M.A. ENGLISH – I YEAR

MODERN LITERATURE – II

SYLLABUS

Poetry: Detailed

John Milton	:	*Paradise Lost* Book II
Alexander Pope	:	*Epistle to Dr. Arbuthnot*

Poetry : Non-Detailed

John Milton	:	On His Blindness
Thomas Grey	:	*Elegy written in a Country Churchyard*
William Blake	:	The Lamb

Prose : Detailed

Joseph Addison	:	Selected essays from *The Coverly Papers* – Of the Club, Sir Roger at Home, Sir Roger at Church
Samuel Johnson	:	Preface to Shakespeare

Prose : Non-Detailed

Jonathan Swift	:	*Gulliver's Travels* – Voyage to Lilliput
Oliver Goldsmith	:	*The Vicar of Wakefield*
John Bunyan	:	*The Pilgrim's Progress* – Part I

Drama : Non-Detailed

John Dryden	:	*All for Love*
Richard Brinsley Sheridan	:	*The Rivals*

MODERN LITERATURE II

Milton is regarded as one of the greatest poets in English literature. He is second only to Shakespeare. Apart from John Milton there were other several lyric-writers who have left us sweet songs. One of them was Richard Lovelace, who wrote *To Althea, from Prison* and *To Lucasta, on Going to the Wars.* One of the best living lyric poets of that time was Robert Herrick. He writes well about the English country and its flowers. His love songs are also sweet.

At about this time Edmund Waller wrote some of the earliest heroic couplets, a form of verse which was widely used in the next hundred and fifty years. In this meter a couplet is a pair of lines, rhyming and of five iambic feet. Waller wrote *His Majesty's Escape* in the meter and he has been honoured for inventing the heroic couplet, but there are other poets for whom the claim is made. They include Shakespeare, who wrote in *Othello*, long before Waller's poem.

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

It is called the Age of Dryden, because Dryden was the dominating and most representative literary figure of the Age. As the Puritans who were previously controlling the country, and were supervising her literary and moral and social standards, were finally defeated, a reaction was launched against whatever they held sacred. All restraints and discipline were thrown to the winds, and a wave of licentiousness and frivolity swept the country. Charles II and his followers who had enjoyed a gay life in France during their exile, did their best to introduce that type of foppery and looseness in England also. They renounced old ideals and demanded that English poetry and drama should follow the style to which they had become accustomed in the gaiety of Paris. Instead of having Shakespeare and the Elizabethans as their models, the poets and dramatists of the Restoration period began to imitate French writers and especially their vices.

The result was that the old Elizabethan spirit with its patriotism, its love of adventure and romance, its creative vigour, and the Puritan spirit with its moral discipline and love of liberty, became things of the past. For a time in poetry, drama and prose nothing was produced which could compare satisfactorily with the great achievements of the Elizabethans, of Milton, and even of minor writers of the Puritan age. But then the writers of the period began to evolve

something that was characteristic of the times and they made two important contributions to English literature in the form of realism and a tendency to preciseness.

Next to Dryden, Bunyan was the greatest prose-writer of the period. Like Milton, he was imbued with the spirit of Puritanism, and in fact, if Milton is the greatest poet of Puritanism, Bunyan is its greatest story-teller. To him also goes the credit of being the precursor of the English novel. His greatest work is *The Pilgrim's Progress.* Just asMilton wrote his *Paradise Lost* "to justify the ways to God to men", Bunyan's aim in *The Pilgrim's Progress* was*"* "to lead men and women into God's way, the way of salvation, through a simple parable with homely characters and exciting events". Like Milton, Bunyan was endowed with a highly developed imaginative faculty and artistic instinct. Both were deeply religious, and both, though they distrusted fiction, were the masters of fiction. *Paradise Lost* and *The Pilgrim's Progress* have still survived among thousands of equally fervent religious works of the seventeenth century because both of them are masterpieces of literary art, which instruct as well please even those who have no faith in those instructions.

In *The Pilgrim's Progress,* Bunyan has described the pilgrimage of the Christian to the Heavenly City, the trials, tribulations and temptations which he meets in the way in the form of events and characters, who abstract and help him, and his ultimately reaching the goal. It is written in the form of allegory. The style is terse, simple and vivid, and it appeals to the cultured as well as to the unlettered. As Dr. Johnson remarked: "This is the great merit of the book, that the most cultivated man cannot find anything to praise more highly, and the child knows nothing more amusing." *The Pilgrim's Progress* has all the basic requirements of the traditional type of English novel. It has a good story; the characters are interesting and possess individuality and freshness; the conversation is arresting; the descriptions are vivid; the narrative continuously moves towards a definite end, above all, it has a literary style through which the writer's personality clearly emanates. *The Pilgrim's Progress* is a work of superb literary genius, and it is unsurpassed as an example of plain English.

Bunyan's other works are: *Grace Abounding to the Chief of Sinners* (1666), a kind of spiritual autobiography; *The Holy War,* which like *The Pilgrim's Progress* is an allegory, but the characters are less alive, and there is less variety; *The Life and Death of Mr. Badman*(1680) written in the form of a realistic novel, gives a picture of low life, and it is second in value and literary significance to *The Pilgrim's Progress.*

The prose of Bunyan shows clearly the influence of the English translation of the Bible (The Authorized Version). He was neither a scholar, nor did he belong to any literary school; all that he knew and learned was derived straight from the English Bible. He was an unlettered country tinker believing in righteousness and in disgust with the corruption and degradation that prevailed all around him. What he wrote came straight from his heart, and he wrote in the language which came natural to him. Thus his works born of moral earnestness and extreme sincerity have acquired true literary significance and wide and enduring popularity. It is quite true to call him the pioneer of the modern novel, because he had the qualities of the great story-teller, deep insight into character, humour, pathos, and the visualising imagination of a dramatic artist.

The works of Dryden, Pope, Swift, Addison and John Gay, as well as many of their contemporaries, exhibit qualities of order, clarity, and stylistic decorum that were formulated in the major critical documents of the age: Dryden's *An Essay of Dramatic Poesy* (1668), and Pope's *Essay on Criticism* (1711). These works, forming the basis for modern English literary criticism, insist that 'nature' is the true model and standard of writing. This 'nature' of the Augustans, however, was not the wild, spiritual nature the romantic poets would later idealize, but nature as derived from classical theory: a rational and comprehensible moral order in the universe, demonstrating God's providential design. The literary circle around Pope considered Homer preeminent among ancient poets in his descriptions of nature, and concluded in a circuitous feat of logic that the writer who 'imitates' Homer is also describing nature. From this follows the rules inductively based on the classics that Pope articulated in his *Essay on Criticism*:
Those rules of old discovered, not devised,
Are nature still, but nature methodized.

Particularly influential in the literary scene of the early eighteenth century were the two periodical publications by Joseph Addison and Richard Steele, *The Tatler* (1709-11), and *The Spectator* (1711-12). Both writers are ranked among the minor masters of English prose style and credited with raising the general cultural level of the English middle classes. A typical representative of the post-Restoration mood, Steele was a zealous crusader for morality, and his stated purpose in *The Tatler* was "to enliven Morality with Wit, and to temper Wit with Morality." With *The Spectator,*Addison added a further purpose: to introduce the middle-class public to recent developments in philosophy and literature and thus to educate their tastes. The

essays are discussions of current events, literature, and gossip often written in a highly ironic and refined style. Addison and Steele helped to popularize the philosophy of John Locke and promote the literary reputation of John Milton, among others.

Poetry: Detailed

Paradise Lost Book II by John Milton

John Milton Biography

John Milton was born in London on December 9, 1608 to John and Sara Milton. He had an older sister Anne, and a younger brother Christopher, and several siblings who died before reaching adulthood. As a child, John Milton attended St. Paul's School, and in his lifetime he learned Latin, Greek, Italian, Hebrew, French, and Spanish. He attended Christ's College, Cambridge, graduating in 1629 with a Bachelor of Arts degree, and 1632 with a Master of Arts.

Poetry, Politics, and Personal Life

After Cambridge, Milton spent six years living with his family in Buckinghamshire and studying independently. In that time, he wrote "On the Morning of Christ's Nativity," "On Shakespeare," "L'Allegro," "Il Penseroso," and "Lycidas", an elegy in memory of a friend who drowned.

In 1638, John Milton went to Europe, where he probably met the astronomer Galileo, who was under house arrest at the time. He returned to England earlier than he had planned because of the impending civil war there.

Milton was a Puritan. He believed in the authority of the Bible, and opposed religious institutions like the Church of England, and the monarchy, with which it was entwined. He wrote pamphlets on radical topics like freedom of the press, supported Oliver Cromwell in the English Civil War, and was probably present at the beheading of Charles I. Milton wrote official publications for Cromwell's government.

It was during these years that Milton married for the first time. In 1642, when he was 34, he married 17-year-old Mary Powell. The two separated for several years, during which time Milton wrote *The Divorce Tracts*, a series of publications advocating for the availability of divorce. The couple reunited and had four children before Mary died in 1652. It was also in 1652 that Milton became totally blind. In 1656, he married Katherine Woodcock. She died in 1658.

Near the end of 1659, Milton went to prison because of his role in the fall of Charles I and the rise of the Commonwealth. He was released, probably due to the influence of powerful supporters. The monarchy was reestablished in 1660 with Charles II as king.

Paradise Lost

After his release from prison, Milton married for the third time, this time to Elizabeth Minsull. In 1667, he published *Paradise Lost* in 10 volumes. It is considered his greatest work and the greatest epic poem written in English. The free-verse poem tells the story of how Satan tempted Adam and Eve, and their expulsion from the Garden of Eden. In 1671, he published *Paradise Regain'd*, in which Jesus overcomes Satan's temptations, and *Samson Agonistes*, in which Samson first succumbs to temptation and then redeems himself. A revised, 12-volume version of *Paradise Lost* was published in 1674.

John Milton died in England in November 1674. There is a monument dedicated to him in Poet's Corner in Westminster Abbey in London.

Summary

Satan opens the debate in Pandemonium by claiming that Heaven is not yet lost, and that the fallen angels (or devils) might rise up stronger in another battle if they work together. He opens the floor, and the pro-war devil Moloch speaks first. Moloch was one of the fiercest fighters in the war in Heaven, and he anxiously pleads for another open war, this time armed with the weapons of Hell. He reasons that nothing, even their destruction, could be worse than Hell, and so they have nothing to lose by another attack. Belial speaks up to contradict him. He eloquently offers calm reason to counter Moloch's fiery temper, and claims that God has not yet punished them as fiercely as he might if they went to war with him again.

After all, they are no longer chained to the fiery lake, which was their previous and worse punishment; since God may one day forgive them, it is better that they live with what they now have. But peace is not really what he advocates; rather, Belial uses his considerable intelligence to find excuses to prevent further war and to advocate lassitude and inaction. Mammon speaks up next, and refuses to ever bow down to God again. He prefers to peacefully advance their freedom and asks the devils to be industrious in Hell. Through hard work, the devils can make Hell their own kingdom to mimic Heaven. This argument meets with the greatest support among the legions of the fallen, who receive his suggestion with applause.

Quiet falls upon the crowd as the respected Beelzebub begins to speak. He also prefers freedom to servitude under God, but counsels a different course of action than those previously advocated. Apparently, he says, rumors have been circulating in Heaven about a new world that is to be created, to be filled with a race called Man, whom God will favor more than the angels.

Beelzebub advises, at Satan's secret behest, that they seek their revenge by destroying or corrupting this new beloved race. The rest of the devils agree and vote unanimously in favor of this plan. They must now send a scout to find out about this new world, and in a feat of staged heroics, Satan volunteers himself.

While the other devils break into groups to discuss the outcome of the debate and to build other structures, Satan flies off to find Hell's gate. When he approaches, he sees that it is actually nine gates—three each of brass, iron, and adamantine—and that two strange shapes stand guard in front. One looks like a woman down to her waist, but below has the form of a serpent, with a pack of howling dogs around her waist. The other is only a dark shape. Satan chooses to confront the shape, demanding passage through the gates. They are about to do battle when the woman-beast cries out. She explains to Satan who she and her companion are and how they came to be, claiming that they are in fact Satan's own offspring. While Satan was still an angel, she sprang forth from his head, and was named Sin. Satan then incestuously impregnated her, and she gave birth to a ghostly son named Death. Death in turn raped his mother Sin, begetting the dogs that now torment her. Sin and Death were then assigned to guard the gate of Hell and hold its keys.

Apparently, Satan had forgotten these events. Now he speaks less violently to them and explains his plot against God. After Satan's persuasion, they are more than eager to help him. Sin unlocks the great gates, which open into the vast dark abyss of night. Satan flies out but then begins to fall, until a cloud of fire catches and carries him. He hears a great tumult of noise and makes his way toward it; it is Chaos, ruler of the abyss. Chaos is joined by his consort Night, with Confusion, Discord and others at their side. Satan explains his plan to Chaos as well. He asks for help, saying that in return he will reclaim the territory of the new world, thus returning more of the universe to disorder. Chaos agrees and points out the way to where the Earth has recently been created. With great difficulty, Satan moves onward, and Sin and Death follow far behind, building a bridge from Hell to Earth on which evil spirits can travel to tempt mortals.

Critical Analysis

Paradise Lost Book I may be seen as a parody of military heroism; whereas, the devils' debate in Book II can be read as a parody of political debate. Their nonviolent and democratic decision to wreak the destruction of humankind shows the corruption of fallen reason, which can make evil appear as good. Milton depicts the devils' organization ironically, as if he were commending it. Satan, for example, diplomatically urges others "to union, and firm faith, and

firm accord," making Hell's newly formed government sound legitimate and powerful when it is in fact grossly illegitimate and powerless (II.36). It is possible that Milton here satirizes politicians and political debates in general, not just corrupt politicians. Certainly, Milton had witnessed enough violent political struggles in his time to give him cause to demonize politicians as a species. Clearly, the debate in Hell weighs only different evils, rather than bringing its participants closer to truth.

This scene also demonstrates Milton's cynicism about political institutions and organizations. The devils' behavior suggests that political power tends to corrupt individuals who possess it. Even learned politicians, as Belial is here in Book II, who possess great powers of reason and intellectual discourse, have the power to deceive the less-educated public. In his other writings, Milton argues that political and religious organizations have the potential to do evil things in the name of order and union. After the debate in Hell is concluded, the object of parody shifts to philosophers and religious thinkers. Following the debate, the devils break into groups, some of which continue to speak and argue without any resolution or amenable conclusion. Similar debates over the sources of evil and of political authority were fiercely contested in Milton's time. Milton calls the devils' discussions "vain wisdom all, and false philosophy," a criticism which he extends in his other writings to the words of the religious leaders of his time (II.565).

After Beelzebub takes the floor, it becomes clear that the caucus has been a foregone conclusion. Satan lets the sides rhetorically engage each other before he announces through Beelzebub the plan he had all along. Satan and Beelzebub conspire to win the argument, and do, without any of the other devils recognizing the fraud. Satan's volunteering to be the scout then silences all possible dissent, since he is heralded as the leader of Hell. Here again is a parody of Hell mimicking Heaven: Satan offers to sacrifice himself for the good of the other devils, in a twisted imitation of Christ. The parallel is made even more blatant when Sin cries out to Satan at the gate of Hell: "O father, what intends thy hand . . . against thy only son?" (II.727–728). Sin's statement foreshadows how God will send his only Son to die, for the good of the humankind. Satan believes he is free, and both Belial and Mammon celebrate the freedom of the devils even in Hell, and yet we see that they have no power to do anything except distort Heavenly things, twisting them into evil, empty imitations.

Satan's encounter with Sin and Death is an allegory, in which the three characters and their relationships represent abstract ideas. Sin is the first child of Satan, brought to life by Satan's disobedience. Since Satan is the first of God's creations to disobey, he personifies disobedience, and the fact that Sin is his daughter suggests that all sins arise from disobedience and ingratitude toward God. To those who behold her birth, she is first frightening but then seems strangely attractive, suggesting the seductive allure of sin to the ordinary individual. Sin dwells alone and in utter torment, representing the ultimate fate of the sinner. That Death is Sin's offspring indicates Milton's belief that death is not simply a biological fact of life but rather a punishment for sin and disobedience, a punishment that nobody escapes.

Themes

The Importance of Obedience to God

The first words of *Paradise Lost* state that the poem's main theme will be "Man's first Disobedience." Milton narrates the story of Adam and Eve's disobedience, explains how and why it happens, and places the story within the larger context of Satan's rebellion and Jesus' resurrection. Raphael tells Adam about Satan's disobedience in an effort to give him a firm grasp of the threat that Satan and humankind's disobedience poses. In essence, *Paradise Lost*presents two moral paths that one can take after disobedience: the downward spiral of increasing sin and degradation, represented by Satan, and the road to redemption, represented by Adam and Eve.

