature, influencing subsequent playwrights, poets, and even novelists.

In summary, blank verse in Jacobean literature not only served as a fundamental poetic form but also contributed significantly to the richness and depth of dramatic and epic works during this pivotal period in English literary history.

## COMEDY OF HUMOURS:

The Comedy of Humours is a distinctive genre in Jacobean literature, particularly in drama, characterized by its focus on satirizing and portraying characters based on their predominant humours or personality traits. This comedic style was popularized by playwrights like Ben Jonson and was influential during the early 17th century. Here's an overview of the Comedy of Humours in Jacobean literature:

### Definition and Characteristics:

#### 1. \*\*Humours Theory\*\*:

- The Comedy of Humours is rooted in the ancient theory of humours, which originated from the medical theories of Hippocrates and Galen. According to this theory, human behavior and health were determined by the balance or imbalance of four bodily fluids or humours: blood (sanguine), phlegm (phlegmatic), yellow bile (choleric), and black bile (melancholic).

#### 2. \*\*Characterization\*\*:

- Characters in Comedy of Humours plays are typically exaggerated and driven by one dominant humour, which defines their personality and actions throughout the play.

- Each character embodies exaggerated traits associated with their humour, such as excessive optimism (sanguine), apathy or calmness (phlegmatic), quick temper (choleric), or sadness and introspection (melancholic).

## JACOBAN LITERATURE:

### 3. **Satire and Social Commentary**:

- The genre often serves as a vehicle for satire and social critique, mocking contemporary social types and behaviors by exaggerating them to absurd proportions.
- Through these exaggerated characters, playwrights like Ben Jonson commented on various social issues, norms, and vices of Jacobean society.

### Key Playwrights and Works:

#### 1. **Ben Jonson**:

- Jonson is considered the foremost practitioner of the Comedy of Humours. His plays, such as *Every Man in His Humour* (1598) and *The Alchemist* (1610), exemplify this genre.
- *Every Man in His Humour* features characters like Kiteley (a jealous husband), Bobadill (a braggart soldier), and Brainworm (a cunning servant), each representing a distinct humour and embodying exaggerated traits.

#### 2. **George Chapman**:

- Chapman's play *An Humorous Day's Mirth* (1599) is another example of the Comedy of Humours, where characters are driven by their dominant humours and their interactions lead to comedic situations and misunderstandings.

#### 3. **Thomas Dekker** and **John Marston**:

- Collaborative works such as *The Honest Whore* (Parts I and II) by Dekker and Marston also incorporate elements of the Comedy of Humours, depicting characters with exaggerated traits and satirizing societal norms.

### Significance and Legacy:

- **Influence on English Comedy**: The Comedy of Humours significantly influenced the development of English comedy and character portrayal in drama. It provided playwrights with a structured framework for creating memorable and humorous characters based on identifiable personality traits.

- **Continued Relevance**: Elements of the Comedy of Humours can be seen in later comedic traditions, influencing playwrights and satirists in subsequent centuries who continue to explore exaggerated characters and social commentary through comedy.

In conclusion, the Comedy of Humours in Jacobean literature represents a distinctive and influential comedic genre characterized by its focus on exaggerated characters driven by their predominant humours. Through satire and social critique, playwrights like Ben Jonson used this genre to offer insights into the complexities and contradictions of Jacobean society, leaving a lasting legacy in English literary tradition.

## **METAPHYSICAL CONCEIT:**

Metaphysical conceit is a prominent literary device used in Jacobean literature, particularly in poetry, to explore complex and abstract ideas through extended metaphors or analogies. This technique was popularized by poets associated with the Metaphysical school, including John Donne, George Herbert, and Andrew Marvell. Here's an exploration of metaphysical conceit in Jacobean literature:

### Definition and Characteristics:

#### 1. **Metaphysical School**:

- The Metaphysical poets were a group of 17th-century poets known for their intellectual and philosophical approach to poetry. They often used unconventional metaphors and extended comparisons to explore deep and often abstract themes such as love, religion, mortality, and the nature of existence.

## JACOBAN LITERATURE:

### 2. **Conceit**:

- In literary terms, a conceit refers to an extended metaphor that compares two seemingly dissimilar things in a surprising or ingenious way. Metaphysical conceits are known for their elaborate and often paradoxical nature, challenging readers to contemplate deeper meanings.

### 3. **Complexity and Intellectualism**:

- Metaphysical conceits are characterized by their complexity and intellectual depth. They go beyond simple comparisons and delve into intricate explorations of abstract concepts, often blending the physical and the metaphysical realms.

Examples from Jacobean Poets:

#### 1. **John Donne**:

- Donne is perhaps the most famous practitioner of metaphysical conceit. His poetry often explores themes of love, religion, and mortality through unconventional metaphors that draw connections between disparate elements.

- **Example from "A Valediction: Forbidding Mourning"**:

...

Our two souls therefore, which are one,  
Though I must go, endure not yet  
A breach, but an expansion,  
Like gold to airy thinness beat.  
...

Here, Donne uses the conceit of a compass to describe the relationship between two lovers, comparing their spiritual connection to the legs of a compass that move independently yet remain connected at the center.

#### 2. **George Herbert**:

- Herbert's poetry often combines metaphysical conceits with religious themes. His work explores the complexities of faith and divine love through vivid imagery and inventive comparisons.

- **Example from "The Collar"**:

I struck the board, and cried, "No  
more; I will abroad!  
What? shall I ever sigh and pine?  
My lines and life are free; free as the road,  
Loose as the wind, as large as store.

Here, Herbert employs the conceit of breaking free from a collar or constraint to express his desire for spiritual liberation and freedom.

#### 3. **Andrew Marvell**:

- Marvell's poetry often blends metaphysical conceits with themes of political satire and philosophical reflection. His works explore themes of time, love, and human experience through inventive and often playful comparisons.

- **Example from "To His Coy Mistress"**:

But at my back I always hear  
Time's wingèd chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.  
...

Marvell uses the conceit of time as a chariot rushing towards death to urge his mistress to seize the moment and embrace their love.

## JACOBEOAN LITERATURE:

Significance and Legacy:

### APHORISTIC STYLE:

The aphoristic style in Jacobean literature refers to a literary technique characterized by the use of concise, memorable statements that encapsulate a profound or insightful truth. Aphorisms are often pithy, witty, and offer wisdom or commentary on life, society, human nature, or philosophical concepts. During the Jacobean era, several writers employed aphoristic style in their works, contributing to the richness and complexity of the period's literary landscape. Here's an exploration of aphoristic style in Jacobean literature:

Characteristics of Aphoristic Style:

1. **Conciseness and Precision**:

- Aphorisms are brief and to the point, conveying their message succinctly and often with clarity. They aim to capture essential truths or observations in a few words.

2. **Insightful or Witty**:

- Aphorisms are known for their ability to offer insights into human behavior, society, morality, or philosophical ideas. They may also employ wit, irony, or paradox to make their point effectively.

3. **Universal Applicability**:

- Good aphorisms possess a universal quality, allowing them to resonate with readers across different times and cultures. They often reflect timeless truths about the human condition.

Examples of Aphoristic Style in Jacobean Literature:

1. **Francis Bacon**:

- Bacon, known for his essays and philosophical works, employed aphoristic style to present his ideas on a wide range of topics including truth, knowledge, ambition, and human nature.

- **Example from Bacon's essay "Of Truth"**:

...

"What is truth? said jesting Pilate; and would not stay for an answer."

This aphorism encapsulates the skepticism towards truth and the superficiality of Pilate's inquiry.

2. **Ben Jonson**:

- Jonson, a contemporary of Shakespeare, used aphoristic style in his plays and poetry to offer social commentary, moral reflections, and insights into human nature.

- **Example from Jonson's play "Volpone" (Act 1, Scene 1)**:

...

"Good men, like stars, do not travel a narrow path."

...

This aphorism reflects Jonson's view on the moral character of individuals and their ethical choices.

3. **John Donne**:

- Donne, known for his metaphysical poetry, often infused his works with aphoristic statements that explore complex themes of love, religion, and mortality.

- **Example from Donne's poem "A Valediction: Forbidding Mourning"**:

"So let us melt, and make no noise,

No tear-floods, nor sigh-tempests move;

'Twere profanation of our joys

To tell the laity our love."

...

## JACOBEOAN LITERATURE:

This passage uses aphoristic language to convey the privacy and sacredness of love between two souls.

### Significance and Legacy:

- **Literary Impact**: The use of aphoristic style in Jacobean literature enriched the depth and sophistication of literary expression, offering readers profound insights and reflections on various aspects of life and human experience.
- **Continued Influence**: Aphorisms remain a popular literary device in modern literature, philosophy, and everyday discourse, demonstrating their enduring appeal and relevance.

In conclusion, the aphoristic style in Jacobean literature contributed to the era's exploration of ideas and reflections through concise and memorable statements. Writers like Bacon, Jonson, and Donne used this style effectively to capture the essence of their thoughts and observations, leaving a lasting impact on English literature and intellectual discourse.

## APOSTROPHE:

Apostrophe in Jacobean literature refers to a rhetorical device where a speaker addresses a personified abstraction, an inanimate object, or an absent person as if they were present and capable of responding. This literary technique is used to evoke emotions, emphasize a point, or create a dramatic effect in poetry and drama. During the Jacobean era, apostrophe was employed by writers to add depth and resonance to their works, often contributing to the overall richness and complexity of the literary landscape.

### Characteristics and Usage of Apostrophe in Jacobean Literature:

#### 1. **Addressing Personified Abstractions**:

- Jacobean writers often used apostrophe to address abstract concepts such as Love, Death, Fortune, or Nature as if they were persons with the ability to hear and respond.
- **Example**: In John Donne's poem "Death, Be Not Proud," Donne directly addresses Death, personifying it and challenging its power over human life.

#### 2. **Addressing Inanimate Objects**:

- Apostrophe in Jacobean literature also involves addressing inanimate objects or natural elements, attributing human qualities to them or using them as symbols to convey deeper meanings.
- **Example**: In William Shakespeare's play *Macbeth*, Macbeth famously addresses a dagger before committing murder, questioning its reality and the consequences of his actions.

#### 3. **Emotional and Dramatic Effect**:

- Apostrophe is often used to evoke strong emotions or create a dramatic effect in poetry and drama. By addressing an absent or abstract entity directly, writers heighten the intensity of their language and engage the reader or audience on a deeper level.
- **Example**: In John Milton's epic poem *Paradise Lost*, Satan addresses the Sun in Book IV, lamenting his fallen state and seeking solace in its light.

#### 4. **Philosophical and Reflective Tone**:

- Apostrophe allows writers to engage in philosophical reflection and contemplation. By addressing abstract concepts or objects, they explore profound themes such as mortality, destiny, and the human condition.
- **Example**: In George Herbert's poem "Prayer (I)," the speaker addresses God directly, seeking guidance and expressing humility in the face of divine power.

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### Significance and Legacy:

- **Literary Depth**: Apostrophe enriches Jacobean literature by adding layers of meaning and emotional resonance to poetic and dramatic works. It allows writers to explore complex ideas and evoke a range of responses from readers and audiences.

- **Continued Influence**: Apostrophe remains a powerful rhetorical device in modern literature and poetry, demonstrating its enduring appeal and versatility in expressing human emotions and philosophical reflections.

In summary, apostrophe in Jacobean literature serves as a powerful tool for writers to address abstract concepts, inanimate objects, or absent persons, imbuing their works with emotional depth, dramatic effect, and philosophical contemplation. It contributes to the era's exploration of human experience and the complexities of existence through vivid and imaginative language.

- **Intellectual Exploration**: Metaphysical conceit allowed Jacobean poets to delve into profound philosophical and emotional themes in a distinctive and imaginative manner.

- **Influence**: The use of metaphysical conceit in Jacobean literature influenced later poets and writers, impacting the development of English poetry and extending its reach into metaphysical exploration in subsequent literary periods.

In summary, metaphysical conceit in Jacobean literature represents a sophisticated and intellectually stimulating approach to poetry, where poets used elaborate and unconventional metaphors to explore the complexities of human experience, emotion, and spirituality. This literary device continues to fascinate and challenge readers with its inventiveness and depth centuries after its initial popularity.

**Revenge tragedy** is a dramatic genre that revolves around the theme of revenge, particularly the protagonist seeking vengeance for a grave injustice, often murder or betrayal. This genre emerged in early modern Europe, particularly in Elizabethan and Jacobean England, where it became extremely popular.

### Key Characteristics of Revenge Tragedy:

1. **Central Theme of Revenge**: The plot is driven by a protagonist, often wronged by a villain, who seeks revenge. The act of vengeance usually involves elaborate plotting, deception, and manipulation.

2. **Influence of Classical Works**: The revenge tragedy has roots in ancient Greek and Roman literature, particularly Seneca's tragedies. These works heavily influenced Elizabethan playwrights like William Shakespeare and Thomas Kyd.

3. **Violence and Gore**: Revenge tragedies often contain graphic violence, including murder, physical and emotional torment, and grotesque deaths. The escalating violence is central to the narrative, reflecting the protagonist's moral degradation as they seek retribution.

4. **Madness and Psychological Conflict**: The protagonist often struggles with intense inner conflict, guilt, or madness as they pursue their revenge. This may be genuine or feigned (as in Shakespeare's *Hamlet*), and the psychological depth adds complexity to the character's motivations.

5. **Moral Ambiguity**: While revenge might seem justified, the consequences are usually destructive. The genre explores the moral implications of revenge, often suggesting that it leads to the downfall of both the avenger and the perpetrator.

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6. Supernatural Elements: Ghosts, visions, or other supernatural phenomena often appear to spur the protagonist into action. For example, the ghost of King Hamlet urges Prince Hamlet to seek revenge in Shakespeare's Hamlet.

7. Complex Plotting: The storylines are often convoluted, involving subplots of political intrigue, mistaken identities, betrayal, and tragic misunderstandings.

8. Fatalistic Endings: Revenge tragedies typically conclude with multiple deaths, including that of the protagonist, reinforcing the genre's dark, fatalistic view of human life.

### **Notable Examples:**

"The Spanish Tragedy" by Thomas Kyd (1587): One of the earliest and most influential examples of the genre. The protagonist, Hieronimo, seeks revenge for the murder of his son.

"Hamlet" by William Shakespeare (1600): Perhaps the most famous revenge tragedy, where Prince Hamlet avenges his father's murder but suffers immense psychological torment in the process.

"Titus Andronicus" by William Shakespeare (1594): Another Shakespearean revenge tragedy filled with gruesome violence, revenge plots, and family betrayals.

"The Revenger's Tragedy" by Thomas Middleton (1606): A dark and cynical take on the revenge tragedy, known for its portrayal of moral corruption and decay in society.

### **Origins and Evolution:**

Senecan Influence: Roman playwright Seneca's works were central to shaping the revenge tragedy genre in the Renaissance. His tragedies featured themes of revenge, supernatural elements, and bloody deeds, which were adopted by English playwrights.

Jacobean Drama: In the early 17th century, the revenge tragedy reached its peak during the reign of King James I. These plays often reflected anxieties about power, corruption, and moral decay in society.

Decline: After the Jacobean era, the genre's popularity waned, though its influence is seen in later literature and modern films that explore similar themes of revenge and moral complexity.

### **Themes Explored:**

Justice vs. Revenge: The distinction between justice (as something sanctioned by law or society) and revenge (as personal retribution) is central. The genre often critiques the destructive nature of revenge.

Corruption: Many revenge tragedies are set against a backdrop of political corruption and moral decay, portraying the avenger's actions as part of a broader societal breakdown.

Fate and Free Will: The protagonists of revenge tragedies are often caught in a struggle between their desire for revenge and their inability to escape fate or destiny. This struggle leads to their downfall, despite their best efforts.

### **Legacy:**

The revenge tragedy has left a lasting impact on literature and drama, influencing modern works in various forms, from gothic novels to contemporary films. Its exploration of violence, morality, and the psychological impact of revenge continues to resonate with audiences.

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**Allusion** is a literary device rather than a genre, but it plays an essential role across various literary forms and genres. An allusion is an indirect reference to a person, place, event, literary work, or work of art, which relies on the reader's familiarity with that reference. It enriches the text by creating layers of meaning and allows the writer to convey complex ideas in a concise way. While allusions can appear in any genre, they are particularly prominent in poetry, literature, and rhetoric.

### **Characteristics of Allusion:**

1. **Indirect Reference:** Allusions are not explained explicitly; the reader or audience is expected to recognize the reference and its significance. They are often brief, subtle, and woven into the text without much explanation.
2. **Cultural, Literary, and Historical Ties:** Allusions often reference well-known cultural, historical, or literary works, figures, or events. These could include mythology, the Bible, Shakespeare's plays, famous historical events, or well-known pieces of art.
3. **Enhances Meaning:** By invoking familiar references, allusions allow the writer to convey deeper meaning, comparisons, or commentary without lengthy exposition. It can make the work richer and more layered for readers who understand the reference.
4. **Relies on Reader's Knowledge:** An allusion can only be effective if the reader understands the reference. For instance, if a text alludes to Icarus from Greek mythology, the reader must be familiar with the myth to appreciate the symbolic meaning (overambition leading to downfall).
5. **Can Be Thematic:** Allusions often serve to highlight key themes or ideas in a text. For example, an allusion to Adam and Eve could underscore themes of temptation, innocence, or the fall of man.

### **Types of Allusions:**

1. **Classical Allusion:** These refer to ancient Greek or Roman mythology, literature, or culture. For example, referencing Achilles' heel to suggest someone's vulnerability.
2. **Biblical Allusion:** These allusions draw on stories, characters, or passages from the Bible. For instance, someone might refer to "David and Goliath" to describe an underdog situation.
3. **Historical Allusion:** Refers to an event or figure from history. For example, mentioning the "Watergate" scandal alludes to political corruption or dishonesty.
4. **Literary Allusion:** These allusions refer to other works of literature. A classic example is 'Moby Dick's' allusion to 'Paradise Lost', where Captain Ahab is compared to the rebellious Satan.
5. **Cultural Allusion:** These references tap into more contemporary culture, including films, music, or even political figures. For example, saying someone had their "fifteen minutes of fame" alludes to Andy Warhol's famous comment about fleeting fame.