While Adam and Eve are the first humans to disobey God, Satan is the first of all God's creation to disobey. His decision to rebel comes only from himself—he was not persuaded or provoked by others. Also, his decision to continue to disobey God after his fall into Hell ensures that God will not forgive him. Adam and Eve, on the other hand, decide to repent for their sins and seek forgiveness. Unlike Satan, Adam and Eve understand that their disobedience to God will be corrected through generations of toil on Earth. This path is obviously the correct one to take: the visions in Books XI and XII demonstrate that obedience to God, even after repeated falls, can lead to humankind's salvation.

The Hierarchical Nature of the Universe

Paradise Lost is about hierarchy as much as it is about obedience. The layout of the universe—with Heaven above, Hell below, and Earth in the middle—presents the universe as a hierarchy based on proximity to God and his grace. This spatial hierarchy leads to a social hierarchy of angels, humans, animals, and devils: the Son is closest to God, with the archangels

and cherubs behind him. Adam and Eve and Earth's animals come next, with Satan and the other fallen angels following last. To obey God is to respect this hierarchy.

Satan refuses to honour the Son as his superior, thereby questioning God's hierarchy. As the angels in Satan's camp rebel, they hope to beat God and thereby dissolve what they believe to be an unfair hierarchy in Heaven. When the Son and the good angels defeat the rebel angels, the rebels are punished by being banished far away from Heaven. At least, Satan argues later, they can make their own hierarchy in Hell, but they are nevertheless subject to God's overall hierarchy, in which they are ranked the lowest. Satan continues to disobey God and his hierarchy as he seeks to corrupt mankind.

Likewise, humankind's disobedience is a corruption of God's hierarchy. Before the fall, Adam and Eve treat the visiting angels with proper respect and acknowledgement of their closeness to God, and Eve embraces the subservient role allotted to her in her marriage. God and Raphael both instruct Adam that Eve is slightly farther removed from God's grace than Adam because she was created to serve both God and him. When Eve persuades Adam to let her work alone, she challenges him, her superior, and he yields to her, his inferior. Again, as Adam eats from the fruit, he knowingly defies God by obeying Eve and his inner instinct instead of God and his reason. Adam's visions in Books XI and XII show more examples of this disobedience to God and the universe's hierarchy, but also demonstrate that with the Son's sacrifice, this hierarchy will be restored once again.

Motifs

Light and Dark

Opposites abound in *Paradise Lost*, including Heaven and Hell, God and Satan, and good and evil. Milton's uses imagery of light and darkness to express all of these opposites. Angels are physically described in terms of light, whereas devils are generally described by their shadowy darkness. Milton also uses light to symbolize God and God's grace. In his invocation in Book III, Milton asks that he be filled with this light so he can tell his divine story accurately and persuasively. While the absence of light in Hell and in Satan himself represents the absence of God and his grace.

The Geography of the Universe

Milton divides the universe into four major regions: glorious Heaven, dreadful Hell, confusing Chaos, and a young and vulnerable Earth in between. The opening scenes that take

place in Hell give the reader immediate context as to Satan's plot against God and humankind. The intermediate scenes in Heaven, in which God tells the angels of his plans, provide a philosophical and theological context for the story. Then, with these established settings of good and evil, light and dark, much of the action occurs in between on Earth. The powers of good and evil work against each other on this new battlefield of Earth. Satan fights God by tempting Adam and Eve, while God shows his love and mercy through the Son's punishment of Adam and Eve.

Milton believes that any other information concerning the geography of the universe is unimportant. Milton acknowledges both the possibility that the sun revolves around the Earth and that the Earth revolves around the sun, without coming down on one side or the other. Raphael asserts that it does not matter which revolves around which, demonstrating that Milton's cosmology is based on the religious message he wants to convey, rather than on the findings of contemporaneous science or astronomy.

Conversation and Contemplation

One common objection raised by readers of *Paradise Lost* is that the poem contains relatively little action. Milton sought to divert the reader's attention from heroic battles and place it on the conversations and contemplations of his characters. Conversations comprise almost five complete books of *Paradise Lost*, close to half of the text. Milton's narrative emphasis on conversation conveys the importance he attached to conversation and contemplation, two pursuits that he believed were of fundamental importance for a moral person. As with Adam and Raphael, and again with Adam and Michael, the sharing of ideas allows two people to share and spread God's message. Likewise, pondering God and his grace allows a person to become closer to God and more obedient. Adam constantly contemplates God before the fall, whereas Satan contemplates only himself. After the fall, Adam and Eve must learn to maintain their conversation and contemplation if they hope to make their own happiness outside of Paradise.

Symbols

The Scales in the Sky

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

are not truly on opposite sides of a struggle—God is all-powerful, and Satan and Gabriel *both* derive all of their power from Him. God's scales force Satan to realize the futility of taking arms against one of God's angels again.

Adam's Wreath

The wreath that Adam makes as he and Eve work separately in Book IX is symbolic in several ways. First, it represents his love for her and his attraction to her. But as he is about to give the wreath to her, his shock in noticing that she has eaten from the Tree of Knowledge makes him drop it to the ground. His dropping of the wreath symbolizes that his love and attraction to Eve is falling away. His image of her as a spiritual companion has been shattered completely, as he realizes her fallen state. The fallen wreath represents the loss of pure love.

Paraphrase of John Milton's *Paradise Lost* book II

- Book 2 opens with Satan sitting on his throne; he addresses his legions, saying that he still hopes to regain Heaven.
- He says that now they must debate about the most effective way to fight God; he asks whether all out war or something more subtle is better.
- Moloch speaks first; he's in favor of open war with God. They should just batter God's throne with all they've got because things can't be possibly get any worse.
- Belial – a really clever speaker – is up next. He's not in favor of open war because Heaven is too well-fortified and will easily expel the foreign invaders.
- And besides, being an angel, even in Hell, is better than death; things could be worse. They could be burned alive by the fires of Hell, chained to the burning lake, etc.
- Actually, Belial is against any form of war because God will figure out their plans and defeat them. Who knows? Maybe God will relax his punishment if they just put up with it for a while.
- Mammon is up next; he says it is impossible to defeat God and, even if He forgives everybody, they'll have to be slaves and pay tribute to Him. Not worth it.
- They should just do what they want in Hell, because they're free there. With a little hard work, they can make the best of their situation.
- There is applause after this speech; the fallen angels are afraid of another war, and would rather build an empire in Hell to rival Heaven's.

- Beelzebub rises up; he says it's a joke to think they can have their own empire in Hell. God will eventually exert his dominion over it too.
- There will be no peace, but they don't necessarily have to assault Heaven. Rumor has it that God is building a new world. They should check it out.
- Maybe they can destroy mankind, or "Seduce them to our [the devil's] party" (2.368).
- The fallen angels vote in favor of Beelzebub's plan…supposedly. It sounds rigged.
- He resumes his speech and asks who is bold enough to try and find this new world?
- Nobody volunteers, and all the angels are afraid; this is a bold, important, and dangerous task.
- Satan stands up and addresses the council. He says Hell is a really strong prison and it's hard to get out; if one gets out, then one has to deal with a dark place that has no being ("unessential Night"). It's like stepping off the planet into something unknown.
- He says he wouldn't be a good sovereign, though, if he were afraid of doing something. He's the leader and should brave more dangers. He'll look for the new world.
- He tells the angels to make Hell cozier while he's away.
- The fallen angels greatly respect their leader; they treat him like a "God…equal to the highest in Heav'n" (2.479). He's risking his own life for their sake after all.
- They shouldn't get too excited; this prospect is kind of like a gleam of sunshine when it's clearly going to rain.
- The highest-ranking angels emerge from Pandemonium with Satan, who is surrounded by a group of heavily-armed soldiers.
- Trumpets made of fake gold proclaim the result of the council; Hell resounds with cheering.
- The leaders each go their own way, to relax or chill out – to find "truce for [their] restless thoughts" – while they wait for Satan to return.
- Some angels tear up rocks and create a huge ruckus; some of them go off and sing songs. Still others go off in the hills to meditate on philosophical subjects. Some even have races!
- One group assembles into platoons and goes in search of an "easier habitation" – i.e., a nicer place to live. Each group travels along the banks of one of the four rivers of Hell (Styx, Acheron, Cocytus, Phlegeton).

- Beyond these is the river of forgetfulness, Lethe. And beyond that, the platoons discover that Hell is a frozen wasteland. Huh?
- That's right, it's snowing and there's hail. Basically it's like Antarctica. It's so cold, though, it almost burns. "Cold performs the effect of Fire," Milton says.
- Apparently the fallen angels will be forced to spend time in this part of Hell on a regular basis, frozen in ice; the change from fire to ice is brutal.
- Meanwhile, Satan makes his way towards the gates of Hell, which are very strong, and surrounded by fire. There are three of them (one brass, one iron, one "adamantine rock").
- There are two figures on either side of the gate. The first is a female from the head to the waist, but below the waist, she's a serpentine. Around her waist are little hell-hounds that constantly bark but sometimes retreat into her womb. Disgusting!
- The other is dark and black; he appears shapeless, and is very terrible (sorry, that's all Milton gives us). He wears a fake crown on his head, and is introduced at line 666. Hmmm….
- Satan is not afraid; he addresses them, saying he's going through that gate no matter what.
- The male asks him if he's the rebel angel that started a huge war in Heaven. He (the shapeless figure) is in charge here, not Satan.
- Satan and this figure stare each other down (like two thunder clouds), almost as if they were about to duel. Each plans to kill the other with one stroke, but the female jumps between them.
- She asks Satan why he's about to kill his….son! And she asks the other why he's about kill his…father!
- Satan asks her what she's talking about, and she tells him: during the planning of the revolt in Heaven, she sprung forth from the left side of his head! The rebel angels named her Sin.
- Satan had a secret sexual relationship with his daughter Sin and impregnated her; she fell with the angels from Heaven, was given the key to Hell, and gave birth to Death (the shapeless guy).
- Death eventually raped ("embraces forcible and foul") Sin (his mother), who gave birth to those hell hounds around her waist. They howl and gnaw out her insides.

- Satan tells Sin that he's trying to free his angels and that he's going in search of God's newly-created world. He'll let Sin and Death roam free there if he finds it.
- Sin says that God has forbidden her to open the gates. Why should she listen to God, though, since He's exiled her? Besides, he's not her real dad, Satan is.
- Sin opens the gates; a thunderous sound is heard, and flames and smoke burst out. Beyond is "a dark/ Illimitable Ocean without bound,/ Without dimension" (2.891-893).
- Satan observes this place – it's called Chaos, and it is hot, cold, moist, and dry all at once. It's really loud, louder than the sounds of war or the sound of the earth imploding.
- Satan takes flight; his journey takes him over a number of strange, hybrid substances; he has to walk-fly, crawl, swim, basically move in every which way. This is Chaos, after all.
- He hears some sounds and moves towards them, eventually coming to Chaos' throne. He tells him (Chaos) that he's trying to find the borders of Heaven and asks for directions.
- Chaos says he knows who he is; he heard the angels fall and saw the heavenly angels pursue them.
- He directs Satan towards earth, and Satan takes off like a pyramid of fire.
- Satan approaches Heaven, and he can see its light shining into the dark abyss. He also notices the universe (Milton calls it the "world"), hanging from Heaven by a golden chain.
- He moves towards it "full fraught with mischievous revenge."

Questions

Answer the following **5 marks**

1. Write about the themes of *Paradise Lost* Book II.

2. Discuss John Milton as a Puritan.

Answer the following **15 marks**

1. Critically analyse Milton's *Paradise Lost* Book II.

2. Comment on the discussion between Satan and his troops.

An Epistle to Dr. Arbuthnot by Alexander Pope

Alexander Pope Biography

Alexander Pope was born on May 21, 1688, in London, England, to Alexander and Edith Pope. His Roman Catholic father was a linen merchant. His family moved out of London and settled in Binfield in Windsor Forest around 1700. Pope had little formal schooling. He educated himself through extensive studying and reading, especially poetry.

Although Pope was healthy and plump in his infancy, he became severely ill later in his childhood, which resulted in a slightly disfigured body—he never grew taller than 4 feet 6 inches. He suffered from curvature of the spine, which required him to wear a stiff canvas brace. He had constant headaches. His physical appearance, frequently ridiculed by his enemies, undoubtedly gave an edge to Pope's satire (humor aimed at human weaknesses), but he was always warmhearted and generous in his affection for his many friends.

Early Poems

Pope was precocious as a child and attracted the notice of a noted bookseller who published his *Pastorals* (1709). By this time Pope was already at work on his more ambitious *Essay on Criticism* (1711) designed to create a rebirth of the contemporary literary scene.

The Rape of the Lock (1712) immediately made Pope famous as a poet. It was a long humorous poem in the classical style. Instead of treating the subject of heroic deeds, though, the poem was about the attempt of a young man to get a lock of hair from his beloved's head. It was based on a true event that happened to people he knew. Several other poems were published by 1717, the date of the first collected edition of Pope's works.

Later years

Pope wrote *Imitations of Horace* from 1733 to 1738. He also wrote many "epistles" (letters to friends) and defenses of his use of personal and political satire. As Pope grew older he became more ill. He described his life as a "long disease," and asthma increased his sufferings in his later years. At times during the last month of his life he became delirious. Pope died on May 30, 1744, and was buried in Twickenham Church.

Alexander Pope used language with genuine inventiveness. His qualities of imagination are seen in the originality with which he handled traditional forms, in his satiric vision of the contemporary world, and in his inspired use of classical models.

SUMMARY

An Epistle to Dr. Arbuthnot is a poem by Alexander Pope. The 'Epistle' is a satire in verse form written by Pope. Pope wrote this poem dedicating it to 'Dr. Arbuthnot' after realizing that the latter was suffering from a fatal disease. Being a bold satirist, it had been quite usual for Pope to attract very rude criticism against him. Dr. Arbuthnot, a close friend, had advised him about not naming the people in his satires for naming whom Pope could land up in prison. So, one of the reasons for which Pope wrote the epistle was to thank the physician for his concern.

The epistle could, very conveniently, be divided into seven parts. The first part expresses the poet's dislike for fake admirers. He mentions how he was fed up of meeting such people and how desperately he desired to avoid them. This sections talks about the artists whose own skills are not worthy enough. They try to convince Pope to amend their works so that they could be successful. So, in this section, Pope mentions the negatives of being famous.

In part two, Pope tries to convince Dr. Arbuthnot that he would not let his satires be dangerous. He won't 'name Queens, Ministers or Kings'. He is sure that whoever he ridicules would care more to mend his ways rather than attacking him. however, it is to be noted that Pope is not serious in expecting that the lords and writers he ridiculed would not feel hurt. However, he states clearly that he is more afraid of fake friends than the enemies.

Part three is his attempt to summarise his life as a writer. He frankly states that his physical abilities could not have led him to do anything else. Pope seems to be serious in this part of the poem and the seriousness gets reflected in the way he simplifies his syntax here.

Fourth part is a counterattack on those who had denounced pope. He stated that some critics puzzled him by attacking his inoffensive poems written during his early career; some critics were the editors who were, more or less, obsessed to find petty mistakes; some opposed him because he had not supported their unworthy works. He tells Dr. Arbuthnot that he would be attacked whatever he did. He also mentions Addison as a noteworthy opponent. However, he states that Addison presented a bad example by considering himself perfect.

Part five has been used by pope to establish a connection between intellectual and financial independence. He analyzes intellect as a means for earning money giving his own example. He also presents his belief that the money he had earned attracted fools to him. However, it made him independent.

In part six, Pope clarifies that he considered ridiculing folly to be his duty. He states here that if a person has got exceptional verbal power, it becomes his duty to rebuke impertinence. Here, he has presented a portrait of Lord Hervey who had satirized his works and personality quite rudely at some point of time.

In the final part, he expects Arbuthnot to believe Pope to be having certain qualities. He clarifies that he was neither proud nor servile. He did not give any importance to threats from his opponents. He had had to face really serious things like his father's death and, when compared to them, the views of the society towards him did not matter at all.

So, the epistle is a response to Dr. Arbuthnot's concern for Pope but also gives expression to the latter's personal views, qualities as a poet and harsh feelings towards some critics.

Critical Analysis

An epistle is a literary creation in the form of a letter. It is meant to be read by the person to whom it has been addressed as well as by the readers in general.

Pope decided to write this epistle to Dr. Arbuthnot as a gratitude for the concern shown by the latter towards him. Arbuthnot had cautioned him about the possible dangers of naming people openly while ridiculing them, particularly the influential ones. Although pope responded to his concern in the form of this epistle but he did not show any sign of agreement with his concern. Pope took this occasion to express his fearlessness openly. He did not even avoid mentioning some people openly in this work as well whom he disliked. The only assurance he has given to the doctor is that he is not afraid of anyone and that he is satisfied with his own position in the society. He has also given some general philosophical ideas in the letter by mentioning the conduct of some people. For instance, he has talked against the tendency of people to flatter someone.