### **Purpose of Allusion:**

1. **Create Connections:** Allusions create connections between the current text and something outside it, deepening the reader's understanding or creating irony, humor, or resonance.
2. **Convey Emotion:** Allusions often evoke strong emotions because they connect to well-

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known stories, figures, or events. A mention of Romeo and Juliet might immediately conjure thoughts of passionate, doomed love.

3. Commentary: Writers can use allusions to comment on current events or society without directly stating their opinions. For instance, calling a leader a “Caesar” might comment on their power or potential downfall.

4. Brevity: By using an allusion, a writer can avoid lengthy explanations. Instead of describing a complex situation, they can evoke it with a single reference, assuming the audience understands.

### Examples of Allusion in Literature:

Dante’s *Inferno*: Throughout ‘The Divine Comedy’, Dante alludes to classical literature, including ‘The Aeneid’ and ‘The Iliad’, as well as biblical references, making the work a rich tapestry of allusion.

Shakespeare’s *Hamlet*: In Hamlet’s soliloquy “What a piece of work is man,” he alludes to the Renaissance ideal of humanism, indirectly referencing ideas from classical philosophers and thinkers.

TS Eliot’s ‘The Waste Land’: Eliot’s poem is dense with literary, biblical, and cultural allusions, ranging from the Bible to Greek mythology to modern European literature. These allusions give the poem a sense of historical depth and intellectual complexity.

F. Scott Fitzgerald’s ‘The Great Gatsby’: Fitzgerald alludes to classical mythology, as when he describes Gatsby as “a son of God,” subtly alluding to Gatsby’s self-perception as a godlike figure who tries to recreate his past and future.

George Orwell’s *1984*: Orwell makes allusions to real political ideologies and leaders, such as Stalin and totalitarian regimes, to warn readers about the dangers of unchecked government power.

### Significance of Allusion in Literary Genres:

Allusion is present across numerous literary genres, including:

Epic Poetry: Epics like Homer’s ‘The Iliad’ are rife with allusions to gods, myths, and historical events.

Drama: Shakespeare frequently used allusions to ancient myths, historical figures, and biblical stories to deepen his plays’ themes.

Poetry: Poets, especially from the Romantic and Modernist periods, frequently used allusions to classical works and mythology to heighten their poems’ emotional and intellectual depth.

Novels : Many classic and contemporary novels are filled with allusions, from Herman Melville’s *Moby Dick* to Joyce’s ‘*Ulysses*’, which is essentially a modern retelling of Homer’s *Odyssey*.

### Conclusion:

Allusion is a powerful literary device that allows writers to draw upon the wealth of human culture, history, and literature to enrich their own works. It requires a degree of shared knowledge between writer and reader but, when successful, it creates layers of meaning that resonate well beyond the text itself. Allusions add depth, complexity, and subtlety, offering readers a more interactive and rewarding reading experience.

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### ### \*\*Theme of "The Flea" by John Donne\*\*

At its core, "The Flea" revolves around the theme of **seduction** and the poet's attempt to convince a woman to surrender her virginity. The speaker uses a flea, which has bitten both him and the woman, as a central metaphor to argue that physical union is insignificant.

1. **Sexual Union and Innocence**: The speaker suggests that because their blood is already mingled within the flea, it would be no more significant to physically unite in bed. He trivializes the idea of virginity and bodily union by claiming that their relationship is already consummated in the flea, attempting to convince the woman that sex would be just as harmless.
2. **Religious and Social Boundaries**: The speaker also plays with religious and moral imagery, suggesting that the mixing of their blood inside the flea represents a holy union, something natural and blessed. He aims to dissolve social and religious prohibitions around sex before marriage, casting them as overblown or irrelevant.
3. **The Flea as a Metaphor for Life and Death**: When the woman kills the flea, Donne extends the metaphor to life and death, claiming that her act of killing the flea has symbolically destroyed the speaker, the woman, and their relationship. Despite this, the speaker quickly shifts to argue that if killing the flea did not result in tragedy, then neither would their physical relationship.
4. **Playfulness and Wit**: "The Flea" demonstrates the wit and intellectual playfulness typical of metaphysical poetry. The speaker engages in clever reasoning, using an absurdly trivial event—the flea's bite—as the basis for profound philosophical and erotic arguments.

### ### Conclusion:

The overall theme of "The Flea" is the persuasive manipulation of reason and imagery to argue for physical love. It challenges conventional morality and social boundaries, all while exhibiting a playful, ironic tone that mocks the seriousness with which such issues are often treated.

### **The Flea by John Donne (1574-1631)**

MARK but this flea, and mark in this,  
How little that which thou deniest me is ;  
It suck'd me first, and now sucks thee,  
And in this flea our two bloods mingled be.  
Thou know'st that this cannot be said  
A sin, nor shame, nor loss of maidenhead ;  
Yet this enjoys before it woo,  
And pamper'd swells with one blood made of two ;  
And this, alas ! is more than we would do.  
O stay, three lives in one flea spare,  
Where we almost, yea, more than married are.  
This flea is you and I, and this  
Our marriage bed, and marriage temple is.  
Though parents grudge, and you, we're met,  
And cloister'd in these living walls of jet.  
Though use make you apt to kill me,  
Let not to that self-murder added be,  
And sacrilege, three sins in killing three.  
Cruel and sudden, hast thou since  
Purpled thy nail in blood of innocence?  
Wherein could this flea guilty be,

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Except in that drop which it suck'd from thee?  
Yet thou triumph'st, and say'st that thou  
Find'st not thyself nor me the weaker now.  
'Tis true ; then learn how false fears be ;  
Just so much honour, when thou yield'st to me,  
Will waste, as this flea's death took life from thee.

The Flea by John Donne is a metaphysical love poem which takes the form of an erotic humorous narrative. The predominant theme in this poem is seduction which is illustrated using a persuasive conceit of a humble flea. The strikingly original figure of the flea is used to unconventionally demonstrate that the two lovers are already conjoined in the eyes of God and the Church, as the flea has bitten both their bodies and intermingled their blood. The speaker contends that the flea has effectively made their two fleshs into one, alluding to the sacrament of marriage whereupon 'a man shall leave his father and mother, and shall be cleaved unto his wife and they shall be one flesh' (Genesis 2:24). Drawing on this biblical reference, the wooer attempts to lend authoritative substance to his argument. As compelling as the speaker's assertions are, his motives are completely transparent as he is attempting to convince his lady that surrendering her virginity would be no shame under the sanctified circumstances provided by the flea. The tone of the poem is highly ironic, dramatic and absurdly amusing. Extravagant declarations of devotion and eternal fidelity which are typical found in love poetry are absent. Instead, the unorthodox and creative speaker offers philosophical and theological arguments that rest in the absurd authority that their union has already been consummated within the flea's little body. The direct address narrative of the poem alters in tempo over the three stanzas. The first stanza is contemplative and whimsical, moving slowly in a rhythm that might be likened to sexual foreplay. Donne uses words such as 'sucked' and 'swell' giving a strong impression of the speaker's sexual desires even though it is only the flea whose desires are satisfied. The sexual references are particularly evident if one considers during this period a written 's' closely resembled the letter 'f', rendering the line, 'It suck'd me first, and now sucks thee,' positively obscene. The second stanza is even more delightfully ludicrous as the lady moves to strike the flea and the speaker attempts convince her of the heinous nature of this action. He declares that in killing the flea she will also be guilty of killing him, guilty of self murder as well as guilty of 'sacrilege' in destroying the holy union or marriage bond that he argues is embodied in the flea. As the *reductio ad absurdum* of his argument builds, so too does the pace of the poem in imitation of the sex act. Undeterred, the lady kills the insect in a climactic strike and the 'cruel and sudden' death of the flea parallels sexual release often euphemised in the Renaissance as 'the little death' or 'la petite mort'. The third stanza slows again, the tempo similar to a post-coital quietude, as the speaker reflects on the fate of the flea and during which he completely reverses his argument. Undeterred by the 'death' of their union, himself and his lover, the speaker observes that the flea's untimely demise was of no great matter after all and he 'Find'st not thyself nor me the weaker now'. As such, he extrapolates that surely this means that should she surrender her virginity, they would likewise find it of no greater consequence than the death of the flea. The Flea is a wonderful example of Donne's confident and finely skilled application of an audacious metaphor that imbues a flea, the least likely of romantic figures, with such importance and high ideals. Donne's ability to embody sexual desire, sin, sacred love and holy marriage in a simple flea before ultimately turning the argument on it's head and declaring the flea means naught after all, is as concise as it is humorous. The exuberant absurdity of the conceit compliments the energetic theme of ardent and persistent seduction making this a sublimely enjoyable and unusual poem flea.

**\*\*\*"On His Blindness"\*\*\* by John Milton** is a sonnet that explores the poet's inner struggle with his blindness and his relationship with God. Written in the form of a Petrarchan sonnet, it reflects Milton's deep religious faith and grapples with feelings of frustration, helplessness, and submission to divine will.

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### Summary:

The poem begins with Milton lamenting his blindness, which he feels has rendered him unable to use his God-given talent for writing. He refers to his "light" being spent, meaning that his vision is gone. Milton wonders how he can continue to serve God when his ability to see and work is taken from him. He fears that God might expect labor from him, even though he is now blind, which leads to an inner conflict.

Milton's worry is alleviated when he realizes that God does not require human beings to perform specific tasks or achieve certain things to be in favor. Rather, God values patience and submission to His will. He concludes that those who endure their suffering with patience are serving God just as well as those who are actively laboring. Milton ends with the famous line, "They also serve who only stand and wait," showing his acceptance of his blindness and trust in God's plan.

### Themes:

1. **\*\*Human Suffering and Divine Justice\*\***: Milton explores how human beings often suffer in ways they don't understand, but divine justice does not rely on human standards of achievement.
2. **\*\*Patience and Submission\*\***: The poem teaches that submission to God's will and patiently accepting one's fate is also a form of service to God.
3. **\*\*Faith in God\*\***: Despite his personal affliction, Milton expresses deep faith in God's wisdom and mercy.

This sonnet serves as a meditation on the ways in which individuals can serve God and find purpose, even when faced with personal limitations or hardships.

### **\*\*Critical Analysis of "On His Blindness" by John Milton\*\***

John Milton's sonnet *"On His Blindness"* is an intimate, deeply personal poem that addresses the poet's struggle with losing his sight and its implications on his life and work. Written around 1655, after Milton became completely blind, this sonnet reflects a profound meditation on human suffering, divine justice, and the nature of service to God. It is both an exploration of Milton's own sense of purpose and a theological reflection on faith and patience. The poem's form, language, and themes allow for a nuanced interpretation of its meanings and implications.

### **\*\*Structure and Form\*\***

The poem is a Petrarchan (or Italian) sonnet, comprising 14 lines divided into an octave (the first eight lines) and a sestet (the last six lines). The rhyme scheme of the octave is ABBAABBA, while the sestet follows the scheme CDECDE. The structure is significant because it reflects a shift in tone and focus within the sonnet: the octave presents Milton's personal conflict and anxiety, while the sestet brings resolution and a sense of acceptance.

The volta, or the turn in the poem, occurs between the octave and the sestet. This shift marks a change from Milton's personal lament and sense of inadequacy to a more philosophical reflection on God's will and how one can serve even in a state of passivity or limitation. The Petrarchan sonnet form traditionally allows for such a shift, and Milton uses it masterfully to guide the reader through his internal struggle and eventual reconciliation.

### **\*\*Themes\*\***

1. **\*\*Human Limitation vs. Divine Expectation\*\***

The central tension of the poem arises from Milton's concern that his blindness prevents him

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from fulfilling his purpose, especially as a poet whose vocation relies on sight and the ability to write. In the opening line, "When I consider how my light is spent," Milton reflects on how his blindness impedes him from using his God-given talent, which he likens to "light." He fears he is now "useless" and that he cannot serve God as he believes is required of him.

This leads to a deeper question of divine justice: Does God expect active service from everyone, even those with physical limitations? This fear is grounded in the biblical parable of the talents, where those who do not use their gifts are condemned. Milton wonders whether he, too, will be judged harshly for his inability to work.

### 2. **\*\*Patience and Submission to God's Will\*\***

The turning point in the poem occurs in the sestet, where Milton realizes that God does not require the same service from everyone. He reflects on the idea that God is not a harsh master demanding constant productivity but is instead a compassionate being who values patience and faith. The line "They also serve who only stand and wait" encapsulates this message, suggesting that passivity, patience, and trust in God's plan are forms of service in themselves.

This realization is tied to Milton's religious beliefs, particularly his Puritan faith, which emphasized submission to God's will. In this sense, the poem expresses not just a personal resolution but a theological understanding of how human beings can serve God even through their suffering and limitations.

### 3. **\*\*The Role of Suffering\*\***

Milton's blindness becomes a symbol for broader human suffering and limitation. The poem grapples with the idea that suffering may prevent people from realizing their full potential, but it also suggests that suffering can lead to spiritual growth. The speaker's journey from despair to acceptance mirrors a process of spiritual maturation, where suffering is transformed into an opportunity for patience, faith, and trust in divine providence.

### 4. **\*\*The Use of Talent\*\***

The concept of talent in the poem refers both to the biblical parable and Milton's own poetic ability. In the parable, a man is condemned for hiding his talent, but Milton questions whether it is truly a sin to "hide" one's talent if physical limitations make it impossible to use. The poem seems to argue that God values the intention to serve more than the actual act of service, suggesting that those who are willing but unable to act are just as righteous as those who actively serve.

### **\*\*Tone and Language\*\***

Milton's tone in the sonnet is initially one of anxiety, frustration, and despair. The opening lines convey a deep sense of helplessness as he contemplates how his blindness prevents him from fulfilling his duties. Phrases like "light is spent" and "that one talent which is death to hide" emphasize the weight of his fear of inadequacy.

As the poem progresses, the tone shifts towards acceptance and calm. The introduction of the figure "Patience" in the sestet represents this turning point, offering Milton comfort and guidance. The personification of Patience as a voice that reassures the poet reflects the spiritual intervention that leads him to a more peaceful state of mind. The phrase "God doth not need either man's work or his own gifts" is a key line, revealing that Milton has come to terms with the idea that God's expectations are not as demanding as he once feared.

The language in the poem is simple but profound, with frequent biblical allusions that reflect Milton's religious concerns. Words like "talent," "yoke," and "wait" carry both literal and symbolic meanings, reinforcing the poem's exploration of faith, service, and submission.

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### **\*\*Imagery and Symbolism\*\***

#### 1. **\*\*Light and Darkness\*\***

The metaphor of light and darkness runs throughout the poem, symbolizing not just physical sight but spiritual insight and understanding. Milton's blindness is portrayed as both a physical and a metaphorical loss of light, which affects his ability to comprehend his purpose. However, the eventual acceptance of his blindness suggests that spiritual "light" can be found even in physical darkness, reflecting the Puritan belief in inner illumination through faith.

#### 2. **\*\*Talent and Service\*\***

The biblical parable of the talents is a key symbolic reference. In the parable, talents represent gifts or abilities bestowed by God, and those who fail to use them are judged harshly. Milton wrestles with the fear that his blindness prevents him from using his talents, but by the end of the poem, he concludes that service to God can take many forms, even in inactivity. The idea that "they also serve who only stand and wait" subverts the notion that active work is the only valuable form of service, instead elevating patience and submission as equally valid.

### **\*\*Conclusion\*\***

"On His Blindness" is a powerful reflection on Milton's personal experience with blindness, but it also reaches broader theological and philosophical concerns. The poem addresses the human struggle with limitation and suffering, the fear of divine judgment, and the ultimate realization that God's demands are not based solely on productivity or active service. Instead, the poem elevates patience, faith, and trust in God's will as equally valuable forms of devotion.

The poem is a profound meditation on the relationship between human beings and their creator, emphasizing that even in times of great suffering or limitation, one can find ways to serve. The shift from despair to acceptance, facilitated by the intervention of Patience, reflects Milton's deep religious faith and his eventual reconciliation with his blindness. Thus, "On His Blindness" stands as a timeless reflection on human vulnerability, divine justice, and the nature of true service.

### **Of Studies” by Francis Bacon**

Question: What are the main benefits of study in the essay “Of Studies” by Francis Bacon?

Ans: According to The greatest essayist Francis Bacon the main benefits of study are delight, ornament and ability.

Question: What does Bacon mean “Studies serve for delight” in his essay “Of Studies”?

Ans : According to Francis Bacon “delight” means to get joy or pleasure. So, studies serve to get joy or to get pleasure. Like, we study books to get pleasure and amusement.

Question: What does Bacon mean “Studies serve for ornament” in his essay “Of Studies”?

Ans: According to Bacon “ornament” means to beautify. So, studies serve to beautify the use of language either spoken or written. Studies improve our use of language.

Question: What does Bacon mean “Studies serve for ability” in his essay “Of Studies”?

Ans" According to Bacon “ability” means here, the ability to work, to counsel, to judge and to decide. So, studies serve to improve in trade knowledge, counseling, judgment and decision making.

Question: What is the chief use of studies for delight according to Francis Bacon in his essay

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“Of Studies”?

Ans: The chief use of “studies for delight” is to study in leisure time, in loneliness or solitude. It will give you pleasure and reduce the boredom.

Question: What is the chief use of studies for ornament according to Francis Bacon in his essay “Of Studies”?

Ans :The chief use of “studies for ornament” is in discourse. By studying we know new words and we learn that where we use which words and which not. It’s meant that studies beautify our speech.

Question: What is the chief use of studies for ability according to Francis Bacon in his essay “Of Studies”?

Ans: The chief use of “studies for ability” is in the judgment and business disposition. Its mean studies improve our ability for judging the problem and decision making. It is also helpful to understand the business nature.

Question: What is Bacon’s view about to spend too much of time in studies?

Ans: Bacon wrote in his essay “Of Studies” that spend too much of time in studies is laziness or inactivity (sloth). Its mean that only study could not be fruitful without experience.

Question: What is Bacon’s view about “too much use of studies for ornament” in his essay “Of Studies”?

Ans: In the essay “Of Studies” according to Bacon the too much use of studies for ornament is affectation. Its mean that too much use of studies for ornament makes your discourse artificial or unnatural.

Question: What is Bacon’s view about to make judgment wholly by their rules (learnt from study) in his essay “Of Studies”?

Ans: In the essay “Of Studies” Bacon tells us that to make judgment wholly by their rules (rules that learnt from the studies) is the humor of the scholar. Its mean that the judgments made without practical knowledge or experience are foolish.