He has presented some varied views in the epistle. However, all the views have been presented to suggest that it was his duty to expose impudence and that he was not afraid of serious opposition if he was performing his duty as a writer. The structure of the letter is such that it could be divided into seven parts.

Pope has used personal views, personal experiences, personal wishes and personal advices to convince Dr. Arbuthnot that the way he treated his satires was the best thing for him to do. Pope has established himself as a fearless and responsible writer through this epistle.

CONCERNED FACTS

'John Arbuthnot' to whom the epistle has been dedicated was a physician.

Pope wrote this epistle after Arbuthnot had written to him about the lethal disease he was suffering from. It was published in 1735. The poem includes 419 lines. It has been written in heroic couplets.

The English poet Alexander Pope is regarded as one of the finest poets and of the Augustan period and one of the major influences on English literature in this time and after.

Paraphrase of Alexander Pope's *An Epistle to Dr. Arbhutnot*

Introduction

Pope was born in the year 1688, a century where there was so much confusion in the society. People were torn between the extremes of religion, society and politics. Pope, as a poet, wrote many satires. Pope and his friends were fondly named as scriblerians. Dr. Arbuthnot, Pope's friend, was hopelessly ill. He wrote to Pope that he should be careful while attacking others. Pope wrote this poem as a reply in 1734. This poem attacks Pope's detractors and defends Pope's character and career. This poem could be divided into 7 parts.

First Part (lines 1 - 68)

The poem opens with Pope ordering John, a servant, to shut the door. Pope is afraid of letting in the budding poets, who are like dogs. He asks John to ties the knocker of the door. He thinks that the mental institutions like Bedlam and Parnassus are let loose in the road. He finds the poets with papers in their hands and fire in their eyes. Pope is not left alone; wherever he goes he is followed by the budding poets. They come into his house by climbing the wall and shrubs. They get into his chariot and into his boat. They do not even leave him pray. Everyone blames Pope in some way or the other. All people come to Twitnam, Pope's house, to scold him. Pope finally addresses Dr. Arbuthnot as "friend of my life". Pope finds his friend's illness and the troublesome poets as a plague. Pope is confused on what to do and what not to do. If he appreciated their poetry they overflow with more poems, if he says something negative about their poetry, they feel hurt. Pope gives the advice of Horace to the new poets. He asks them to wait for nine years before publishing a poem. The writers are unable to accept this advice. They ask Pope to make some corrections in their poem. They also try to bribe him. Some poets blackmail him.

Second Part (lines 69 - 124)

The second part of the poem talks about the dangers of being popular. Pope elaborates on the comparison of Midas. He ridicules the poetasters by using Midas image, which ultimately represents unreliability. Pope scolds a few poets like Colley, Harley, Bavius, Bishop Philips and Sappho. At this point Arbuthnot warns Pope not to use names in his poem. He advises Pope to be prudent. Arbuthnot ridicules Pope that he is twice as tall as Pope but he never uses any names. Pope is angry again. He is willing to be honest. He claims that he would not be called as cruel when he calls a fool as a fool. He then talks about how a few dramatists approach him to recommend scripts, which are rejected by the theatres and production companies. They all try to flatter Pope. Some say that Pope's nose is like Ovid's and they compare Pope with Hercules and Alexander the Great. Pope does not listen to such flattery. He calls himself as an ordinary man.

Third Part (lines 125 - 146)

This part talks about Pope's life as a writer. He starts explaining why he writes. He says that he wrote not out of any compulsion. He found it hard to learn numbers but it is not hard for him to write poetry. Nobody asked him to write poetry but he did it by himself. He writes because his friends like Swift, Granville, Congreve and others enjoyed reading his poetry. He did not write poem for his personal reasons like loving his wife. Arbuthnot asks why Pope publishes his works. Pope says that because his friends enjoyed reading his poetry. They praised his works. Even Dryden encourages Pope to write and publish poems so Pope published them.

Fourth Part (lines 147 - 260)

Part IV of this poem discusses about why Pope attacks other poets through his satire. Pope says that he does not care a little for those who find fault with him. He calls them as donkeys and fools. He sometimes tried to be friendly with them. He tried to take them out for a dinner. In spite of all these some cheap critics criticizes him. Pope says that if their criticism is correct he would readily accept it. Pope satirizes **Ambrose Philips**. Ambrose is a plagiarist. He copies works from Greek literature and earns money. If he attempts to be original, he will not cross eight lines a year. Pope then criticizes **Addison**. Addison, according to Pope, is a genius. He is a good writer. His defect is that he wants to dominate the literary world. He thinks that he is the greatest of all writers. Pope calls Addison a coward, because Addison attacks many

writers but he fears being attacked by them. **Lord Halifax** is attacked next. Lord Halifax loves being flattered. He helps the poetasters who flatter him.

Fifth Part (lines 261 - 304)

This part describes Pope's current attitude towards life and career. Pope asks the poetasters to let him leave live in a peaceful manner. He says that he lives in debt. He is someone normal who prays to god regularly. He says that only liars will fear his satire and attacks. A man of good intention and honest behavior need not fear him.

Sixth Part (lines 305 - 333)

In this part, Pope attacks **Lord Hervey** in the name Sporus. When Arbuthnot hears the name Sporus, he starts scolding him. Sporus is a man who drinks the milk of a donkey. He is capable only of killing a butterfly with his wheels. He is such a senseless person that he is not able to distinguish satire and other kinds of poem. If Pope is a paragon of independent judgment, Hervey is a man who will say anything to please the people at court and in government. He values glamour, sensual pleasure, and social climbing. Hervey was also homosexual. Hervey is not only a man-woman but an animal-demon, a shape-changer, like Satan

Seventh Part (lines 334 - 419)

Part 7 is Pope's final draft of his self-portrait, summing up the virtues he wants Arbuthnot to believe he has. Pope says that he has never been a worshipper of fortune. He is bold and courageous. He has never flattered anyone for selfish reasons. He attacks his enemies and critics. He claims that he was brought up well by his parents. His parents are peace loving. They are good citizens of England. They led a happy domestic life. Pope also wants to live a similar life. He concludes the poem by praying that Arbuthnot should lead a happy, peaceful and prosperous life.

Questions

Answer the following **5 marks**

1. Explain the themes of *An Epistle to Dr. arnhutnot*.
2. Discuss Alexander Pope as a satirist.

Answer the following **15 marks**

1. Critically analyse Pope's *An Epistle to Dr. Arbhutnot*.

Poetry: Non - Detailed

On His Blindness by John Milton

Text

When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodg'd with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide,
"Doth God exact day-labour, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies: "God doth not need
Either man's work or his own gifts: who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed
And post o'er land and ocean without rest:
They also serve who only stand and wait."

Glossary

1....light is spent: This clause presents a double meaning: (a) how I spend my days, (b) how it is that my sight is used up.

2....Ere half my days: Before half my life is over. Milton was completely blind by 1652, the year he turned 44.

3....talent: See Line 3: Key to the Meaning.

4....useless: Unused.

5....therewith: By that means, by that talent; with it

6....account: Record of accomplishment; worth

7....exact: Demand, require

8....fondly: Foolishly, unwisely

9....Patience: Milton personifies patience, capitalizing it and having it speak.

10..God . . . gifts: God is sufficient unto Himself. He requires nothing outside of Himself to exist and be happy.

11. yoke: Burden, workload.

12. post: Travel.

Paraphrase of the poem

Milton regrets that he has lost his eye-sight even before reaching the middle age. He is afraid that because of his blindness he cannot serve God by using his poetic talent, though he is eager to make the right and proper use of it. He fears that God may punish him for failing to serve Him by using his God-given gift of writing poetry. When such fears trouble him, for a moment his soul is disturbed by questioning the justice of God. But at once the religious conscience quiets his soul. He realizes that God doesn't care for the service of man; nor does He care if His gifts are used or not. He is the King of kings and He had thousands of angels serving Him day and night, over earth and sea. Service to God consists not only in active work but also in patient resignation to His will and dispensation.

Lines 1-8:

Milton gets rather impatient at the thought of his blindness. He is blind in the middle age. Blindness prevents him from using his poetic talent by writing something great to glorify God. He has a keen desire to serve God by using his poetic talent, because he knows that God wants man to use his God-given power or he may be punished. In an impatient mood Milton doubts if God would be just in demanding work from a blind man like him.

Lines 8-14:

Milton's attitude of doubt passes off in a moment. His inner conscience rises up with its faith in God's justice. He realizes that God does not need man's work by way of service to him; nor does he care whether man uses His gifts. He is the King of kings; His dominion is over the universe. He has thousands of angels doing His biddings at all times flying over land and sea. He has thousands of others who stand by His throne and sing His praise. The latter too are as good as beloved as the active angels. So, patient submission to His will is the best service to Him.

Critical Appreciation of the poem "On His Blindness" by John Milton

The sonnet "On His Blindness" is perhaps one of the best and most popular of Milton's sonnets. It is indeed a pearl in the ocean of English literature. It is a great sonnet of lofty tone and noble theme. It was written in 1655. Milton had started losing his eyesight from the year 1645. After some years he lost his eyesight completely. He was about 44 years at that time, when we remember that his great words "Paradise Lost" and "Samson Agonists" has not yet been written.

Strength of mind, power of will and determination, patience; all these traits stood him in good stead when blindness slowly came over his.

What made him so sad was that the gist of poetry which had been given to him could not be used to advantage when he was suffering from blindness.

Here Milton bows down in humble submission to the will of God. The tone of patience and humility has perfectly mingled with that of great dignity. The poem is a human document, a revelation of the struggle in Milton's own soul. It starts with a note of regret. Then there is a mood of doubt and questioning which however melts in the final attitude of complete resignation. The beauty and exaltation of moral feeling raise the poem to a great height. The poem is full of allusions to the Bible.

The extreme simplicity of the language is its peculiar attractive. Two lines are wholly, several others are nearly, monosyllabic. It is a sonnet of Petrarchan type. But there is no division between the octave and the sestet-which is the characteristic of Italian or Petrarchan sonnet. There is a break in the middle of the eighth line.

The poet's subsequent submission charms the readers. The monologue is simply fascinating. The league used is both easy and catchy. The metre, note and cadence is perfect.

Questions

Answer the following **5 marks**

1. What according to Milton is the best service to God?
2. Discuss John Milton as a Puritan.

Answer the following **15 marks**

1. Critically analyse Milton's poem *On His Blindness*.

Elegy Written in a Country Churchyard by Thomas Gray

Thomas Gray Biography

Thomas Gray was born on December 26, 1716 in London. He died on July 30, 1771, in CambridgeEnglish poet whose "An Elegy Written in a Country Church Yard" is one of the best known of English lyric poems. Although his literary output was slight, he was the dominant poetic figure in the mid-18th century and a precursor of the Romantic movement.

Born into a prosperous but unhappy home, Gray was the sole survivor of 12 children of a harsh and violent father and a long-suffering mother, who operated a millinery business to educate him. A delicate and studious boy, he was sent to Eton in 1725 at the age of eight. There he formed a "Quadruple Alliance" with three other boys who liked poetry and classics and disliked rowdy sports and the Hogarthian manners of the period. They were Horace Walpole, the son of the prime minister; the precocious poet Richard West, who was closest to Gray; and Thomas Ashton. The style of life Gray developed at Eton, devoted to quiet study, the pleasures of the imagination, and a few understanding friends, was to persist for the rest of his years.

In 1734 he entered Peterhouse, Cambridge, where he began to write Latin verse of considerable merit. He left in 1738 without a degree and set out in 1739 with Walpole on a grand tour of France, Switzerland, and Italy at Sir Robert Walpole's expense. At first all went well, but in 1741 they quarreled—possibly over Gray's preferences for museums and scenery to Walpole's interest in lighter social pursuits—and Gray returned to England. They were reconciled in 1745 on Walpole's initiative and remained somewhat cooler friends for the rest of their lives.

In 1742 Gray settled at Cambridge. That same year West died, an event that affected him profoundly. Gray had begun to write English poems, among which some of the best were "Ode on the Spring," "Sonnet on the Death of Mr. Richard West," "Hymn to Adversity," and "Ode on a Distant Prospect of Eton College." They revealed his maturity, ease and felicity of expression, wistful melancholy, and the ability to phrase truisms in striking, quotable lines, such as "where ignorance is bliss, 'Tis folly to be wise." The Eton ode was published in 1747 and again in 1748 along with "Ode on the Spring." They attracted no attention.

It was not until "An Elegy Written in a Country Church Yard," a poem long in the making, was published in 1751 that Gray was recognized. Its success was instantaneous and overwhelming. A dignified elegy in eloquent classical diction celebrating the graves of humble

and unknown villagers was, in itself, a novelty. Its theme that the lives of the rich and poor alike "lead but to the grave" was already familiar, but Gray's treatment which had the effect of suggesting that it was not only the "rude forefathers of the village" he was mourning but the death of all men and of the poet himself gave the poem its universal appeal. Gray's newfound celebrity did not make the slightest difference in his habits. He remained at Peterhouse until 1756, when, outraged by a prank played on him by students, he moved to Pembroke College. He wrote two Pindaric odes, "The Progress of Poesy" and "The Bard," published in 1757 by Walpole's private Strawberry Hill Press. They were criticized, not without reason, for obscurity, and in disappointment, Gray virtually ceased to write. He was offered the laureateship in 1757 but declined it. He buried himself in his studies of Celtic and Scandinavian antiquities and became increasingly retiring and hypochondriacal. In his last years his peace was disrupted by his friendship with a young Swiss nobleman, Charles Victor de Bonstetten, for whom he conceived a romantic devotion, the most profound emotional experience of his life.

Gray died at 55 and was buried in the country churchyard at Stoke Poges, Buckinghamshire, celebrated in his "Elegy."

Summary

The speaker is hanging out in a churchyard just after the sun goes down. It's dark and a bit spooky. He looks at the dimly lit gravestones, but none of the grave markers are all that impressive most of the people buried here are poor folks from the village, so their tombstones are just simple, roughly carved stones.

The speaker starts to imagine the kinds of lives these dead guys probably led. Then he shakes his finger at the reader, and tells us not to get all snobby about the rough monuments these dead guys have on their tombs, since, really, it doesn't matter what kind of a tomb you have when you're dead, anyway. And guys, the speaker reminds us, we're all going to die someday.

But that gets the speaker thinking about his own inevitable death, and he gets a little freaked out. He imagines that someday in the future, some random guy (a "kindred spirit") might pass through this same graveyard, just as he was doing today. And that guy might see the speaker's tombstone, and ask a local villager about it. And then he imagines what the villager might say about him.

At the end, he imagines that the villager points out the epitaph engraved on the tombstone, and invites the passerby to read it for himself. So basically, Thomas Gray writes his own epitaph at the end of this poem.

Critical Appreciation of the Poem

The Elegy Written in a Country Churchyard is a poem consisting of 128 lines divided into 32 quatrains including three stanzas devoted to the epitaph. Each quatrain is self contained and usually conveys a complete sense. The movement of thought from one stanza to another takes place in a smooth manner. The structure of the whole poem is skillfully organised and gives the impression of a carefully designed edifice.

The first stanza (lines 1-4) presents a beautiful picture of the natural scene in the evening, and sets the tone and atmosphere of the poem. The day is over and the cattle are moving slowly after the day's toil. The ploughmen, fatigued after the day's toil, are returning home. The poet/speaker is left alone engulfed in darkness like the rest of the world.

All this description is highly pictorial in manner and conjures up beautifully the gloomy atmosphere of the evening. Perhaps, the poet aims at preparing the readers to read about his gloomy and pensive thoughts. Graham Hough remarks "Gray is here far less concerned with nature as an object of contemplation than with the readers -- the readers whom he wishes to lull into a resigned, acquiescent, summer evening frame of mind."

Stanza 11 and 111 continue the description of the calm and quiet atmosphere of the evening. While the darkness slowly descends on earth, 'the glimmering landscape' fades, and the atmosphere is calm and still. This calm and stillness is disturbed only by the noise made by the wheeling beetle and the tinkling of the drowsy cattle in the 'distant fold'. The breaking of the silence of the evening is also caused by the 'moping owl' from the 'ivy mantled' tower, who complains to the moon about the solitary traveler who has encroached into his solitary kingdom of solitude.

If in the first stanza, there is fine verbal imagery, in these two stanzas, beautiful auditory images have been presented. The use of alliteration and onomatopoeia (as in drowsy tinkling) is remarkable.

Stanza 1v - v11 contain a touching reference to the rude fore fathers of the village who lie buried beneath the shade of the yew tree. They are enjoying a lasting sleep and cannot be aroused by the touch of the morning breeze or the twittering of the swallow, or the clarion call of the

cock, or the 'echoing horn'. They will now not enjoy the comforts and privileges of domestic life, that they enjoyed while they were alive. The fire will not burn in their hearths, the house wife will no longer keep busy in her domestic work, and the children will not rush to their father to welcome him back home by climbing up his knees and sharing his loving kiss. The poet describes how, during their life time, these dead ancestors of the village used to plough the hard fields and reap the harvest. They used to drive their cattle joyfully to the field and when they struck at the trees to chop them, these trees yielded to their stroke. These fore fathers thus performed, during their life time, the normal activities and lived a simple happy life, as any body in the village would do.