Question: What does Bacon say about natural abilities of a man in his essay “Of Studies”?

Ans: Bacon says that the natural abilities of a man are like the plants that need pruning (trimming) and natural abilities of a man also need trimming by the studies. He says that the study only gives lots of directions, but experience also supplement the natural abilities.

Question: What is the attitude of a crafty man about studies, according to Bacon in his essay “Of Studies”?

Ans: According to Bacon in his essay “Of Studies” the crafty man denounces (criticize, condemn) studies because the cunning and sneaky person used the tricks and crooked ways to accomplish the job.

Question: What is the attitude of a simple man about studies, according to Bacon in his essay “Of Studies”?

Ans: According to Bacon in his essay “Of Studies” the simple man admire (regard, respect) the studies.

Question: What is the attitude of a wise man about studies, according to Bacon in his essay “Of Studies”?

Ans: According to Bacon in his essay “Of Studies” the wise man used the knowledge had gotten from studies.

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Question: What does Bacon mean of “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested” in the essay “Of Studies”?

Ans: According to Bacon some books are tasted means not studied completely but in parts. Others to be swallowed means that books are read completely, but without curiosity and some few to be chewed and digested means that books studied with full interest and deeply to get maximum knowledge not only thematic but at the minute level also.

Question: What is Bacon’s view about “Some books also may be read by deputy, and extracts made of them by others” in the essay “Of Studies”?

Ans :Bacon says about these books that these are guiding only of less important matters.

Question: What are the distilled books, according to the Bacon in his essay “Of Studies”?

Ans: Bacon says that distilled books are like common distilled waters (distilled water is purified water). So, Bacon here means the summarized books (containing only important information). He says that it is like flashy things. Flashy things are showy things that it only draws attention and of less importance.

Question: What reading, conference and writing made a man according to Bacon in his essay “Of Studies”?

Ans: According to Bacon in his essay “Of studies” the reading make a full man, conference a ready man and writing an exact man.

Question: What a man needs to possess if a man writes little, conference little and read little according to Bacon in his essay “Of Studies”?

Ans: According to Bacon if a man write little, he had need have a great memory; if he confer little, he had need have a present wit: and if he read little, he had need have much cunning.

Question: According to Bacon what are the benefits of studying history, poetry, mathematics, natural philosophy, morality, logic and rhetoric in the essay “Of Studies”?

Ans: According to Bacon histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend.

Question: According to Bacon the exercise of bowling is good for which disease as mentioned in his essay “Of Studies”?

Ans: According to Bacon bowling is good for the stone and reins.

Question: According to Bacon the exercise of shooting is good for which disease as mentioned in his essay “Of Studies”?

Ans: Bacon mentioned in his essay “Of Studies” that shooting is good for the lungs and breast.

Question: According to Bacon the exercises of gentle walking and riding are good for which diseases as mentioned in his essay “Of Studies”?

Ans: Bacon mentioned in his essay “Of Studies” that gentle walking is good for stomach and riding for the head.

Question: If a man’s wit be wandering what Bacon suggest to do, in the essay “Of Studies”?

Ans: In the essay “Of Studies” Bacon says that if a man’s wit is wandering, let him/ her study the Mathematics.

## JACOBAN LITERATURE:

**“Of Superstition”** In his essay “Of Superstition,” Francis Bacon delves into the dangers of excessive religiosity and its harmful impact on individuals and society. He argues that blind faith and adherence to ritualistic practices, often fueled by fear and ignorance, can distort our understanding of the divine and lead to negative consequences. Here’s a breakdown of his key points:

### 1. Superstition vs. Atheism:

- Bacon distinguishes between atheism, which simply denies the existence of God, and superstition, which misrepresents and ultimately dishonors God through fear-based practices and distorted beliefs. He finds the latter more dangerous due to its potential for manipulation and social disruption.

### 2. Dangers of Superstition:

- Bacon highlights how superstition can undermine rational thinking and societal order. He argues that it “dismounts” reason and “erecteth an absolute monarchy in the minds of men,” potentially leading to fanaticism and intolerance. He contrasts this with atheism, which, while not ideal, allows individuals to rely on reason and societal norms for guidance.

### 3. Historical Examples:

- Bacon cites historical examples like the Roman emperor Augustus Caesar’s reign, known for its relative peace and prosperity, to illustrate that atheism doesn’t necessarily lead to chaos. Conversely, he points to instances of superstition sparking social unrest and political instability, emphasizing its potential for harm.

### 4. Sources of Superstition:

- He identifies various factors that contribute to the rise of superstition, including:
  - **Sensual rites and ceremonies:** Rituals focused on pleasing the senses rather than genuine spiritual connection.
  - **Excessive outward piety:** Hypocritically displaying religious devotion without true inner understanding.
  - **Overemphasis on traditions:** Blindly following established practices without critical evaluation.
  - **Self-serving manipulation:** Religious leaders exploiting superstition for personal gain.
  - **Misinterpretation of divine matters:** Applying human logic and understanding to the divine, leading to distorted beliefs.
  - **Dark times:** Periods of hardship and uncertainty fostering fear and clinging to superstitious practices.

### 5. Avoiding Superstition:

- Bacon warns against the dangers of “avoiding superstition” by simply rejecting all religious practices. He emphasizes the need for a balanced approach, avoiding both blind adherence and knee-jerk rejection. He cautions against relying solely on popular opinion for religious reform, as this can lead to discarding valuable traditions along with harmful superstitions.

## JACOBAN LITERATURE:

**Overall, Bacon's essay offers a nuanced critique of superstition, highlighting its dangers and potential for manipulation while acknowledging the importance of avoiding knee-jerk reactions. He encourages a critical and balanced approach to religion, emphasizing reason, individual understanding, and avoiding the pitfalls of both blind faith and fear-based practices.**

**OF SUPERSTITION** It were better to have no opinion of God at all, than such an opinion, as is unworthy of him. For the one is unbelief, the other is contumely; and certainly superstition is the reproach of the Deity. Plutarch saith well to that purpose: Surely (saith he) I had rather a great deal, men should say, there was no sitch man at all, as Plutarch, than that they should say, that there was one Plutarch, that would eat his children as soon as they were born; as the poets speak of Saturn. And as the contumely is greater towards God, so the danger is greater towards men. Atheism leaves a man to sense, to philosophy, to natural piety, to laws, to reputation all which may be guides to an outward moral virtue, though religion were not; but superstition dismounts all these, and erecteth an absolute monarchy, in the minds of men. Therefore theism did never perturb states; for it makes men wary of themselves, as looking no further: and we see the times inclined to atheism (as the time of Augustus Caesar) were civil times. But superstition hath been the confusion of many states, and bringeth in a new primum mobile, that ravisheth all the spheres of government. The master of superstition, is the people; and in all superstition, wise men follow fools; and arguments are fitted to practice, in a reversed order. It was gravely said by some of the prelates in the Council of Trent, where the doctrine of the Schoolmen bare great sway, that the Schoolmen were like astronomers, which did feign eccentrics and epicycles, and such engines of orbs, to save the phenomena; though they knew there were no such things; and in like manner, that the Schoolmen had framed a number of subtle and 56 Bacon's Essays The Electronic Scholarly Publishing Project intricate axioms, and theorems, to save the practice of the church. The causes of superstition are: pleasing and sensual rites and ceremonies; excess of outward and pharisaical holiness; overgreat reverence of traditions, which cannot but load the church; the stratagems of prelates, for their own ambition and lucre; the favoring too much of good intentions, which openeth the gate to conceits and novelties; the taking an aim at divine matters, by human, which cannot but breed mixture of imaginations: and, lastly, barbarous times, especially joined with calamities and disasters. Superstition, without a veil, is a deformed thing; for, as it addeth deformity to an ape, to be so like a man, so the similitude of superstition to religion, makes it the more deformed. And as wholesome meat corrupteth to little worms, so good forms and orders corrupt, into a number of petty observances. There is a superstition in avoiding superstition, when men think to do best, if they go furthest from the superstition, formerly received; therefore care would be had that (as it fareth in the good be not taken away with the bad; which commonly is done, when the people is the reformer.

**\*\*\*"Every Man in His Humour"\*\*\*** is a comedy by Ben Jonson, first performed in 1598 by the Lord Chamberlain's Men, Shakespeare's acting company. It is one of Jonson's most famous works and a prime example of his theory of "humour" characters, where each character represents an overriding personality trait or temperament.

### **Background on the "Humours":**

Jonson's characters are largely based on the medieval and Renaissance idea of the four bodily humours—blood, phlegm, yellow bile, and black bile—which were thought to govern human behavior. Depending on the dominance of one humour, a person's disposition could be sanguine (optimistic), phlegmatic (calm), choleric (irritable), or melancholic (sad). Jonson's play explores how these humours affect people's behaviors, leading to comedic situations.

## JACOBEOAN LITERATURE:

### Plot Summary:

#### **\*\*Act I\*\*:**

The play opens in **\*\*London\*\***, though in earlier versions it was set in **\*\*Florence\*\***. The central character, **\*\*Old Knowell\*\***, is a wealthy, elderly gentleman who becomes concerned about his son, **\*\*Edward Knowell\*\***. Edward has recently developed a taste for poetry and intellectual pursuits, which his father views suspiciously. To spy on his son, Old Knowell intercepts a letter meant for Edward from **\*\*Wellbred\*\***, his son's friend, inviting Edward to a gathering of flamboyant and eccentric characters in the city. Old Knowell, disguised as a commoner, decides to follow his son and observe his behavior.