Now dead, they cannot perform any of these activities. Lyly Glazier believes "each rude fore father of the hamlet has become a type for man kind. There is thus a double Every man in the poem -- the poet observer who is every man still alive and reflecting about death, and each rude fore father, who is Every man already dead and underground. They merge together later in the poem, when the poet suddenly projects himself into his own grave and from there reflects about his own hopeless desire for immortality."

In stanzas v111 - x1 the poet asks the ambitious and highly placed people not to mock at the 'useful toil', 'homely joys' and 'destiny obscure' of the poor. According to him, all the pride and glory and power associated with beauty, pomp and wealth, is transitory, and awaits the final doom. The poet advises the proud men not to blame these poor people if grand memorials are not erected to commemorate them or high sounding praises are not heaped on them after their death. He is of the view that by erecting memorials or busts of these dead men, we cannot bring them back to life. Similarly, songs of praise and honour cannot persuade death to spare their lives. Death is inevitable and will come to all whether they be rich or poor. The theme of contrast between rich and poor, the great and the humble, is referred to in these stanzas. The difference between rich and poor is illusory so far as death is concerned. Death is a great leveller. According to Lyly Glazier "just as the preceding stanzas presented the paradox of death in life for the obscure country men, so these four stanzas present the same paradox for the honoured and flattered great. Life is for all an ironic paragraph ending in death."

The next seven stanzas (x11 - xv111) present the poet's view about the overpowering of life by death, which makes any human achievement by the poor people impossible. The dead people burried in the churchyard had much potentialities for development. If chance had been

given they might have become great men, great politicians, great poets. But their enthusiasm was chilled by poverty and they could not benefit from the rich treasures of human knowledge. The poet believes that many men remain unknown like gems that lie hidden in the dark caves of ocean, and like many a flower which grows in the desert where its beauty and fragrance remain unenjoyed and unadmired. Similarly, among those dead forefathers of the village, there may be somebody who might have become great like Hampden, Milton and Cromwell. But their merits remained unrecognized and their talents unutilised. It was not their destiny to command respect and receive praise in the senate or to defy pain and ruin. Nor was it in their lot to make their country happy and prosperous, and thus to become famous in history.

However, if these poor people were restrained from becoming great and famous, and their powers of doing good were held in check, their capacity for harming others was also limited by their inability to do much in life. Their fate confined their crimes or forbade them to ascend the throne by violent methods or gaining any other advantage through cruel means. These people did not have to hide truth or supress feelings of shame or to foster luxury and pride through flattery. The poet means to point out here both the advantages and disadvantages of death. If it deprives man of his chances to become great and renowned and to do good to others, it also restrains him from acts involving cruelty, selfishness and violence. In a way, therefore, death is good for man.

In stanza x1x, the poet describes the life led by the dead forefathers. According to him, they never tried to give up the quiet tenor of their life which was lived in aloofness from the maddening struggles of people in this world. They led a retired life in seclusion and peace. The poet thus points to the unambitious life of the poor as contrasted with the life of the rich and great whose lives are usually full of ambitions, luxury and hectic activities.

Stanzas xx and xx1 convey the efforts to perpetuate the memory of the dead rustics. To protect the bodily remains of these people from insult a 'frail memorial' has been erected which has been decorated with 'uncouth rhymes' written by some illiterate poet in their memory and with 'shapeless sculpture'. This memorial reminds one of these dead people, produces feelings of pity and sympathy in one's heart, and inspires the passer's by to pay a tearful tribute to them. The illiterate muse or stone cutter poet has engraved their names, years of birth and death and the text of Bible that teach them to accept death gracefully.

This brings us to the end of the first part of the movement of the poem. The second part may be said to consist of stanzas xx11 - xxx11. "The double irony of man's existence is exposed

in an antithesis which divides the poem into nearly equal parts -- the first part (stanza 1-21) governed by the concept of the skeleton beneath the skin, and the second (stanzas 22-32) governed by the voice of life crying out of the ashes of the dead."

Stanzas xx11 and xx111 express the dead men's nostalgic feeling for the world and their desire to be remembered and honoured after their death. Nobody wants to leave this world as a prey to 'dumb forgetfulness'. Nobody goes away from this world without desiring to be remembered after death and without casting one longing lingering look behind. The dying man desires some dear person to shed tears on his death as a mark of mourning. Even from his grave, the dead man desires to be remembered with love and sympathy. Even in the ashes of the dead man, there are the sparks of a craving for love and sympathy of his fellow beings, which is natural in man. These two stanzas nicely depict a man's desire for the perpetuation of his memory after his death.

Stanzas xx1v - xx1x describe the fate of the poet himself or of the speaker. The person addressed to in these stanzas may be an imaginary person or an actual poet with whom Gray may have been acquainted during his stay at Stoke Poges or Gray himself. He relates the 'artless tale' about the 'unhonoured dead' in this poem. Someday some wayfarer may come, and enquire about his fate. Then some old peasant will tell this wayfarer (some kindered spirit) that he had usually seen the poet at dawn rushing towards the upland so as to reach there before sunrise. There beneath the beech, he would lie down and keep looking at the murmuring stream. He would wander there muttering crazily as if he were alone and full of anxieties or had felt frustration in love. The old peasant would further tell they wayfarer that one day he did not find the poet on his favourite spot. Nor was he there the next day. The following day his body was seen being carried away towards the churchyard where he was burried. The peasant would ask the wayfarer to approach the poet's grave and read the epitaph engraved on it.

Thus death seems to have overpowered the poet whom was writing about the death of the rustic forefathers of the village and pointing out their desire to be remembered after death. The similar desire of the poet is fulfilled by the engraving of the Epitaph on the grave. In these stanzas preceeding the Epitaph, Lyly Glazier finds "a note of mawkish self-pity, which lends weight to the belief that Gray wrote this poem in a fit of self commiseration to find consolation for the world's neglect."

The last three stanzas of the poem (xxx-xxx11) constitute the Epitaph supposed to have been engraved on the grave of the poet speaker. The poet speaker, referred to in the Epitaph as 'A youth to fortune and fame unknown', may be Gray's friend Richard West in whose memory the *Elegy* is said to have been written, or Gray himself, or some imaginary rustic stone cutter poet. His identity is a matter of controversy among critics. According to James Sutherland, the narrator of the poem and the subject of the Epitaph "are the same person and that person is described as an educated young gentleman, not as an unlettered village stone cutter."

The Epitaph describes an obscure youth of humble birth and melancholic nature. This youth was unknown to fortune and fame, but he acquired much knowledge and learning. He was very sincere and generous. His life was full of misery and sorrow; but God recompensed him for his gifts, in the form of a friend. The concluding four lines of the Epitaph advise the reader not to ask to disclose or discuss his merits or his weaknesses. Both these are of no consequence now that he has resigned himself to God, whose grace he hopes to receive in the end.

The Epitaph is said by critics like Prof. Shepard to have been written as a separate poem on Richard West, and later to have been joined to the poem so as to seem to form an integral part of it. It carries a strong personal note, and may have been written about Gray himself in anticipation of his death. D C Tovey is of the opinion that the Epitaph "is unquestionably the weakest part of the poem, and was, perhaps written about 1742, and inserted in the *Elegy* as an after thought." According to Oliver Elton the Epitaph "is usually felt to be a drop .... into his more factitious style."

The Epitaph may have been a separate poem or may have been inserted later into the body of the Elegy: but its importance cannot be doubted. According to Cleanth Brooks "the Epitaph is not to be judged in isolation. It is part of a context, and a very rich context. We have to read it in terms of the conditions of certain dramatic propriety which the context sets up." Discarding the view of Landor, which holds the Epitaph to be "a tin kettle tied to the tail of the poem", Frank H Ellis remarks that the Epitaph is actually the conclusion of a very tightly organised rhetorical structure. It supplies perspective and sympathy for the character whose life illustrates everything the poem has to say." So it may be said that the poem ends fittingly with the Epitaph which is not out of tune with the harmonious whole.

Questions:

Answer the following: 5 marks

1. Discuss the themes of the poem *An Elegy Written in a Country churchyard*.
2. Write a note on the Epitaph of the poem *An Elegy written in a country churchyard*.

Answer the following 15 marks

1. Summarise the poem *An Elegy written in a country churchyard.*
2. Critically analyse the poem *An Elegy written in a country churchyard.*

The Lamb by William Blake

William Blake Biography

William Blake once considered mad for his idiosyncratic views, Blake is highly regarded today for his expressiveness and creativity, as well as the philosophical and mystical undercurrents that reside within his work. His work has been characterized as part of the Romantic movement, or even "Pre-Romantic", for its largely having appeared in the 18th century.

Reverent of the Bible but hostile to the established Church, Blake was influenced by the ideals and ambitions of the French and American revolutions, as well as by such thinkers as Jacob Boehme and Emanuel Swedenborg.

Despite these known influences, the originality and singularity of Blake's work make it difficult to classify. One 19th century scholar characterised Blake as a "glorious luminary," "a man not forestalled by predecessors, nor to be classed with contemporaries, nor to be replaced by known or readily surmisable successors."

Early life

William Blake was born in 28A Broad Street, Golden Square, London, England on 28 November 1757, to a middle-class family. He was the third of 7 children, two of whom died in infancy. Blake's father, James, was a hosier. He never attended school, being educated at home by his mother. The Blakes were Dissenters, and are believed to have belonged to the Moravian Church. The Bible was an early and profound influence on Blake, and would remain a source of inspiration throughout his life.

Blake began engraving copies of drawings of Greek antiquities purchased for him by his father, a practice that was then preferred to actual drawing. Within these drawings Blake found his first exposure to classical forms, through the work of Raphael, Michelangelo, Marten Heemskerk and Albrecht Durer. His parents knew enough of his headstrong temperament that he was not sent to school but was instead enrolled in drawing classes. He read avidly on subjects of his own choosing. During this period, Blake was also making explorations into poetry; his early work displays knowledge of Ben Jonson and Edmund Spenser.

Apprenticeship to Basire

On 4 August 1772, Blake became apprenticed to engraver James Basire of Great Queen Street, for the term of seven years. At the end of this period, at the age of 21, he was to become a professional engraver.

There is no record of any serious disagreement or conflict between the two during the period of Blake's apprenticeship. However, Peter Ackroyd's biography notes that Blake was later to add Basire's name to a list of artistic adversaries-and then cross it out. This aside, Basire's style of engraving was of a kind held to be old-fashioned at the time, and Blake's instruction in this outmoded form may have been detrimental to his acquiring of work or recognition in later life.

After two years Basire sent him to copy images from the Gothic churches in London (it is possible that this task was set in order to break up a quarrel between Blake and James Parker, his fellow apprentice), and his experiences in Westminster Abbey contributed to the formation of his artistic style and ideas; the Abbey of his day was decorated with suits of armour, painted funeral effigies and varicoloured waxworks. Ackroyd notes that "the most immediate [impression] would have been of faded brightness and colour". In the long afternoons Blake spent sketching in the Abbey, he was occasionally interrupted by the boys of Westminster School, one of whom "tormented" Blake so much one afternoon that he knocked the boy off a scaffold to the ground, "upon which he fell with terrific Violence". Blake beheld more visions in the Abbey, of a great procession of monks and priests, while he heard "the chant of plain-song and chorale".

The Royal Academy

In 1778, Blake became a student at the Royal Academy in Old Somerset House, near the Strand. While the terms of his study required no payment, he was expected to supply his own materials throughout the six-year period. There, he rebelled against what he regarded as the unfinished style of fashionable painters such as Rubens, championed by the school's first president, Joshua Reynolds. Over time, Blake came to detest Reynolds' attitude toward art, especially his pursuit of "general truth" and "general beauty". Reynolds wrote in his Discourses that the "disposition to abstractions, to generalizing and classification, is the great glory of the human mind"; Blake responded, in marginalia to his personal copy, that "To Generalize is to be an Idiot; To Particularize is the Alone Distinction of Merit". Blake also disliked Reynolds' apparent humility, which he held to be a form of hypocrisy. Against Reynolds' fashionable oil

painting, Blake preferred the Classical precision of his early influences, Michelangelo and Raphael.

Gordon Riots

Blake's first biographer Alexander Gilchrist records that in June 1780, Blake was walking towards Basire's shop in Great Queen Street when he was swept up by a rampaging mob that stormed Newgate Prison in London. They attacked the prison gates with shovels and pickaxes, set the building ablaze, and released the prisoners inside. Blake was reportedly in the front rank of the mob during this attack. These riots, in response to a parliamentary bill revoking sanctions against Roman Catholicism, later came to be known as the Gordon Riots; they provoked a flurry of legislation from the government of George III, as well as the creation of the first police force.

Despite Gilchrist's insistence that Blake was "forced" to accompany the crowd, some biographers have argued that he accompanied it impulsively, or supported it as a revolutionary act. In contrast, Jerome McGann argues that the riots were reactionary, and that events would have provoked "disgust" in Blake.

Marriage and early career

In 1782, Blake met John Flaxman, who was to become his patron, and Catherine Boucher, who was to become his wife. At the time, Blake was recovering from a relationship that had culminated in a refusal of his marriage proposal. Telling Catherine and her parents the story, she expressed her sympathy, whereupon Blake asked her, "Do you pity me?" To Catherine's affirmative response he responded, "Then I love you." Blake married Catherine - who was five years his junior - on 18 August 1782 in St. Mary's Church, Battersea. Illiterate, Catherine signed her wedding contract with an 'X'. Later, in addition to teaching Catherine to read and write, Blake trained her as an engraver; throughout his life she would prove an invaluable aid to him, helping to print his illuminated works and maintaining his spirits throughout numerous misfortunes.

At this time George Cumberland, one of the founders of the National Gallery, became an admirer of Blake's work. Blake's first collection of poems, Poetical Sketches, was published circa 1783. After his father's death, William and his brother Robert opened a print shop in 1784, and began working with radical publisher Joseph Johnson. Johnson's house was a place of meeting for some of the leading intellectual dissidents of the time in England: Joseph Priestley, scientist; Richard Price, philosopher; John Henry Fuseli; Mary Wollstonecraft, an early feminist; and

Thomas Paine, American revolutionary. Along with William Wordsworth and William Godwin, Blake had great hopes for the American and French revolution and wore a Phrygian cap in solidarity with the French revolutionaries, but despaired with the rise of Robespierre and the Reign of Terror in the French revolution.

Blake illustrated Original Stories from Real Life (1788; 1791) by Mary Wollstonecraft. They seem to have shared some views on sexual equality and the institution of marriage, but there is no evidence proving without doubt that they actually met. In 1793's Visions of the Daughters of Albion, Blake condemned the cruel absurdity of enforced chastity and marriage without love and defended the right of women to complete self-fulfilment.

Relief etching

In 1788, at the age of 31, Blake began to experiment with relief etching, a method he would use to produce most of his books, paintings, pamphlets and of course his poems, including his longer 'prophecies' and his masterpiece the "Bible." The process is also referred to as illuminated printing, and final products as illuminated books or prints. Illuminated printing involved writing the text of the poems on copper plates with pens and brushes, using an acid-resistant medium. Illustrations could appear alongside words in the manner of earlier illuminated manuscripts. He then etched the plates in acid in order to dissolve away the untreated copper and leave the design standing in relief.

This is a reversal of the normal method of etching, where the lines of the design are exposed to the acid, and the plate printed by the intaglio method. Relief etching, which Blake invented, later became an important commercial printing method. The pages printed from these plates then had to be hand-coloured in water colours and stitched together to make up a volume. Blake used illuminated printing for most of his well-known works, including Songs of Innocence and Experience, The Book of Thel, The Marriage of Heaven and Hell, and Jerusalem.

Later life and career

Blake's marriage to Catherine remained a close and devoted one until his death. There were early problems such as Catherine's illiteracy and the couple's failure to produce children[citation needed]. Gilchrist refers to "stormy times" in the early years of the marriage. Some biographers have suggested that Blake tried to bring a concubine into the marriage bed in accordance with the beliefs of the Swedenborgian Society, but other scholars have dismissed

these theories as conjecture. Blake taught Catherine to write, and she helped him to colour his printed poems.

Death

On the day of his death, Blake worked relentlessly on his Dante series. Eventually, it is reported, he ceased working and turned to his wife, who was in tears by his bedside. Beholding her, Blake is said to have cried, "Stay Kate! Keep just as you are - I will draw your portrait - for you have ever been an angel to me." Having completed this portrait (now lost), Blake laid down his tools and began to sing hymns and verses. At six that evening, after promising his wife that he would be with her always, Blake died. Gilchrist reports that a female lodger in the same house, present at his expiration, said, "I have been at the death, not of a man, but of a blessed angel."