#### #### **\*\*Act II\*\*:**

Edward Knowell, oblivious to his father's plans, meets with Wellbred and his acquaintances. Wellbred is a mischievous character who delights in stirring trouble, especially for his half-brother, **\*\*Captain Bobadill\*\***, a braggart soldier. Meanwhile, Edward's cousin, **\*\*Master Stephen\*\***, a country bumpkin, and **\*\*Brainworm\*\***, Old Knowell's wily servant, enter the scene. Brainworm, in particular, serves as a trickster figure, manipulating situations for his amusement.

#### #### **\*\*Act III\*\*:**

The heart of the play unfolds at **\*\*Justice Clement's\*\*** house. Clement is an eccentric and quick-witted judge, who later becomes crucial to resolving the play's complications. Here, a variety of humorous characters are introduced:

- **\*\*Captain Bobadill\*\***, the boastful soldier who talks of grand battles but is cowardly in reality.
- **\*\*Downright\*\***, Wellbred's straightforward and hot-headed half-brother, who despises the foolishness around him.
- **\*\*Cob\*\***, a simple water-carrier, and his domineering wife, **\*\*Dame Cob\*\***.

The characters' personalities clash as misunderstandings and deceptions proliferate, primarily orchestrated by Wellbred and Brainworm.

#### #### **\*\*Act IV\*\*:**

By now, Brainworm has taken on multiple disguises, further complicating the already chaotic relationships. He first pretends to be a soldier, and then later masquerades as a law officer to manipulate Justice Clement. Meanwhile, Bobadill, hoping to win favor with Wellbred and the others, gets involved in a fake duel, further exposing his cowardice. Old Knowell, still disguised, tries to confront his son and Wellbred but is instead caught up in their antics.

#### #### **\*\*Act V\*\*:**

The play reaches its climax in a farcical series of revelations. At Justice Clement's house, all the characters are brought together. Captain Bobadill's cowardice is fully revealed when he tries to evade a duel with Downright. Brainworm's multiple deceptions are uncovered, though his cleverness is admired. Old Knowell and his son finally reconcile after Justice Clement intervenes, resolving the misunderstandings.

The play ends with Justice Clement dispensing justice, though in a humorous and forgiving manner. He pardons everyone for their foolish behavior, valuing wit and humor above all else.

## JACOBEAN LITERATURE:

### Themes:

1. **Human Folly**: The play explores the ridiculousness of human nature, particularly when people are governed by one dominant trait or "humour." Jonson satirizes different types of people—braggarts, gullible fools, hypocrites, and schemers.
2. **Appearance vs. Reality**: Many of the characters in the play adopt disguises, either literally (like Brainworm) or figuratively (like Bobadill, who pretends to be a great soldier). The play exposes the gap between how people present themselves and who they truly are.
3. **Class and Social Pretensions**: Jonson critiques social climbing and pretentiousness, particularly in characters like Captain Bobadill, who exaggerates his military prowess to gain status, and Master Stephen, who tries to appear more refined than he is.
4. **Reconciliation and Harmony**: Despite the chaos and deception, the play concludes with a sense of order restored, reflecting a comic structure where human failings are acknowledged but forgiven.

### Characters and Their Humours:

1. **Old Knowell** – A worried father (melancholic), concerned for his son's future.
2. **Edward Knowell** – A young man caught between duty and pleasure (sanguine).
3. **Brainworm** – A clever and manipulative servant, constantly shape-shifting (choleric).
4. **Captain Bobadill** – A braggart soldier, full of empty boasts (sanguine/choleric).
5. **Master Stephen** – A foolish country gentleman, trying too hard to be fashionable (phlegmatic).
6. **Wellbred** – A troublemaker who enjoys stirring conflict for fun (sanguine).
7. **Justice Clement** – A witty and eccentric judge (balanced humour).

### Conclusion:

"Every Man in His Humour" is a classic example of Ben Jonson's comedic talent, using characters with exaggerated traits to satirize human nature. Its exploration of "humours" offers both entertainment and insight into human behavior, making it a timeless work. The play ends on a note of harmony, where human imperfections are acknowledged, laughed at, and ultimately forgiven.

**Andrew Marvell's literary criticism of John Milton's Paradise Lost:** is of great importance due to his unique perspective as a poet, statesman, and close contemporary of Milton. Marvell's critique is found in his poem titled "On Mr. Milton's Paradise Lost" (published in 1674), which serves as a critical response to the epic poem. This brief but highly insightful work offers both an acknowledgment of the revolutionary nature of *Paradise Lost* and a celebration of Milton's unparalleled poetic achievement.

Marvell's response to *Paradise Lost* is significant because it encapsulates the reaction of Milton's learned peers to what was a bold and unprecedented undertaking: the creation of a religious epic that used classical forms to tell the biblical story of the Fall of Man. Below is an in-depth analysis of Marvell's literary critique, focusing on its major themes, his personal reflections, and his judgment on Milton's success.

#### 1. The Boldness of Milton's Ambition:

At the outset, Marvell acknowledges the incredible audacity of Milton's project. He expresses the same initial skepticism that many readers of the time might have felt. Attempting to write an epic on 'sacred Christian themes' was an unconventional and bold decision, given that epics

## JACOBAN LITERATURE:

were traditionally the domain of classical heroes, like those of Homer or Virgil. Moreover, the story Milton chose to tell—the fall of Adam and Eve and the introduction of sin into the world—was fraught with theological and artistic challenges.

Marvell opens his poem by reflecting on his doubt that such a lofty subject could be successfully rendered in verse:

"When I beheld the Poet blind, yet bold,  
In slender Book his vast Design unfold,  
Messiah Crown'd, God's Reconcil'd Decree,  
Rebelling Angels, the Forbidden Tree,  
Heav'n, Hell, Earth, Chaos, All; the Argument  
Held me a while misdoubting his Intent,  
That he would ruine (for I saw him strong)  
The sacred Truths to Fable and old Song..."

Marvell's initial concern here is that Milton, by daring to blend Christian doctrine with the forms and structures of epic poetry, would 'reduce sacred truths to mere fable'. His use of "misdoubting his Intent" reflects his uncertainty about whether Milton could properly handle such a sacred subject without trivializing it through the use of poetic fiction and mythic elements.

### 2. Milton's Triumph Over Doubt:

However, as the poem unfolds, Marvell makes it clear that his doubts were dispelled upon reading the work. Milton not only met the formidable challenge but also 'surpassed expectations', producing something that Marvell views as truly exceptional. As he continues, Marvell acknowledges the remarkable success of Milton's venture:

"Yet as I read, soon growing less severe,  
I lik'd his Project, the success did fear;  
Through that wide Field how he his way should find  
O'er which lame Faith leads Understanding blind;  
Lest he perplex'd the things he would explain,  
And what was easie he should render vain."

Marvell's fears here were twofold: he worried that Milton might fail to navigate such a "wide Field" of theological and cosmological issues, and that the complexity of the themes might overwhelm the clarity of the poem's message. However, as Marvell read further, he found himself 'growing "less severe" in judgment', admiring how Milton's vision began to unfold.

Milton, according to Marvell, managed to 'reconcile faith with understanding', balancing deep religious meaning with artistic expression. This delicate balance allowed the poem to transcend mere narrative, transforming it into a profound meditation on human nature, free will, and divine providence.

### 3. Milton's Use of Classical Epic Form

One of Marvell's most important observations is his recognition of Milton's 'masterful use of

## JACOBAN LITERATURE:

classical epic conventions' while infusing them with Christian theology. *Paradise Lost* mirrors classical epics in its scope, structure, and invocation of the muse, but it diverges in its moral framework, replacing the pagan gods with the Christian God and angels. Marvell understood how Milton's use of epic form elevated his subject matter, giving it the gravitas that Christian theology demands.

Marvell writes:

"That Majesty which through thy Work doth Reign

Draws the Devout, deterring the Profane.

And things divine thou treat'st of in such state

As them preserves, and thee, inviolate."

Here, Marvell celebrates the 'majesty' of Milton's work. He commends Milton for treating divine matters with 'such reverence and grandeur' that the work both draws in devout readers and deters profane or trivial interpretation. In Marvell's eyes, Milton achieves the rare feat of elevating the biblical story through his language and style without diminishing its spiritual significance.

### 4. The Blindness of Milton and the Inner Vision

Marvell devotes special attention to the remarkable fact that Milton composed *Paradise Lost* while blind. Milton had lost his sight completely by the time he undertook the writing of the poem, and Marvell marvels at the sheer intellectual and imaginative prowess required to compose such a visually rich and complex work without the use of physical sight.

Marvell reflects on Milton's blindness as an extraordinary aspect of the poem's creation:

"Thou hast outdone our Lord and Master here,

Blind Thamyris, and blind Mæonides,

And Tiresias, and Phineas Prophets old;"

In this passage, Marvell places Milton alongside the great blind poets and seers of antiquity—Thamyris, Homer (Mæonides), and Tiresias. However, he suggests that Milton "outdone" them by producing a work of greater significance and depth. Despite his blindness, Milton's poetic imagination and inner vision seem unparalleled. Marvell sees Milton's blindness not as a limitation but as a 'mark of transcendence, suggesting that his loss of physical sight allowed him to "see" more clearly the truths of the cosmos and God's will.