Since 1965, the exact location of William Blake's grave had been lost and forgotten, while gravestones were taken away to create a new lawn. Nowadays, William Blake's grave is commemorated by a stone that reads 'near by lie the remains of William Blake and his wife Catherine Sophia'. This memorial stone is situated approximately 20 metres away from William Blake's grave. The actual spot of Blake's grave is not marked. However, members the group Friends of William Blake have rediscovered the location of Blake's grave and intend to place a permanent memorial at the site.

Text

Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed.
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little Lamb who made thee
Dost thou know who made thee
Little Lamb I'll tell thee,
Little Lamb I'll tell thee!

He is called by thy name,

For he calls himself a Lamb:

He is meek & he is mild,

He became a little child:

I a child & thou a lamb,

We are called by his name.

Little Lamb God bless thee.

Little Lamb God bless thee.

Introduction

The poem begins with the question, "Little Lamb, who made thee?" The speaker, a child, asks the lamb about its origins: how it came into being, how it acquired its particular manner of feeding, its "clothing" of wool, its "tender voice." In the next stanza, the speaker attempts a riddling answer to his own question: the lamb was made by one who "calls himself a Lamb," one who resembles in his gentleness both the child and the lamb. The poem ends with the child bestowing a blessing on the lamb.

Form

"The Lamb" has two stanzas, each containing five rhymed couplets. Repetition in the first and last couplet of each stanza makes these lines into a refrain, and helps to give the poem its song-like quality. The flowing *l*'s and soft vowel sounds contribute to this effect, and also suggest the bleating of a lamb or the lisping character of a child's chant.

Commentary

The poem is a child's song, in the form of a question and answer. The first stanza is rural and descriptive, while the second focuses on abstract spiritual matters and contains explanation and analogy. The child's question is both naive and profound. The question ("who made thee?") is a simple one, and yet the child is also tapping into the deep and timeless questions that all human beings have, about their own origins and the nature of creation. The poem's apostrophic form contributes to the effect of naiveté, since the situation of a child talking to an animal is a believable one, and not simply a literary contrivance. Yet by answering his own question, the child converts it into a rhetorical one, thus counteracting the initial spontaneous sense of the poem. The answer is presented as a puzzle or riddle, and even though it is an easy one—child's play—this also contributes to an underlying sense of ironic knowingness or artifice in the poem.

The child's answer, however, reveals his confidence in his simple Christian faith and his innocent acceptance of its teachings.

The lamb of course symbolizes Jesus. The traditional image of Jesus as a lamb underscores the Christian values of gentleness, meekness, and peace. The image of the child is also associated with Jesus: in the Gospel, Jesus displays a special solicitude for children, and the Bible's depiction of Jesus in his childhood shows him as guileless and vulnerable. These are also the characteristics from which the child-speaker approaches the ideas of nature and of God. This poem, like many of the *Songs of Innocence,* accepts what Blake saw as the more positive aspects of conventional Christian belief. But it does not provide a completely adequate doctrine, because it fails to account for the presence of suffering and evil in the world. The pendant (or companion) poem to this one, found in the *Songs of Experience,* is "The Tyger"; taken together, the two poems give a perspective on religion that includes the good and clear as well as the terrible and inscrutable. These poems complement each other to produce a fuller account than either offers independently. They offer a good instance of how Blake himself stands somewhere outside the perspectives of innocence and experience he projects.

Summary of *'The Lamb'* by William Blake

'The Lamb' is a short poem written by William Blake, an English poet who lived from 1757 to 1827 and wrote at the beginning of the Romantic movement. This movement centered on human spirituality and expressiveness with a focus on nature. He lived a simple life and worked as an engraver and illustrator in his early adulthood. His poems have a **lyric** aspect, meaning they are very expressive of his emotions and have a melodic quality. In his later years, he turned more and more towards religion, seeing the bible as the ultimate reference to all that is good and evil. This is a common theme in many of his poems.

In the 1780s and 1790s, Blake published a series of works titled *Songs of Innocence* and *Songs of Experience*. These combined works were given the subtitle *Shewing the Two Contrary States of the Human Soul*. The innocence works focus on marveling over the purity and unspoiled naturalness of childhood. Whereas the experience works show the corruption of adulthood, those works have a much darker mood and tone. 'The Lamb' occurs in the *Songs of Innocence*.

'The Lamb' is a lyric poem consisting of two 10-line stanzas. Each pair of lines rhyme, with several lines repeating throughout. Read the first stanza and notice the question Blake is posing.

'Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, wooly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?'

In this first stanza, the speaker is talking directly to a lamb. He asks the animal if he knows who created him. Blake writes of the water and food supplied to the lamb, as well as the soft wool and gentle voice of the lamb. The entire first stanza centers on the question of the creator.

'Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb:
He is meek, and he is mild;
He became a little child.
I a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!'

This second stanza supplies the answer proposed in the first stanza. Blake describes the Lord Jesus Christ as the creator of the lamb. Since Jesus is often called the 'Lamb of God,' the symbolism of the animal chosen in the poem is very obvious. Blake also names the similarities

between the lamb and the Lord: their name, meekness, and mildness. Blake ends his poem by blessing the lamb for his relation to the Lord.

Themes and Analysis

Lamb is clearly a Biblical allusion. The main theme is to praise the Lord for creating such a beautiful world and the virtuous creatures within it. The line, 'He became a child', shows how Blake honors Jesus for coming to the Earth to sacrifice Himself for all mankind.

Questions

Answer the following **5 marks**

1. Comment on the themes of the poem *The Lamb*.
2. Write about the use of symbolism in Blake's poem *The Lamb*.

Answer the following **15 marks**

1. Attempt an essay on the poem *The Lamb* by Blake.
2. Write a critical appreciation of Blake's *The Lamb*.

Prose: Detailed

The Coverley Papers **by Joseph Addison (**Selected Essays)

Joseph Addison Biography

Joseph Addison was a distinguished 18th century English poet, author, playwright, politician and classical scholar. He is recognised as one of the finest periodical essayists, who along with his friend, Richard Steele founded the daily journal, 'The Spectator'. 'The Spectator' became a popular and well-read publication of that time. He contributed over 274 essays for 'The Spectator' and also wrote essays for the publication, 'The Tatler'. He wrote the legendary play, 'Cato, a Tragedy', which is believed to be the literary inspiration behind the American Revolution. He has also authored, 'Account Of The Greatest English Poets','The Campaign', 'Dialogue on Medals' and the unsuccessful opera libretto 'Rosamund'. He served as the Under-Secretary of State, Commissioner of Appeals in the government of the 1st Earl of Halifax, Member of Parliament, secretary to the new Lord Lieutenant of Ireland, Lord Wharton and as the Secretary of State for the Southern Department. He was known for his magnanimous character and cool personality. He also helped establish the English literary congregation, 'Kit-Cat Club', which had powerful political connections.

Childhood & Early Life

- Joseph Addison was born in Milston, Wiltshire, to Reverend Lancelot Addison, who was made the Dean of Lichfield after his birth. Soon the family moved into the cathedral close.
- He attended the Charterhouse School, a boarding school in Godalming, Surrey, where he met his future business partner, Richard Steele. He later attended The Queen's College, Oxford, and was proficient in Latin verse.
- In 1693, he graduated from Magdalen College and that year he addressed a poem to John Dryden, an English poet and literary critic. The following year, he published 'Account of the Greatest English Poets' and also translated Virgil's 'Georgics'.
- In 1699, he received a pension of £300, after Dryden, Lord Somers and Charles Montagu, 1st Earl of Halifax, became interested in his work. On pension, he travelled Europe with view to diplomatic employment.
- In 1702, he lost his pension upon the death of William III as his influential contacts had lost their job. He returned to England the following year.

SIR ROGER AT THE CLUB.

Spectator No. 34. *Addison.*

The club of which I am a member, is very luckily composed of such persons as are engaged in different ways of life, and deputed as it were out of the most conspicuous classes of mankind: by this means I am furnished with the greatest variety of hints and materials, and know everything that passes in the different quarters and divisions, not only of this great city, but of the whole kingdom. My readers, too, have the satisfaction to find, that there is no rank or degree among them who have not their representative in this club, and that there is always somebody present who will take care of their respective interests, that nothing may be written or published to the prejudice or infringement of their just rights and privileges.

I last night sat very late in company with this select body of friends, who entertained me with several remarks which they and others had made upon these my speculations, as also with the various success which they had met with among their several ranks and degrees of readers. Will Honeycomb told me, in the softest manner he could, that there were some ladies (but for your comfort, says Will, they are not those of the most wit) that were offended at the liberties I had taken with the opera and the puppet−show; that some of them were likewise very much surprised, that I should think such serious points as the dress and equipage of persons of quality proper subjects for raillery. He was going on, when Sir Andrew Freeport took him up short, and told him, that the papers he hinted at had done great good in the city, and that all their wives and daughters were the better for them; and further added, that the whole city thought themselves very much obliged to me for declaring my generous intentions to scourge vice and folly as they appear in a multitude, without condescending to be a publisher of particular intrigues. In short, says Sir Andrew, if you avoid that foolish beaten road of falling upon aldermen and citizens, and employ your pen upon the vanity and luxury of courts, your papers must needs be of general use. Upon this my friend the Templar told Sir Andrew, that he wondered to hear a man of his sense talk after that manner; that the city had always been the province[27] for satire; and that the wits of king Charles's time jested upon nothing else during his whole reign. He then showed, by the examples of Horace,[28] Juvenal, Boileau, and the best writers of every age, that the follies of the stage and court had never been accounted too sacred for ridicule, how great soever the persons might be that patronized them. But after all, says he, I think your raillery has made too great an excursion, in attacking several persons of the Inns of Court; and I do not believe you can

show me any precedent for your behavior in that particular.

My good friend Sir Roger de Coverley, who had said nothing all this while, began his speech with a pish! and told us, that he wondered to see so many men of sense so very serious upon fooleries. Let our good friend, says he, attack every one that deserves it; I would only advise you, Mr. Spectator, applying himself to me, to take care how you meddle with country squires: they are the ornaments of the English nation; men of good heads and sound bodies! and let me tell you, some of them take it ill of you, that you mention fox−hunters with so little respect. Captain Sentry spoke very sparingly on this occasion. What he said was only to commend my prudence in not touching upon the army, and advised me to continue to act discreetly in that point. By this time I found every subject of my speculations was taken away from me, by one or other of the club; and began to think myself in the condition of the good man that had one wife who took a dislike to his gray hairs, and another to his black, till by their picking out what each of them had an aversion to, they left his head altogether bald and naked.

While I was thus musing with myself, my worthy friend the clergyman, who, very luckily for me, was at the club that night, undertook my cause. He told us, that he wondered any order of persons should think themselves too considerable to be advised; that it was not quality, but innocence, which exempted men from reproof; that vice and folly ought to be attacked wherever they could be met with, and especially when they were placed in high and conspicuous stations of life. He further added, that my paper would only serve to aggravate the pains of poverty,

if it chiefly exposed those who are already depressed, and in some measure turned into ridicule, by the meanness of their conditions and circumstances. He afterwards proceeded to take notice of the great use this paper might be to the public, by reprehending those vices which are too trivial for the chastisement of the law, and too fantastical for the cognizance of the pulpit. He then advised me to prosecute my undertaking with cheerfulness, and assured me, that whoever might be displeased with me, I should be approved by all those whose praises do honor to the persons on whom they are bestowed.

The whole club pay a particular deference to the discourse of this gentleman, and are drawn into what he says, as much by the candid and ingenuous manner with which he delivers himself, as by the strength of argument and force of reason which he makes use of. Will Honeycomb immediately agreed that what he had said was right; and that for his part, he would not insist upon the quarter which he had demanded for the ladies. Sir Andrew gave up

the city with the same frankness. The Templar would not stand out, and was followed by Sir Roger and the Captain, who all agreed that I should be at liberty to carry the war into what quarter I pleased, provided I continued to combat with criminals in a body, and to assault the vice without hurting the person.

This debate, which was held for the good of mankind, put me in mind of that which the Roman triumvirate were formerly engaged in, for their destruction. Every man at first stood hard for his friend, till they found that by this means they should spoil their proscription: and at length, making a sacrifice of all their acquaintance and relations, furnished out a very decent execution. Having thus taken my resolution to march on boldly in the cause of virtue and good sense, and to annoy their adversaries in whatever degree or rank of men they may be found, I shall be deaf for the future to all the remonstrances that shall be made to me on this account. If Punch[29] grow extravagant, I shall reprimand him very freely; if the stage becomes a nursery of folly and impertinence, I shall not be afraid to animadvert upon it. In short, if I meet with anything in city, court, or country, that shocks modesty or good manners, I shall use my utmost endeavors to make an example of it. I must, however, intreat every particular person, who does me thehonor to be a reader of this paper, never to think himself, or any one of his friends or enemies, aimed at in what is said; for I promise him, never to draw a faulty character which does not fit at least a thousand people, or to publish a single paper that is not written in the spirit of benevolence, and with a love to mankind.

SIR ROGER AT HIS COUNTRY HOUSE. [30]

Spectator No. 106. *Addison.*

Having often received an invitation from my friend Sir Roger de Coverley to pass away a month with him in the country, I last week accompanied him thither, and am settled with him for some time at his country−house, where I intend to form several of my ensuing speculations. Sir Roger, who is very well acquainted with my humor, lets me rise and go to bed when I please, dine at his own table or in my chamber as I think fit, sit still and say nothing without bidding me be merry. When the gentlemen of the country come to see him, he only shows me at a distance: as I have been walking in his fields I have observed them stealing a sight of me over an hedge, and have heard the Knight desiring them not to let me see them, for that I hated to be stared at.

I am the more at ease in Sir Roger's family, because it consists of sober and staid persons; for, as the Knight is thebest master in the world, he seldom changes his servants; and as he is beloved by all about him, his servants never care for leaving him; by this means his domestics are all in years, and grown old with their master. You would take his valet de chambre for his brother, his butler is gray−headed, his groom is one of the gravest men that I have ever seen, and his coachman has the looks of a privy counsellor. You see the goodness of the master even in the old house−dog, and in a gray pad that is kept in the stable with great care and tenderness, out of regard to his past services, though he has been useless for several years.

I could not but observe with a great deal of pleasure, the joy that appeared in the countenances of these ancient domestics upon my friend's arrival at his country−seat. Some of them could not refrain from tears at the sight of their old master; every one of them pressed forward to do something for him, and seemed discouraged if they were not employed. At the same time the good old Knight, with the mixture of the father and the master of the family, tempered the inquiries after his own affairs with several kind questions relating to themselves. This humanity and good−nature engages everybody to him, so that when he is pleasant upon any of them, all his family are in good humor, and none so much as the person whom he diverts himself with: on the contrary, if he coughs, or betrays any infirmity of old age, it is easy for a stander−by to observe a secret concern in the looks of all his servants.

My worthy friend has put me under the particular care of his butler, who is a very prudent man, and, as well as the rest of his fellow−servants, wonderfully desirous of pleasing me, because they have often heard their master talk of me as his particular friend. My chief companion, when Sir Roger is diverting himself in the woods or the fields, is a very venerable man who is ever with Sir Roger, and has lived at his house in the nature of a chaplain above thirty years. This gentleman is a person of good sense and some learning, of a very regular life and obliging conversation: he heartily loves Sir Roger, and knows that he is very much in the old Knight's esteem, so that he lives in the family rather as a relation than a dependent.

I have observed in several of my papers that my friend Sir Roger, amidst all his good qualities, is something of an humorist; and that his virtues as well as imperfections are, as it were, tinged by a certain extravagance, which makes them particularly *his*, and distinguishes them from those of other men. This cast of mind, as it is generally very innocent in itself, so it renders his conversation highly agreeable, and more delightful than the same degree of sense and

virtue would appear in their common and ordinary colors. As I was walking with him last night, he asked me how I liked the good man whom I have just now mentioned, and without staying for my answer told me that he was afraid of being insulted with Latin and Greek at his own table, for which reason he desired a particular friend of his at the University to find him out a clergyman rather of plain sense than much learning, of good aspect, a clear voice, a sociable temper, and, if possible, a man that understood a little of backgammon. My friend, says Sir Roger, found me out this gentleman, who, besides the endowments required of him, is, they tell me, a good scholar, though he does not show it: I have given him the parsonage of the parish; and, because I know his value, have settled upon him a good annuity for life. If he outlives me, he shall find that he was higher in my esteem than perhaps he thinks he is. He has now been with me thirty years, and, though he does not know I have taken notice of it, has never in all that time asked anything of me for himself, though he is every day soliciting me for something in behalf of one or other of my tenants, his parishioners. There has not been a lawsuit in the parish since he has lived among them; if any dispute arises they apply themselves to him for the decision; if they do not acquiesce in his judgment, which I think never happened above once or twice at most, they appeal to me. At his first settling with me I made him a present of all the good sermons[31] which have been printed in English, and only begged of him that every Sunday he would pronounce one of them in the pulpit. Accordingly he has digested them into such a series, that they follow one another naturally, and make a continued system of practical divinity.

As Sir Roger was going on in his story, the gentleman we were talking of came up to us; and upon the Knight's asking him who preached to−morrow (for it was Saturday night) told us the Bishop of St. Asaph in the morning, and Dr. South in the afternoon. He then showed us his list of preachers for the whole year, where I saw with a great deal of pleasure Archbishop Tillotson, Bishop Saunderson, Dr. Barrow, Dr. Calamy, with several living authors who have published discourses of practical divinity. I no sooner saw this venerable man in the pulpit, but I very much approved of my friend's insisting upon the qualifications of a good aspect and a clear voice; for I was so charmed with the gracefulness of his figure and delivery, as well as with the discourses he pronounced, that I think I never passed any time more to my satisfaction. A sermon repeated after this manner is like thecomposition of a poet in the mouth of a graceful actor.

I could heartily wish that more of our country clergy would follow this example; and, instead of wasting their spirits in laborious compositions of their own, would endeavor after a handsome

elocution, and all those other talents that are proper to enforce what has been penned by greater masters. This would not only be more easy to themselves, but more edifying to the people.

A SUNDAY AT SIR ROGER'S.

Spectator No. 112. *Addison.*

I am always very well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human [38] institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together withtheir best faces, and in their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes uponappearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country fellow distinguishes himself as much in the churchyard, as a citizen does upon the 'Change, [39] the whole parish politics being generally discussed in that place, either after sermon or before the bell rings. My friend Sir Roger, being a good churchman, has beautified the inside of his church with several texts of his own choosing; he has likewise given a handsome pulpit cloth, and railed in the communion−table at his own expense. He has often told me that, at his coming to his estate, he found his parishioners very irregular; and that in order to make them kneel and join in the responses, he gave every one of them a hassock and a Common PrayerBook: and at the same time employed an itinerant singing−master, who goes about the country for that purpose, to instruct them rightly in the tunes of the Psalms; upon which they now very much value themselves, and indeed outdo most of the country churches that I have ever heard. As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and, if he sees anybody else nodding, either wakes them himself, or sends his servant to them. Several other of the old Knight's particularities break out upon these occasions: sometimes he will be lengthening out a verse in the singing Psalms half a minute after the rest of the congregation have donewith it; sometimes, when he is pleased with the matter of his devotion, he pronounces _Amen_ three or four times to the same prayer; and sometimes

stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing. I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one JohnMatthews to mind what he was about, and not disturb the congregation. This John Matthews it seems is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the Knight, though exerted in that odd manner which accompanies him in all circumstances of life, has a very good effect upon the parish, who are not polite enough to see anything ridiculous in his behavior; besides that the general good sense and worthiness of his character makes his friends observe these little singularities as foils that rather set off than blemish his good qualities.

As soon as the sermon is finished, nobody presumes to stir till Sir Roger is gone out of the church. The Knight walks down from his seat in the chancel between a double row of his tenants, that stand bowing to him on each side, and every now and then inquires how such an one's wife, or mother, or son, or father do, whom he does not see at church, which is understood as a secret reprimand to the person that is absent. The chaplain has often told me, that upon a catechising−day, when Sir Roger has been pleased with a boy that answers well, he has ordered a Bible to be given him next day for his encouragement, and sometimes accompanies it with a flitch of bacon to his mother. Sir Roger has likewise added five pounds a year to the clerk's place; and that he may encourage the young fellows to make themselves perfect in the church service, has promised, upon the death of the present incumbent, who is very old, to bestow it according to merit.The fair understanding between Sir Roger and his chaplain, and their mutual concurrence in doing good, is the more remarkable, because the very next village is famous for the differences and contentions that rise between the parson and the squire, who live in a perpetual state of war. The parson is always preaching at the squire, and the squire, to be revenged on the parson, never comes to church. The squire has made all his tenants atheists and tithe−stealers; while the parson instructs them every Sunday in the dignity of his order, and insinuates to them in almost every sermon that he is a better man than his patron. In short, matters are come to such an extremity, that the squire has not said his prayers either in public or private this half year; and that the parson threatens him, if he does not mend his manners, to pray for him in the face of the whole congregation. Feuds of this nature, though too frequent in the country, are very fatal to the ordinary people; who are so used to be dazzled with riches, that they pay as much deference to the understanding of a man of an estate as of a man of learning; and are

very hardly brought to regard any truth, how important soever it may be, that is preached to them, when they know there are several men of five hundred a year who do not believe it.

Sir Roger's Character

In the Coverley Essays, Sir Roger has been characterized vividly by Joseph Addison and Richard Steele. Sir Roger is presented in these essays as kind, generous, lovable and sometimes as a peculiar person. But in the hand of Joseph Addison, Sir Roger's character is conveyed ironically. For that reason he sometimes seems odd. Although he is gentle and mild in nature and lovable to people, he has some eccentricities and oddities. And all these things are delineated superbly in these essays. However these things are given below:

Humanity: Sir Roger is a man of humanity and has a large heart. Moreover, he is mild. He loves not only the servants of his house but also the people who live around him. In the essay "Sir Roger at Church" we see that he is asking about the condition of the people who are absent in the church. It suggests that he is very kind hearted and generous for who he is very aware of other's. In "Sir Roger at Home" we see that he is loved by his servants, who are living with him and are growing older with him like family members, because of his love towards them. Addison says in "Sir Roger at Home"

Lover of religion: He is a true lover of religion. He is a regular church goer and encourages other to come to the church. His mind is set for religious purposes and he does a lot of jobs for religion. In the essay "Sir Roger at Church", we see that he has decorated end beautified the church on his own accord and at his own expense so that the country people would be encouraged to come to the church enthusiastically. In this essay he says

His Hospitality: After getting invitation from Sir Roger, the author went to his (Sir Roger's) country house. Here his hospitality takes the attention of the readers. Here we see that he is very hospitable and did everything possible to make his friend happy. Even the people around his house were requested not to get closer to Addison because Addison would be disturbed. In his house Addison was requested to feel free for any kind of job.

His authority: Sir Roger has authoritative power both in home and church. In the church, we see that he keeps him authoritative power. In the essay "Sir Roger at Church", the author says, “As Sir Roger is landlord to the whole congregation, he keeps them in good order, and will suffer no body to sleep in it.”

Even if he sees anybody is nodding, whether it is in the middle of the congregation or not, he walls to that person or sends his servants to him to make him alert. Moreover, he appoints the clergymen for the church on his own accord and suggests them to follow the instructions of different professors for sermons.

Skilled Organizer: Sir Roger is a skilled organizer. He organizer not only him house but also the church. He has keen sense to organize things. The church is organized beautifully. He encourages people to come to church, decorates for church and keeps the church in a very good or disciplined order. All these things suggests he is a skilled organizer. Addison says about Sir roger in "Sir Roger at Church"

At his coming to his estate he found his parishioners very irregular; and that in order to make them kneel and join in the responses, he gave every one of them a hassock and a common-prayer book.

His Responsibility: Sir Roger being the landlord of all the congregations, felt personally responsible for their behaviour and exerted his authority to keep them disciplined. He allowed no one to sleep. If he felt asleep during the sermon, on waking up he would look around and if he found anyone dozing off, he would immediately wake him up. Even in the middle of the congregation he would stand up and started counting the number of people to understand anybody's absence. Addison says,

“Sometimes stands up when every body else is upon their knees, to count the congregation, or see if any of his tenants are missing.”

His eccentricity: To some extent Sir Roger can be considered as eccentric. In almost all the essays regarding him, we find its full expression. In the essay "Sir Roger at Church" his eccentricity is seen in which he exercised his authority. He wanted that his tenants should behave well in the church. They must not sleep or make any noise during the church service but he himself did so. Sometimes when everybody was on their knees, he stood up.

Humorist: Sir Roger is a humorist. In most of "de coverly" essays, we find humorous expressions. His eccentricities can not but make us laugh. The ways that he adopts to do his daily work are sometimes humorous. Sometimes his follies and sometimes his eccentricities are expressed humoristically in de coverley essays. In "Sir Roger at Home", Addison says,

In summing up, it can be said that in spite of being a man of great honour, Sir Roger is regarded as a humorist and sometimes eccentric because of having some oddities or peculiarities

in him. However, the ultimate aim of Addison was not to show his humorous expressions to make up laugh only, rather to make up correct for our follies and absurdities. But the main intention of Mr. Spectator was to correct the society, to reform every corner of life by presenting the character Sir Roger.

Comicality of Sir Roger's Character and his Gentleman Nature

Sir Roger de coverley is a fictional Tory character who was created to serve as a farcical squire stereotype of the bygone era by the Whig authors, Addison and Steele. Throughout the course of *The Spectator*, Sir Roger's politics, etiquette, and country manners were often, but not always, shown to be silly and humorous yet ultimately harmless due to Sir Roger's good gentleman nature.

In the essay "Sir Roger at Church", his eccentricity is seen in which he exercised his authority. His dealings with the local church are highly satirized in "Sir Roger at Church". Mr. Spectator could not suppress a hint of bemusement over Sir Roger's complete authority in the church writing that, 'As Sir Roger is Landlord to the whole congregation; he keeps them in very good order, and will suffer no body to sleep in it besides himself…' The squire routinely caused disruptions such as lengthening the verses of psalms, standing while others were kneeling so as to note any absences and interrupting the sermon to tell people not to disturb the congregation with fidgeting or making noise. Mr. Spectator opined that the worthiness of his character made these behavioural oddities seem like foils rather than blemishes of his good qualities. He also noted that none of the other parishioners were polite or educated enough to recognise the ridiculousness of Sir Roger's behaviour in and authority over the church. These observations of Sir Roger's love of the high-Anglican church in the countryside are essential to the authors' original purpose for creating the character, to mock the seemingly backward rural Tory.

Humour is also found in the essay "Sir Roger at Home". After getting invitation from Sir Roger for staying some days in his (Sir Roger's) country house, Mr. Spectator went to his country house. The village people went to see the narrator, but Sir Roger thought it would be a disturbing act. So he forbade the country people not to get closer to the narrator. Mr. Spectator observes that as he had been walking in the fields, he had observed the villagers stealing a sight of him over a hedge, and had heard the knight desiring them not to let him see them "for that I hated to be stared at". His forbidding was humorous.

Moreover, in this essay we meet with a Chaplain who "lives in the family (of Sir Roger) rather as a relation than a dependent". He has a great proficiency in Latin and Greek. Besides, he was good preacher possessing a clear voice. In brief, he was good person both intellectually and morally. But his master, Sir Roger was "afraid of being insulted with Latin and Greek it his own table", because he doesn't know these languages. Then again he gives suggestion to the clergyman to be instructed by the books of other professors like St. Asaph, Dr. South etc. It is also humorous, because it is not the proper way to develop clergyman's creative faculties.

But the irony in the portrayal of the character of Sir Roger De Coverley is not in the least offensive or hurtful. The oddities and eccentricities of Sir Roger are ironically conveyed to us, but irony is employee in a most humorous manner. We laugh at Sir Roger's absurd behaviour at home and at the church, but we also develop feelings of respect and love for him because of his humanity, charity and generosity. Ridicule (by means of irony) is combined with respect in the portrayal of Sir Roger.

In “Sir Roger at Home”, Sir Roger’s treatment of his servants is adequately dealt with. He loved each of them and he maintained a friendly relationship with them and inquired after their health and family. His nice behaviour towards them helped them develop such love for him that if they were not employed, they seemed discouraged. Even his pet dog or a retired horse was not left unloved. The love between the master and the servants developed in such a degree that if he simply coughed or showed any infirmity of old age, there appeared tension in the looks of his servants.

Addison and Steele undertook this mocking task in order to satirise the Tory party and promote Whiggish politeness. However, while examining Sir Roger’s country mannerisms, political ideology, and relationship with the church, the two Whig writers eventually developed a fondness for the stereotyped antiquated Sir Roger de coverley. Nonetheless, even as the authors struggled to keep their character from evolving into a nostalgic commemoration, Addison and Steele, using Sir Roger as a stereotype, subtly demeaned and archaized the Tory Party throughout *The Spectator*.

Questions

Answer the following **5 marks**

1. Character sketch of Sir Roger.
2. Discuss Sir Roger's activities in the church.

Answer the following **15 marks**

1. Write an essay on Sir Roger at the club.
2. Attempt an essay on Sir Roger in his home.

Gulliver's Travels by Jonathan Swift

Jonathan Swift Biography

Jonathan Swift was born into a poor family that included his mother (Abigail) and his sister (Jane). His father, a noted clergyman in England, had died seven months before Jonathan's birth. There is not much known of Swift's childhood, and what is reported is not always agreed upon by biographers. What is accepted, however, is that Jonathan's mother, after the death of her husband, left the children to be raised by relatives (probably uncles), while she returned to her family in England (Leicester). It is also reported that Swift, as a baby, was taken by a nurse to England where he remained for three years before being returned to his family. This is open to conjecture, but the story contributes to the lack of information available regarding Swift's childhood.

Beginning in 1673, Swift attended Kilkenny Grammar School, where he enjoyed reading and literature and excelled especially in language study. In 1682, Swift entered Trinity College where he received a B.A. by "special grace," a designation for students who did not perform very well while there. Upon leaving Trinity College, Swift went to England to work as a secretary (a patronage position) for Sir William Temple. In 1692, Swift received an M.A. from Oxford; in 1702, he received a D.D. (Doctor of Divinity) from Dublin University.

Swift's Career

From approximately 1689 to 1694, Swift was employed as a secretary to Sir William Temple in Moor Park, Surrey, England. In 1694, he was ordained as a priest in the Church of Ireland (Anglican Church) and assigned as Vicar (parish priest) of Kilroot, a church near Belfast (in northern Ireland). In 1696, he returned to working with Sir William Temple, and in 1699, after the death of Sir William, he became chaplain to Lord Berkley.

In 1700, Swift became the Vicar of Laracor, Ireland, and he was also appointed prebend (an honorary clergyman serving in a cathedral) at St. Patrick's Cathedral in Dublin. In 1707, Swift was appointed as an emissary to the Church of Ireland, and in 1713, he was appointed as Dean of St. Patrick's Cathedral in Dublin. Throughout all this time, and, indeed, after his appointment as Dean of St. Patrick's, Swift continued writing satirically in various genres, including both prose and poetry, using various forms to address different causes, including personal, behavioral, philosophical, political, religious, civic, and others.

Swift's Major Literary Works

Between the years 1696-99, Swift wrote two major works: *Tale of a Tub*, defending the middle position of the Anglican and Lutheran churches, and *Battle of the Books*, taking the part of the Ancients (those who believed in the superiority of the classics and the humanities) against the Moderns (those who upheld the superiority of modern science, modern scholarship, modern politics, and modern literature). In *The Mechanical Operation of the Spirit* (1704), Swift continues his satiric attack on both questionable religious views and questionable knowledge acquisition, particularly scientific knowledge. In *Argument Against Abolishing Christianity*, Swift shares his reactions to the Test Act, a law enacted by Charles II, requiring office holders to declare their allegiance to the king over the church. *The Journal to Stella* (1710-1713), a series of letters written by Swift to Esther Johnson and Rebecca Dingley, includes the poem "The Windsor Prophecy," a satirical attack on the person and personality of the Duchess of Somerset, Queen Anne's red-haired attendant who did not care for Swift because of disparaging remarks Swift had written about her family.

Swift is also recognized as a defender of Ireland. In *A Modest Proposal* (1729), a reaction to English commercial practices that negatively impacted Ireland, Swift wrote one of the greatest works of sustained irony in English or any other language. Instead of maintaining that English laws prevent the Irish from manufacturing anything to sell, he argues that the only items of commerce that the English don't restrict are Irish babies and reasons that the Irish would be better off as cattle to be butchered than as a colony to be starved by the English. *The Drapier's Letters* (1724) is Swift's response to the continued subjugation of all aspects of the lives of those living in Ireland by England. The *Letters* aroused so much opposition that the English offered a reward of £300 for the name of the author. Although the Irish knew that he had written the letters, they did not betray him. They made him a national hero instead.

In his most recognized novel, *Gulliver's Travels* (1726), Swift presents a satire on all aspects of humanity by pointing out the weaknesses, vices, and follies inherent in all human beings; the satire reaches its apex in Swift's comparison of Houyhnhnms (horses) and Yahoos (human-like creatures) in Book IV.

In 1727, Swift visited England for the last time. He was declared mentally incompetent in 1742 and died in October 1745, leaving his estate to charity.

Summary

Gulliver's Travels recounts the story of Lemuel Gulliver, a practical-minded Englishman trained as a surgeon who takes to the seas when his business fails. In a deadpan first-person narrative that rarely shows any signs of self-reflection or deep emotional response, Gulliver narrates the adventures that befall him on these travels.