### 5. Defense Against Critics and Anticipated Legacy

In the concluding lines, Marvell anticipates that there will be critics who fail to appreciate the greatness of *Paradise Lost*. He defends Milton against those who might dismiss the poem for its difficulty or its daring attempt to treat Christian themes with classical epic grandeur.

"But all will judge with reverence,

And to thy Book a reverence shall be paid."

Marvell expresses his confidence that future readers, unlike those who may criticize it in the present, will come to recognize the profound \*\*importance and value\*\* of Milton's work. He predicts that *Paradise Lost* will be held in high esteem by generations to come, understanding its significance as both a literary and theological masterpiece.

## JACOBEAN LITERATURE:

### Conclusion

Andrew Marvell's literary criticism of *Paradise Lost* is more than just a commentary on a peer's work, it is a testament to Milton's towering achievement. Initially hesitant, Marvell ultimately acknowledges the extraordinary nature of Milton's epic, praising its treatment of divine subjects, its innovative use of classical forms, and its deep spiritual insight. Marvell's admiration for Milton's mastery, especially in the face of physical blindness, underscores his belief that *Paradise Lost* is a work of 'immortal significance', destined to be revered by generations to come.

**Andrew Marvell, a contemporary of John Milton** and a noted poet himself, wrote an important and **insightful literary critique of *Paradise Lost*** in a letter dated October 2, 1674. Marvell's response to Milton's *Paradise Lost* is significant because it acknowledges both the challenges of Milton's ambitious project and the incredible achievement it represents.

### Overview of Marvell's Criticism

#### 1. Initial Doubts:

Marvell begins his critique by admitting that when he first heard about Milton's plan to write an epic poem on the biblical story of the Fall of Man, he had serious reservations. He thought the subject was too bold and potentially irreverent. Epic poetry, especially on sacred topics, was a risky endeavor. There was concern that **\*\*handling a religious subject in verse could seem inappropriate\*\***, as sacred topics were traditionally addressed in prose and theological discourse. Marvell thought that such a subject might lead to either theological inaccuracies or improper representation of divine matters.

#### 2. Milton's Genius:

Despite these early misgivings, Marvell praises Milton's execution once he actually read the poem. He recognizes the profound genius of Milton's work, noting that it manages to overcome the inherent challenges of its subject matter. Marvell particularly praises the manner in which Milton blends classical epic conventions with Christian themes. Milton was able to use the grandeur and majesty of the epic form to present the biblical story in a way that was both reverent and deeply engaging.

Marvell's awe at Milton's achievement is summed up when he writes, "But when I had once read it... I found I had never seen before a piece of such lasting merit." This acknowledgment of Milton's greatness indicates how Marvell's skepticism transformed into admiration.

#### 3. Milton's Blindness:

Marvell also comments on the remarkable fact that Milton wrote the entire epic while blind, calling this one of the poem's most extraordinary aspects. The fact that Milton was able to compose such a complex, detailed, and cohesive work without sight further enhances the epic's monumental achievement in Marvell's eyes. He marvels at how Milton, deprived of vision, could "see" with the mind's eye and produce a work so visually and imaginatively rich.

#### 4. Defense Against Critics:

In the final part of his letter, Marvell acts as a defender of '*Paradise Lost*' against those who might criticize it. He anticipates that some readers might misunderstand or undervalue the poem due to its unique blend of 'epic form and Christian doctrine'. Marvell cautions critics to consider the magnitude of Milton's accomplishment and the originality of his vision. In doing so, he defends the innovation that Milton brought to English literature.

### Key Themes in Marvell's Criticism:

## JACOBAN LITERATURE:

### Admiration for Innovation:

Marvell appreciates Milton's ability to infuse a biblical narrative with the grandeur of classical epic, an innovation that distinguishes *Paradise Lost* from other works of its time. He sees the poem as a unique and unprecedented work that blends religious themes with artistic expression.

### Reverence for the Sacred Subject Matter:

Initially, Marvell was concerned that poetry, particularly epic poetry, might not be the appropriate form for dealing with sacred Christian themes. However, Milton's reverence for the subject matter and the way he handles the story ultimately alleviates these concerns.

### Milton's Artistic Genius:

Despite any reservations, Marvell cannot help but admire the sheer skill and genius that Milton brings to the work. His amazement at Milton's poetic mastery is evident in his repeated praise of the poem's language, structure, and imagination.

### Significance of Marvell's Criticism:

Marvell's critique provides a valuable contemporary perspective on *Paradise Lost* and reflects the reaction of Milton's peers to his bold literary experiment. While some early critics struggled with Milton's decision to mix Christian themes with the epic form, Marvell stands out as one who was ultimately persuaded by the strength of Milton's vision. His critique helps to underscore the innovative nature of Milton's work, which continues to be regarded as one of the greatest achievements in English literature.

In conclusion, Marvell's criticism of *Paradise Lost* is both a defense of the poem's greatness and a celebration of Milton's genius. His response reflects the broader tension that existed at the time between classical literary forms and Christian subject matter, but ultimately, he acknowledges that Milton succeeded in transcending those boundaries, creating an enduring masterpiece.

## **QUESTIONS & ANSWERS**

### **1.What is a "viaticum"?**

Some of the characters in the play are concerned with the right of a person to be allowed their viaticum. The term is generally used by the Catholic Church and is also referred to as the Holy Communion a person receives just before they die. The practice was so important for the family of the dying person and for the priest that in some cases, when the dying person expired before a priest could arrive, food was put into the dead person's mouth. The reason why this was so important for many people is because they linked their salvation to the act of receiving the last rites. This gave them the assurance their soul will be accepted in heaven and thus not forced to suffer for eternity. The state of a person's soul is one of the major themes in the play and thus it is no surprise that the characters express an interest in the fate of their soul after death as well.

### **2.What are the "humors" mentioned in the play and why are they significant?**

The humors are a theory from medieval and Renaissance thought. According to the humors theory, in every human body can be found four liquid elements which have to be in perfect balance with one another for a person to be healthy. Illnesses were considered as being the result of an excess or lack of humors and the doctors of the day tried to bring back the balance by using different methods such as blood-letting or excessive sweating. The four humors were blood, yellow bile, black bile and phlegm, and they were also linked with the personality traits a person had. Certain afflictions were linked with the excess of humors and it was believed that for example, someone who had an excess of black bile was depressed while someone who had an excess of yellow bile was extremely aggressive. This theory is also mentioned by many characters in the play as being the reason why many characters behave in one way or another.

### **3.How do Edward and Wellbred perceive Brainworm and his disguises?**

Brainworm's many disguises are not annoying or cumbersome to Edward and Wellbred; rather, they are impressed with him. They see why he's doing what he's doing, that it works in their self-interest, and that it indicates a wit and adaptability that they also value. Matthew Kendrick suggests that Brainworm's behavior is "increasingly depicted as a form of skilled labor rather than as idleness or unwillingness to labor. In marked contrast to Knowell's moralistic condemnation, Edward and Wellbred express genuine respect for Brainworm's protean deception."

### **4.What are the various follies Jonson lampoons?**

Jonson presents characters who embody the traits of hotheadedness, braggadocio, jealousy, and irrationality. Bobadil and Stephen and Matthew are quick to take offense even when there is none, and are desirous of fighting. Bobadil boasts of his prowess as a soldier but clearly has no skills. Matthew boasts of his skills as a poet but is proven a plagiarizer. Stephen is immature and volatile, and shows that he does not at all deserve to be Knowell's heir. Kiteley's misplaced jealousy nearly destroys his relationship with his wife and leads him to doubt his trusted servant. Knowell's assumptions about his son are groundless and lead to fissures, albeit minor, in their relationship.

### **5.Why is Knowell so concerned for his son?**

Knowell is not too different from many parents who assume that their child is associating with the wrong people, or behaving in deleterious ways. He thinks Wellbred and his associates are louché gallants, that they are not serious, that they are too given to games and smoking and carousing. He wants Edward to be a moral, upstanding young man. The issue is, of course, is that Knowell is old-fashioned and his advanced years preclude him from desiring to understand his son. He doesn't distinguish between youthful fun and legitimately bad behavior, and as Clement tells him blatantly, there's no real issue with Edward. By the end of the play it seems like Knowell has come to at least somewhat of an acceptance of this fact.

## JACOBAN LITERATURE:

### THEMES:

There is much discussion and recitation of poetry in the play, but Jonson makes sure to distinguish between what is good and what is bad about both the verse and the versifier. Matthew, for example, vexes people with his poems and is proven to be a plagiarizer. Edward is also interested in poetry but is not boastful about it, knowing he has much to learn. Clement is a natural poet, able to recite lines extempore. At the end of the play when he exposes Matthew's falseness, he burns the man's collection of pilfered poems and comments, "There goes more to the making of a good / poet, than a sheriff" (91). Jonson cares deeply about poetry being a positive in society, and did not miss his chance to skewer those who practiced it incorrectly in his mind.