Gulliver's adventure in Lilliput begins when he wakes after his shipwreck to find himself bound by innumerable tiny threads and addressed by tiny captors who are in awe of him but fiercely protective of their kingdom. They are not afraid to use violence against Gulliver, though their arrows are little more than pinpricks. But overall, they are hospitable, risking famine in their land by feeding Gulliver, who consumes more food than a thousand Lilliputians combined could. Gulliver is taken into the capital city by a vast wagon the Lilliputians have specially built. He is presented to the emperor, who is entertained by Gulliver, just as Gulliver is flattered by the attention of royalty. Eventually Gulliver becomes a national resource, used by the army in its war against the people of Blefuscu, whom the Lilliputians hate for doctrinal differences concerning the proper way to crack eggs. But things change when Gulliver is convicted of treason for putting out a fire in the royal palace with his urine and is condemned to be shot in the eyes and starved to death. Gulliver escapes to Blefuscu, where he is able to repair a boat he finds and set sail for England.

After staying in England with his wife and family for two months, Gulliver undertakes his next sea voyage, which takes him to a land of giants called Brobdingnag. Here, a field worker discovers him. The farmer initially treats him as little more than an animal, keeping him for amusement. The farmer eventually sells Gulliver to the queen, who makes him a courtly diversion and is entertained by his musical talents. Social life is easy for Gulliver after his discovery by the court, but not particularly enjoyable. Gulliver is often repulsed by the physicality of the Brobdingnagians, whose ordinary flaws are many times magnified by their huge size. Thus, when a couple of courtly ladies let him play on their naked bodies, he is not attracted to them but rather disgusted by their enormous skin pores and the sound of their torrential urination. He is generally startled by the ignorance of the people here—even the king knows nothing about politics. More unsettling findings in Brobdingnag come in the form of various animals of the realm that endanger his life. Even Brobdingnagian insects leave slimy trails on his food that make eating difficult. On a trip to the frontier, accompanying the royal

couple, Gulliver leaves Brobdingnag when his cage is plucked up by an eagle and dropped into the sea.

Next, Gulliver sets sail again and, after an attack by pirates, ends up in Laputa, where a floating island inhabited by theoreticians and academics oppresses the land below, called Balnibarbi. The scientific research undertaken in Laputa and in Balnibarbi seems totally inane and impractical, and its residents too appear wholly out of touch with reality. Taking a short side trip to Glubbdubdrib, Gulliver is able to witness the conjuring up of figures from history, such as Julius Caesar and other military leaders, whom he finds much less impressive than in books. After visiting the Luggnaggians and the Struldbrugs, the latter of which are senile immortals who prove that age does not bring wisdom, he is able to sail to Japan and from there back to England. Finally, on his fourth journey, Gulliver sets out as captain of a ship, but after the mutiny of his crew and a long confinement in his cabin, he arrives in an unknown land. This land is populated by Houyhnhnms, rational-thinking horses who rule, and by Yahoos, brutish humanlike creatures who serve the Houyhnhnms. Gulliver sets about learning their language, and when he can speak he narrates his voyages to them and explains the constitution of England. He is treated with great courtesy and kindness by the horses and is enlightened by his many conversations with them and by his exposure to their noble culture. He wants to stay with the Houyhnhnms, but his bared body reveals to the horses that he is very much like a Yahoo, and he is banished. Gulliver is grief-stricken but agrees to leave. He fashions a canoe and makes his way to a nearby island, where he is picked up by a Portuguese ship captain who treats him well, though Gulliver cannot help now seeing the captain—and all humans—as shamefully Yahoolike. Gulliver then concludes his narrative with a claim that the lands he has visited belong by rights to England, as her colonies, even though he questions the whole idea of colonialism.

Analysis of Major Characters

Lemuel Gulliver

Although Gulliver is a bold adventurer who visits a multitude of strange lands, it is difficult to regard him as truly heroic. Even well before his slide into misanthropy at the end of the book, he simply does not show the stuff of which grand heroes are made. He is not cowardly—on the contrary, he undergoes the unnerving experiences of nearly being devoured by a giant rat, taken captive by pirates, shipwrecked on faraway shores, sexually assaulted by an eleven-year-old girl, and shot in the face with poison arrows. Additionally, the isolation from

humanity that he endures for sixteen years must be hard to bear, though Gulliver rarely talks about such matters. Yet despite the courage Gulliver shows throughout his voyages, his character lacks basic greatness. This impression could be due to the fact that he rarely shows his feelings, reveals his soul, or experiences great passions of any sort. But other literary adventurers, like Odysseus in Homer's *Odyssey*, seem heroic without being particularly open about their emotions.

What seems most lacking in Gulliver is not courage or feelings, but drive. One modern critic has described Gulliver as possessing the smallest will in all of Western literature: he is simply devoid of a sense of mission, a goal that would make his wandering into a quest. Odysseus's goal is to get home again, Aeneas's goal in Virgil's*Aeneid* is to found Rome, but Gulliver's goal on his sea voyage is uncertain. He says that he needs to make some money after the failure of his business, but he rarely mentions finances throughout the work and indeed almost never even mentions home. He has no awareness of any greatness in what he is doing or what he is working toward. In short, he has no aspirations. When he leaves home on his travels for the first time, he gives no impression that he regards himself as undertaking a great endeavor or embarking on a thrilling new challenge.

We may also note Gulliver's lack of ingenuity and savvy. Other great travelers, such as Odysseus, get themselves out of dangerous situations by exercising their wit and ability to trick others. Gulliver seems too dull for any battles of wit and too unimaginative to think up tricks, and thus he ends up being passive in most of the situations in which he finds himself. He is held captive several times throughout his voyages, but he is never once released through his own stratagems, relying instead on chance factors for his liberation. Once presented with a way out, he works hard to escape, as when he repairs the boat he finds that delivers him from Blefuscu, but he is never actively ingenious in attaining freedom. This example summarizes quite well Gulliver's intelligence, which is factual and practical rather than imaginative or introspective.

Gulliver is gullible, as his name suggests. For example, he misses the obvious ways in which the Lilliputians exploit him. While he is quite adept at navigational calculations and the humdrum details of seafaring, he is far less able to reflect on himself or his nation in any profoundly critical way. Traveling to such different countries and returning to England in between each voyage, he seems poised to make some great anthropological speculations about cultural differences around the world, about how societies are similar despite their variations or different

despite their similarities. But, frustratingly, Gulliver gives us nothing of the sort. He provides us only with literal facts and narrative events, never with any generalizing or philosophizing. He is a self-hating, self-proclaimed Yahoo at the end, announcing his misanthropy quite loudly, but even this attitude is difficult to accept as the moral of the story. Gulliver is not a figure with whom we identify but, rather, part of the array of personalities and behaviors about which we must make judgments.

Mary Burton Gulliver

Gulliver's wife is mentioned only briefly at the beginning of the novel and appears only for an instant at the conclusion. Gulliver never thinks about Mary on his travels and never feels guilty about his lack of attention to her. A dozen far more trivial characters get much greater attention than she receives. She is, in this respect, the opposite of Odysseus's wife Penelope in the *Odyssey*, who is never far from her husband's thoughts and is the final destination of his journey. Mary's neglected presence in Gulliver's narrative gives her a certain claim to importance. It suggests that despite Gulliver's curiosity about new lands and exotic races, he is virtually indifferent to those people closest to him. His lack of interest in his wife bespeaks his underdeveloped inner life. Gulliver is a man of skill and knowledge in certain practical matters, but he is disadvantaged in self-reflection, personal interactions, and perhaps overall wisdom.

Themes

Might Versus Right

Gulliver's Travels implicitly poses the question of whether physical power or moral righteousness should be the governing factor in social life. Gulliver experiences the advantages of physical might both as one who has it, as a giant in Lilliput where he can defeat the Blefuscudian navy by virtue of his immense size, and as one who does not have it, as a miniature visitor to Brobdingnag where he is harassed by the hugeness of everything from insects to household pets. His first encounter with another society is one of entrapment, when he is physically tied down by the Lilliputians; later, in Brobdingnag, he is enslaved by a farmer. He also observes physical force used against others, as with the Houyhnhnms' chaining up of the Yahoos.

But alongside the use of physical force, there are also many claims to power based on moral correctness. The whole point of the egg controversy that has set Lilliput against Blefuscu is not merely a cultural difference but, instead, a religious and moral issue related to the proper

interpretation of a passage in their holy book. This difference of opinion seems to justify, in their eyes at least, the warfare it has sparked. Similarly, the use of physical force against the Yahoos is justified for the Houyhnhnms by their sense of moral superiority: they are cleaner, better behaved, and more rational. But overall, the novel tends to show that claims to rule on the basis of moral righteousness are often just as arbitrary as, and sometimes simply disguises for, simple physical subjugation. The Laputans keep the lower land of Balnibarbi in check through force because they believe themselves to be more rational, even though we might see them as absurd and unpleasant. Similarly, the ruling elite of Balnibarbi believes itself to be in the right in driving Lord Munodi from power, although we perceive that Munodi is the rational party. Claims to moral superiority are, in the end, as hard to justify as the random use of physical force to dominate others.

The Individual Versus Society

Like many narratives about voyages to nonexistent lands, *Gulliver's Travels* explores the idea of utopia—an imaginary model of the ideal community. The idea of a utopia is an ancient one, going back at least as far as the description in Plato's *Republic* of a city-state governed by the wise and expressed most famously in English by Thomas More's *Utopia.* Swift nods to both works in his own narrative, though his attitude toward utopia is much more skeptical, and one of the main aspects he points out about famous historical utopias is the tendency to privilege the collective group over the individual. The children of Plato's *Republic* are raised communally, with no knowledge of their biological parents, in the understanding that this system enhances social fairness. Swift has the Lilliputians similarly raise their offspring collectively, but its results are not exactly utopian, since Lilliput is torn by conspiracies, jealousies, and backstabbing.

The Houyhnhnms also practice strict family planning, dictating that the parents of two females should exchange a child with a family of two males, so that the male-to-female ratio is perfectly maintained. Indeed, they come closer to the utopian ideal than the Lilliputians in their wisdom and rational simplicity. But there is something unsettling about the Houyhnhnms' indistinct personalities and about how they are the only social group that Gulliver encounters who do not have proper names. Despite minor physical differences, they are all so good and rational that they are more or less interchangeable, without individual identities. In their absolute fusion with their society and lack of individuality, they are in a sense the exact opposite of Gulliver, who has hardly any sense of belonging to his native society and exists only as an

individual eternally wandering the seas. Gulliver's intense grief when forced to leave the Houyhnhnms may have something to do with his longing for union with a community in which he can lose his human identity. In any case, such a union is impossible for him, since he is not a horse, and all the other societies he visits make him feel alienated as well.

Gulliver's Travels could in fact be described as one of the first novels of modern alienation, focusing on an individual's repeated failures to integrate into societies to which he does not belong. England itself is not much of a homeland for Gulliver, and, with his surgeon's business unprofitable and his father's estate insufficient to support him, he may be right to feel alienated from it. He never speaks fondly or nostalgically about England, and every time he returns home, he is quick to leave again. Gulliver never complains explicitly about feeling lonely, but the embittered and antisocial misanthrope we see at the end of the novel is clearly a profoundly isolated individual. Thus, if Swift's satire mocks the excesses of communal life, it may also mock the excesses of individualism in its portrait of a miserable and lonely Gulliver talking to his horses at home in England.

The Limits of Human Understanding

The idea that humans are not meant to know everything and that all understanding has a natural limit is important in *Gulliver's Travels.* Swift singles out theoretical knowledge in particular for attack: his portrait of the disagreeable and self-centered Laputans, who show blatant contempt for those who are not sunk in private theorizing, is a clear satire against those who pride themselves on knowledge above all else. Practical knowledge is also satirized when it does not produce results, as in the academy of Balnibarbi, where the experiments for extracting sunbeams from cucumbers amount to nothing. Swift insists that there is a realm of understanding into which humans are simply not supposed to venture. Thus his depictions of rational societies, like Brobdingnag and Houyhnhnmland, emphasize not these people's knowledge or understanding of abstract ideas but their ability to live their lives in a wise and steady way.

The Brobdingnagian king knows shockingly little about the abstractions of political science, yet his country seems prosperous and well governed. Similarly, the Houyhnhnms know little about arcane subjects like astronomy, though they know how long a month is by observing the moon, since that knowledge has a practical effect on their well-being. Aspiring to higher fields of knowledge would be meaningless to them and would interfere with their happiness. In

such contexts, it appears that living a happy and well-ordered life seems to be the very thing for which Swift thinks knowledge is useful.

Swift also emphasizes the importance of self-understanding. Gulliver is initially remarkably lacking in self-reflection and self-awareness. He makes no mention of his emotions, passions, dreams, or aspirations, and he shows no interest in describing his own psychology to us. Accordingly, he may strike us as frustratingly hollow or empty, though it is likely that his personal emptiness is part of the overall meaning of the novel. By the end, he has come close to a kind of twisted self-knowledge in his deranged belief that he is a Yahoo. His revulsion with the human condition, shown in his shabby treatment of the generous Don Pedro, extends to himself as well, so that he ends the novel in a thinly disguised state of self-hatred. Swift may thus be saying that self-knowledge has its necessary limits just as theoretical knowledge does, and that if we look too closely at ourselves we might not be able to carry on living happily.

Motifs

Excrement

While it may seem a trivial or laughable motif, the recurrent mention of excrement in Gulliver's Travels actually has a serious philosophical significance in the narrative. It symbolizes everything that is crass and ignoble about the human body and about human existence in general, and it obstructs any attempt to view humans as wholly spiritual or mentally transcendent creatures. Since the Enlightenment culture of eighteenth-century England tended to view humans optimistically as noble souls rather than vulgar bodies, Swift's emphasis on the common filth of life is a slap in the face of the philosophers of his day. Thus, when Gulliver urinates to put out a fire in Lilliput, or when Brobdingnagian flies defecate on his meals, or when the scientist in Lagado works to transform excrement back into food, we are reminded how very little human reason has to do with everyday existence. Swift suggests that the human condition in general is dirtier and lowlier than we might like to believe it is.

Foreign Languages

Gulliver appears to be a gifted linguist, knowing at least the basics of several European languages and even a fair amount of ancient Greek. This knowledge serves him well, as he is able to disguise himself as a Dutchman in order to facilitate his entry into Japan, which at the time only admitted the Dutch. But even more important, his linguistic gifts allow him to learn the languages of the exotic lands he visits with a dazzling speed and, thus, gain access to their

culture quickly. He learns the languages of the Lilliputians, the Brobdingnagians, and even the neighing tongue of the Houyhnhnms. He is meticulous in recording the details of language in his narrative, often giving the original as well as the translation. One would expect that such detail would indicate a cross-cultural sensitivity, a kind of anthropologist's awareness of how things vary from culture to culture. Yet surprisingly, Gulliver's mastery of foreign languages generally does not correspond to any real interest in cultural differences. He compares any of the governments he visits to that of his native England, and he rarely even speculates on how or why cultures are different at all. Thus, his facility for translation does not indicate a culturally comparative mind, and we are perhaps meant to yearn for a narrator who is a bit less able to remember the Brobdingnagian word for "lark" and better able to offer a more illuminating kind of cultural analysis.

Clothing

Critics have noted the extraordinary attention that Gulliver pays to clothes throughout his journeys. Every time he gets a rip in his shirt or is forced to adopt some native garment to replace one of his own, he recounts the clothing details with great precision. We are told how his pants are falling apart in Lilliput, so that as the army marches between his legs they get quite an eyeful. We are informed about the mouse skin he wears in Brobdingnag, and how the finest silks of the land are as thick as blankets on him. In one sense, these descriptions are obviously an easy narrative device with which Swift can chart his protagonist's progression from one culture to another: the more ragged his clothes become and the stranger his new wardrobe, the farther he is from the comforts and conventions of England. His journey to new lands is also thus a journey into new clothes. When he is picked up by Don Pedro after his fourth voyage and offered a new suit of clothes, Gulliver vehemently refuses, preferring his wild animal skins. We sense that Gulliver may well never fully reintegrate into European society.

But the motif of clothing carries a deeper, more psychologically complex meaning as well. Gulliver's intense interest in the state of his clothes may signal a deep-seated anxiety about his identity, or lack thereof. He does not seem to have much selfhood: one critic has called him an "abyss," a void where an individual character should be. If clothes make the man, then perhaps Gulliver's obsession with the state of his wardrobe may suggest that he desperately needs to be fashioned as a personality. Significantly, the two moments when he describes being naked in the novel are two deeply troubling or humiliating experiences: the first when he is the

boy toy of the Brobdingnagian maids who let him cavort nude on their mountainous breasts, and the second when he is assaulted by an eleven-year-old Yahoo girl as he bathes. Both incidents suggest more than mere prudery. Gulliver associates nudity with extreme vulnerability, even when there is no real danger present—a pre-teen girl is hardly a threat to a grown man, at least in physical terms. The state of nudity may remind Gulliver of how nonexistent he feels without the reassuring cover of clothing.