### **Mankind's Follies and Foibles**

What makes the play so amusing and universal is Jonson's presentation of mankind's follies and foibles. In the play we see jealousy, hubris, hotheadedness, ignorance, irascibility, prevarication, and more. The characters behave in ridiculous, disreputable ways and cause problems for themselves and for others. Their behavior can be said to reflect on society as a whole, and their comeuppances are important because they not only keep order in the individual's life but in society itself.

### **The Power of the Law**

Clement is not a saint, but he is close to one. Seen by critics as a *deus ex machina* figure in his almost single-handed resolution of all the play's conflicts, Clement personifies the law, justice, and mercy. He is intelligent and educated, wise and thoughtful. He brooks no ridiculousness, and spends his lines in the play distributing advice, condemnation, and punishment depending on the "crime" that comes before him. He is depicted as fair and his decisions as restorative for society as a whole.

### **Every Man in His Humour Character List**

#### **Knowell**

An old gentleman and the father of Edward. He is traditional and concerned by his son's supposedly louche behavior. He is made to look ludicrous by his son and his companions (Jonson takes this mode from the Roman comedies). But Jonson makes Old Knowell different—instead of treating his discomfiture with contempt, he presents the father-son relationship more genially. At the end of the play it seems that he is more willing to accept his son for who he is and not bother himself with such trifling thoughts.

#### **Brainworm**

Brainworm is a clever trickster and a gentle rogue. It is his machinations and tricks that drive most of the play's conflicts. He is a servant of Knowell but is loyal to Edward, and thus keeps Edward abreast of his father's attempts to interfere with his social life. Brainworm disguises himself as several different individuals and by doing so, provokes those he comes in contact with to unwittingly reveal their shortcomings. He exposes himself at the end of the play for who he really is, which garners not punishment but admiration from Clement and the others.

#### **Downright**

Squire Downright is Wellbred's older brother as well as the brother of Dame Kitely. Downright loathes insincere talk, hypocrisy, and immoral conduct, which sometimes makes him rather blunt, rude and impetuous. He also has an aversion to poetry and pretense. He comes into conflict with Bobadil and Matthew, and manages to best them. His only shortcoming is that he is too quick to seek justice for wrongs that he goes to Clement's even without needing to see the supposed warrant Brainworm has for him.

## **JACOBAN LITERATURE:**

### **Kitely**

Kitely, a merchant, is the husband of Dame Kitely, and the brother-in-law of Downright, Wellbred, and Bridget. He is somewhat self-aware and is always probing in his thoughts, but he begins to get carried away by jealousy. He assumes his wife and Bridget are lusting after all the young men who come to his home to be with Wellbred, and decides eventually that his wife is cuckolding him. This leads him to behave rashly and suspect even his trusty servant Cash of betrayal, but at the end of the play Justice Clement sorts him out.

### **Bobadil**

Bobadil is a braggart and a hothead. He is a former captain and is referred to as a Pauls-man, a term Jonson used to imply he was a stale knight, lounging in a specific area of St. Paul's for such out-of-favor individuals. Bobadil borrows money and smokes copious amounts of tobacco, picks fights and weakly desists from actually fighting, and generally sets himself up as a figure for ridicule.

### **Cob**

Cob is the town's water-bearer and the husband of Tib. He is virulently opposed to tobacco and tries to get Clement to prosecute people who smoke it. In particular, he has a vendetta against Bobadil for smoking and for borrowing money from Tib and not paying it back. Later, he thinks Tib is running a brothel in their home and becomes incensed, but Clement clears up the confusion and husband and wife are reconciled.

### **Justice Clement**

Clement is a judge, lawyer, and all-around moral and just figure. He is known for his wisdom and perspicacity, as well as his sense of humor and lack of hubris. He helps sort out the ridiculous conflicts of the characters, offers sage advice, doles out appropriate punishments and praise, and keeps order.

### **Edward Knowell**

The son of Knowell. Edward is generally a good young man, but his father is worried about him because he seems too interested in poetry and is socializing with dissolute young men such as Wellbred. Edward proves his character by breaking up a skirmish between all his hot-headed friends, and by marrying the lovely Bridget.

### **Wellbred**

Dame Kitely's and Downright's brother, and Kitely's brother-in-law. He is a close friend of Edward. He is young and handsome and fashionable, prone to wit and sarcasm. He and his friends often attract disapprobation for their supposedly louche behavior, but Wellbred doesn't do anything particularly reprehensible in the text. He merely likes to have fun and poke fun.

### **Mr. Stephen**

Edward's cousin and Knowell's nephew. He is referred to as a "gull," which means a dupe or a fool. He is hotheaded, selfish, and a figure of ridicule. He wishes he could inherit his uncle's property but knows he cannot because of Edward, and has a mixture of jealousy and admiration for his cousin.

### **Mr. Matthew**

Known as the town gull, he is a friend of Captain Bobadil. He thinks himself a great poet and boasts of attracting the ladies with his verse (he is especially interested in Bridget, but she chooses Edward over him). He is also prone to anger and affront, and gets into a heated dispute with Downright, whom he wants to fight and/or arrest. At the end of the play Clement exposes him for a fake poet, meaning he did not write his work himself and carried around pages and pages of others' rhymes.

## JACOBAN LITERATURE:

### Dame Kitely

The sister of Wellbred and the wife of Kitely. She appears to love her husband very much and is not cuckolding him, though Kitely convinces himself she is. She begins to think, prompted by confusion over Kitely's obsession with Cob and Wellbred's inability to refrain from stirring the pot, that Kitely is meeting women at Cob and Tib's place. She and Kitely argue and suspect the other of infidelity, but are reconciled by Clement.

### Bridget

Kitely's sister. She is unmarried and Matthew tries to seduce her with his poetry. She ends up marrying Edward, whom she finds a great deal more appealing.

### Cash

Kitely's man, whom he took up when he was an orphan and christened him by his own first name of Thomas. Kitely trusts him implicitly, and even decides to share with him his concerns about his wife cuckolding him.

### Tib

Cob's wife. She remains within their home, taking care of their lodger Bobadil, who in turn borrows money from her and does not pay her back. Because of Brainworm's schemes, many people unfairly suspect her of running a brothel. Cob is furious, but the two are reunited at the end when the truth comes out.

**PITHAPUR RAJAH'S Govt College (A) , Kakinada**  
**Title : An Introduction to Jacobean literature (1603-1625)**  
**Paper - v :Question Bank**

### SECTION- I

#### EACH QUESTION CARRIES 10 MARKS:

#### UNIT -I

- 1.What is Blank Verse iambic pentameter ? What is the difference between free verse and blank verse ?
2. Is "The Revenger's tragedy" a black comedy? When did the revenge tragedy start?
3. What are the characteristics of the comedy of humour?
4. What is the Metaphysical Conceit in poetry ? Explain its purpose with examples .

#### UNIT-II

1. What are the features of Metaphysical poetry in the poem "The Flea" by John Donne?
2. What are the main characteristics of metaphysical poetry in John Donne's "The Flea"?
3. How does the poet justify God's ways to Men in "On his Blindness"?
4. What moral message does Milton's "On his Blindness" convey?

#### UNIT -III

- 1.Analyse Francis Bacon's classic essay Of studies.
- 2.What are Francis Bacon's views on studies in his essay "Of studies"?
- 3.What are the main arguments in Bacon's "Of superstition?" Is there a counterargument?
- 4.Analyse Francis Bacon's essay of "Of superstition".

#### UNIT-IV

- 1.What is "Viaticum"?
- 2.What are the "Humorous" mentioned in the play and why are they significant?
- 3.How do Edward and Wellbred perceive Brainworm and his disguises?
- 4.What are the various follies Jonson lampoons?
- 5.Why is Knowell so concerned for his son?

## JACOBAN LITERATURE:

### UNIT -V

1. How did Marvell view Milton's portrayal of Satan in *Paradise Lost* ?
2. What were some of the themes Andrew Marvell discussed in "Paradise Lost"?
3. Analyse Marvell's perspectives on Milton's use of blank verse in "Paradise Lost".
4. How did Marvell perceive Milton's use of allegory in "Paradise Lost"?

### Section -II

#### Each question carries 5 marks :

#### Unit- I

1. What is aphoristic style? What is it used?
2. Define blank verse. Give two examples.
3. Explain Apostrophes and allusion.
4. What is Irony? Define it

#### UNIT- II

1. What is the paradox in "The Flea"?
2. What is the speaker's purpose in the poem "The flea"?
3. What is personified in the poem "On His blindness"?
4. What is the central idea of the poem "On His Blindness"?

#### UNIT -III

1. What does Bacon say about studies ?
2. What are the benefits of study according to Francis Bacon ?
3. What does Francis Bacon say about superstition ?
4. How does Bacon view the relationship between superstition and religion ?

#### UNIT-IV

1. What is the theme of Every Man in his Humour?
2. Discuss Jonson's characterisation in Every Man his Humour in relation to his theory of Humour?
3. What type of play is "Every Man in His Humour"?
4. Discuss how Ben Jonson's "Every man in his Humour" represents different temperaments of humanity?

#### UNIT -V

1. What did Marvell praise about Milton's use of language and imagery in "Paradise Lost"?
2. What aspects of Milton's poetic style did Andrew Marvell admire ?
3. How did Marvell view Milton's portrayal of God and the Fall of Man in the Epic poem "Paradise Lost"?
4. Did Andrew Marvell believe Paradise Lost achieved its intended religious and moral purposes?

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