Symbols

Lilliputians

The Lilliputians symbolize humankind's wildly excessive pride in its own puny existence. Swift fully intends the irony of representing the tiniest race visited by Gulliver as by far the most vainglorious and smug, both collectively and individually. There is surely no character more odious in all of Gulliver's travels than the noxious Skyresh. There is more backbiting and conspiracy in Lilliput than anywhere else, and more of the pettiness of small minds who imagine themselves to be grand. Gulliver is a naïve consumer of the Lilliputians' grandiose imaginings: he is flattered by the attention of their royal family and cowed by their threats of punishment, forgetting that they have no real physical power over him. Their formally worded condemnation of Gulliver on grounds of treason is a model of pompous and self-important verbiage, but it works quite effectively on the naïve Gulliver.

The Lilliputians show off not only to Gulliver but to themselves as well. There is no mention of armies proudly marching in any of the other societies Gulliver visits—only in Lilliput and neighboring Blefuscu are the six-inch inhabitants possessed of the need to show off their patriotic glories with such displays. When the Lilliputian emperor requests that Gulliver serve as a kind of makeshift Arch of Triumph for the troops to pass under, it is a pathetic reminder that their grand parade—in full view of Gulliver's nether regions—is supremely silly, a basically absurd way to boost the collective ego of the nation. Indeed, the war with Blefuscu is itself an absurdity springing from wounded vanity, since the cause is not a material concern like disputed territory but, rather, the proper interpretation of scripture by the emperor's forebears and the hurt feelings resulting from the disagreement. All in all, the Lilliputians symbolize misplaced human pride, and point out Gulliver's inability to diagnose it correctly.

England

As the site of his father's disappointingly "small estate" and Gulliver's failing business, England seems to symbolize deficiency or insufficiency, at least in the financial sense that matters most to Gulliver. England is passed over very quickly in the first paragraph of Chapter I, as if to show that it is simply there as the starting point to be left quickly behind. Gulliver seems to have very few nationalistic or patriotic feelings about England, and he rarely mentions his homeland on his travels. In this sense, *Gulliver's Travels* is quite unlike other travel narratives like the *Odyssey*, in which Odysseus misses his homeland and laments his wanderings. England is where Gulliver's wife and family live, but they too are hardly mentioned. Yet Swift chooses to have Gulliver return home after each of his four journeys instead of having him continue on one long trip to four different places, so that England is kept constantly in the picture and given a steady, unspoken importance. By the end of the fourth journey, England is brought more explicitly into the fabric of*Gulliver's Travels* when Gulliver, in his neurotic state, starts confusing Houyhnhnmland with his homeland, referring to Englishmen as Yahoos. The distinction between native and foreign thus unravels—the Houyhnhnms and Yahoos are not just races populating a faraway land but rather types that Gulliver projects upon those around him. The possibility thus arises that all the races Gulliver encounters could be versions of the English and that his travels merely allow him to see various aspects of human nature more clearly.

***Gulliver's Travels* Summary and Analysis of Part I, "A Voyage to Lilliput," Chapters I-II**

Chapter 1

Each chapter is advertised. In this chapter, "The Author gives some Account of himself and Family, his first Inducements to travel. He is shipwrecked, and swims for his Life, gets safe on shoar in the Country of Lilliput, is made a Prisoner, and carryed up the Country."

The narrative begins with the narrator, Lemuel Gulliver, describing his childhood and the events that led him to become a seaman. He tells the reader that he is the third of five sons and that he was sent to a Puritan college at the age of fourteen. Afterwards he became an apprentice to a surgeon in London, during which time he also learned about navigation and mathematics in preparation for a future on the sea, "as I always believed it would be some time or other my fortune to do." Next he studied "Physick" (medicine) because he thought it would be "useful in long Voyages."

Afterwards Gulliver married Mrs. Mary Burton and began his life as a surgeon, taking on several patients. When his business begins to fail, he takes a six-year trip to the sea, where he serves as the surgeon to two ships and travels the East and West Indies. He spends much of his time on these voyages observing the people and learning their languages.

The real problems begin in 1699. Gulliver sets sail on a voyage that starts out prosperously but quickly takes a turn for the worse. The ship encounters violent storms, has bad food, and weakens the crew (twelve crew members die) when the ship hits a rock and is split. Six of the crew members, including Gulliver, get into a small boat and row until they are overturned by a "sudden Flurry." Gulliver swims until he is nearly exhausted, at which point he finds an island, comes across a patch of grass, and sleeps for what he estimates is more than nine hours.

When Gulliver awakens, he is lying on his back. He finds himself unable to sit up or move at all. His "Arms and Legs were strongly fastened on each side to the Ground; and [his] Hair, which was long and thick, tied down in the same manner." He feels something moving along his body almost up to his chin, at which point he sees that it is "a human Creature not six Inches high, with a Bow and Arrow in his Hands, and a Quiver at his Back." Gulliver will later learn that these creatures are called Lilliputians. Startled by this sight, Gulliver roars out and soon manages to free his left arm. The frightened Lilliputians fire dozens of tiny arrows into his hand, face, and body until he lies calmly. The Lilliputians then build a stage to Gulliver's side that is about a foot and a half tall, upon which a "Person of Quality" stands and makes a ten-minute speech to Gulliver in a language he cannot understand.

Gulliver signals that he wants food and drink, so the people bring baskets of meat and several loaves of bread, which he eats three at a time because they are so tiny to him. The Lilliputians also bring two barrels of drink, which he enjoys even though they are smaller than a half a pint together.

Gulliver admits that as he lies on the ground he often thinks of taking up fifty of the small creatures in his hand and crushing them-but he does not want to be pricked with arrows again, and he has given his "Promise of Honour" to behave in exchange for good treatment.

After he has eaten, Gulliver signals to the people to move out of the way. He relieves himself by "making Water." He promptly falls asleep because his drink had a sleeping medicine in it. Once they are sure he is asleep, the Lilliputians, who are excellent mathematicians, transport Gulliver to the Capital. They use a large platform with twenty-two wheels pulled by dozens of four-and-a-

half-inch horses, dragging Gulliver half of a mile. After he awakens, Gulliver finds that he is chained by his leg in the capital, but he is able to move in a circle of about two yards in diameter. More than one hundred thousand Lilliputians come out to see Gulliver.

Chapter II

"The Emperor of Lilliput, attended by several of the Nobility, comes to see the Author, in his Confinement. The Emperor's Person and Habit described. Learned Men appointed to teach the Author their Language. He gains Favour by his mild Disposition. His pockets are searched, and his Sword and Pistols taken from him."

Gulliver has been allowed to move about at the end of his chain and to retire into his small house. He gives a detailed description of his need to relieve himself after two days without defecating-and how he finally does so, first in his house because of embarrassment and on every following day early in the morning so that it can be carried away by two workers before the general population is awake.

The emperor comes to visit Gulliver. The two attempt to converse even though they cannot yet understand each other's language. Gulliver tries to speak to the emperor and his men in every language he knows, but to no avail.

Gulliver is given a strong guard to protect him against those citizens who enjoy pestering him. When a group of six citizens is caught shooting arrows at Gulliver, one of which narrowly misses his left eye, they are given to Gulliver to punish as he sees fit. Gulliver puts five of the men in his pocket and dangles the sixth above his mouth as if he is going to eat him, but he then lets all of the men go, gaining favor with those who are watching.

During this time the emperor holds many conferences with his wisest men, trying to decide what to do with Gulliver. They are worried that he could escape or that he could cause a famine because of how much food it takes to keep him satisfied. It is eventually decided that two officers should be appointed to search Gulliver with his assistance. Afterwards, Gulliver is asked to demonstrate the purpose of each of the items found on his person. When he fires his pistol into the air, several of the Lilliputians fall to the ground in fright.

Analysis

Gulliver begins the story of his journeys in the typical pattern of the travel narratives of his time. He tells the reader a great deal of background information, such as where he was born, which schools he attended, and his profession. The reader learns that Gulliver began his life in a

very usual way. He was basically middle-class and had to work for a living. By setting up the narrator as a normal person in the beginning of the book, Swift helps readers to sense that Gulliver is trustworthy and a regular guy whom they can relate to. While a more fantastic narrator may have been more impressive and exciting, for the satire to work best, readers are placed in Gulliver's everyman shoes.

The perception that Gulliver is trustworthy diminishes, however, as soon as Gulliver comes into contact with the Lilliputians. It is obvious that the creatures are figments of Swift's imagination, since it is extremely unlikely that such beings actually exist. But Gulliver's trustworthiness is unimportant insofar as the reader recognizes that the real conversation is with Swift. We continue happily on Gulliver's journey in order to find out what Swift wants us to perceive through the tale.

At the time that Swift wrote Gulliver's Travels, England was the most powerful nation in the world, with a large fleet of ships, which were constantly searching for new lands to control. During these searches the English came into contact with several new civilizations. The Lilliputians seem almost possible in this context. But Swift chooses to set the first culture Gulliver comes into contact with as far too small to be real. He makes the Lilliputians only six inches tall. It is significant that Gulliver, coming from the most powerful nation in the world, is able to be held prisoner by six-inch men. Swift is asking the English to consider the pride of their own country, especially as a colonial power. A great number of small people can overpower one large person-if they are resourceful enough. Are England's colonies powerful and crafty enough to do it?

At the same time, it is apparent that even though Gulliver fears the tiny arrows of the Lilliputians, he could almost certainly escape if he put his mind to it. Why does he choose to stay? Perhaps he is curious about the Lilliputians, their culture, language, and ways of living. Gulliver's curiosity and thirst for knowledge were established in the first few paragraphs of the novel. Or perhaps Gulliver enjoys the power that comes with being a giant. Even as a prisoner in Lilliput, Gulliver is the most powerful being on the island.

Part I, Chapters III-IV

Chapter III

"The Author diverts the Emperor and his Nobility of both Sexes in a very uncommon manner. The Diversions of the Court of Lilliput described. The Author hath his Liberty granted him upon certain Conditions."

Because Gulliver has been behaving so well, the emperor, his court, and the general population are beginning to trust him. Gulliver also has made a great deal of progress in learning the language and learning about the culture he is now such a large part of.

The emperor decides to entertain Gulliver by showing him a tradition of the court in which candidates for an open position of honor compete by walking to the middle of a string or tight-rope that is suspended two-and-a-half feet above the ground. They jump as high as they are able. "Whoever jumps the highest without falling succeeds in the Office." Gulliver tells the reader that very often these competitors are injured or fall to their death.

Gulliver's hat is found washed upon the shore, and he asks the emperor to command his men to bring it to him. It is worn from being dragged the half-mile to the kingdom, but it looks tolerably good. The emperor then asks Gulliver to stand up tall with his legs spread apart so that his troops can march through them.

Gulliver is finally granted his freedom on the condition that he (1) swear to help the Lilliputians if they are ever in a war, (2) survey the surrounding land, (3) help with any building that needs to be done, and (4) deliver messages. He agrees. In return he will be granted the food and drink sufficient for 1,724 Lilliputians.

Chapter IV

"Mildendo, the Metropolis of Lilliput, described, together with the Emperor's Palace. A Conversation between the Author and a Principal Secretary, concerning the Affairs of that Empire: The Author Offers to serve the Emperor in his Wars."

The first thing Gulliver wants to do once he is free is see the metropolis of Lilliput. He finds the town very impressive. It is "capable of holding five hundred thousand Souls" and has two great streets that are five feet wide and cross in the middle, quartering the city. At the center is the emperor's palace. When Gulliver reaches the palace, the empress reaches her hand out the window for Gulliver to kiss.

Two weeks later Redresal, the Principal Secretary of private Affairs, comes to see Gulliver and tells him about the "two mighty Evils" that Lilliput struggles against: "a violent Faction at home, and the Danger of an Invasion by a most potent Enemy from abroad." He describes two parties of Lilliput, the Tramecksan and Slamecksan, who are distinguished by the high and low heels of their shoes. The emperor has decided to permit only low heels in the administration of Lilliput.

Redresal and the Lilliputians also have to worry about the threat of invasion from those living on the Island of Blefuscu, "which is the other great Empire of the Universe." The people of Lilliput and Blefuscu are unable to get along because years ago, after an emperor's son was injured trying to break his egg on the smaller end (the traditional way of egg breaking), he decreed that no one may break the smaller end of his egg. This caused a great uproar among many of the Lilliputians and led to six rebellions and thousands of deaths. Eventually the Big-Endians were exiled and went to Blefuscu, where they gained favor and convinced the government to go to war against Lilliput.

Gulliver finishes the conversation by telling Redresal that, while he does not want to interfere, he is "ready, with the hazard of [his] Life, to defend his Person and State against all Invaders."

Analysis

These two chapters highlight the kinds of commentary Swift makes throughout the novel. By describing a society that chooses its highest officials with silly competitions like seeing who can jump the highest on a tight-rope, Swift is poking fun at the way officials are chosen in England. He is also commenting on the disturbing trend of politicians who are willing to do whatever it takes to gain favor in the court-including humiliating themselves. The danger of ambition is also figured here; jumping badly can lead to death.

Having Gulliver stand with his legs apart so that the Lilliputian armies can walk through is also a ridiculous idea. It is a comment on the pomp and circumstance of English armies. To Swift it seems that armies are often more concerned with looking impressive than with being impressive. This scene might also be an allusion to the Colossus of Rhodes, described in Julius Caesar by Shakespeare as a larger-than-life figure that men could walk through the legs of.

The contract Gulliver signs in order to gain his freedom further highlights the unequal relationship between Gulliver and the Lilliputians, but it is a relationship where a cordial contract

trumps simple power. Gulliver could easily take control and break the contract, but he chooses to be peaceful.

The war between the English and the French is parodied in the conflict between the Lilliputians and the Blefuscudians. Their conflict over which end of the egg to break reflects the centuries-old conflict over how to practice religion-as Protestants or Catholics. While the wars over religion certainly were very serious, Swift suggests that what was being fought over (at least on the religious rather than the political side) really was not very important. In Swift's eyes, fighting over religion is as pointless as fighting over which end of an egg to break.

Swift also parodies the political parties within England. The Tory party is represented by the Low Heels while the Whigs are represented by the High Heels. Considering that Swift himself changed parties, he must have understood that political allegiance was important. Yet, political bickering is often about such unimportant matters as the height of one's heels.

Part I, Chapters V-VIII

Chapter V

"The Author by an extraordinary Stratagem prevents an Invasion. A high Title of Honour is conferred upon him. Embassadors arrive from the Emperor of Blefuscu, and sue for Peace. The Empress's Apartment on fire by an Accident; the Author instrumental in saving the rest of the Palace."

When the Lilliputians and Blefuscudians go to war, Gulliver proves to be very useful by dragging the entire Blefuscudian fleet of ships to the shore of Lilliput, where "The Emperor and his whole Court stood on the Shore expecting the Issue of the great Adventure." When Gulliver arrives, he cries out, "Long live the most puissant Emperor of Lilliput!" The emperor gives Gulliver the land's highest honor, "Nardac."

Later the emperor requests that Gulliver go back to the enemy's shores and do his best to destroy what is left, turning the empire into a province. Gulliver thinks that this action is going too far and declines the request. Three weeks after Gulliver's victory, an embassy from Blefuscu arrives offering peace, which the emperor accepts.

A few days later Gulliver is awoken at midnight by hundreds of Lilliputians telling him that there is a fire in the empress's chamber in the palace. Gulliver hurries to be of assistance, but he quickly realizes that the thimble-sized buckets he is being passed are not having an affect on

the raging fire. Thinking quickly, Gulliver chooses to urinate on the fire, putting it out completely and keeping it from spreading to the rest of the palace.

Gulliver returns to his home, where he awaits word of how the emperor and empress will react to his deed. He shortly learns that the empress feels abhorred.

Chapter VI

"Of the Inhabitants of Lilliput; their Learning, Laws and Customs, the Manner of Educating their Children. The Author's way of living in that Country. His Vindication of a great Lady."

Gulliver goes into great detail about what he has learned about the Lilliputians, their customs, and their culture. He tells the reader that everything in Lilliput is proportionate to the Lilliputians' size and that even their eyesight is adjusted so that they can see things closer than Gulliver can.

Gulliver also describes many of Lilliput's laws, telling the reader that dishonesty and false accusations are punished more severely than theft and other terrible things are punished in England. If someone in Lilliput accuses another but is proven to be wrong in the accusation, the accused is punished severely while the falsely accused person is rewarded.

Also, Gulliver tells the reader that children are raised by the state rather than their parents. Different classes learn about different things. The nobility's children, for instance, learn about honor, justice, courage, modesty, clemency, religion, and love of country.

Gulliver ends the chapter by straightening out a falsehood created by Flimnap, who has "always been [his] secret enemy." Gulliver declares that Flimnap's accusation that Gulliver carried on with his wife is completely untrue, which should reestablish the lady's reputation.

Chapter VII

"The Author being informed of a Design to accuse him of High-Treason, makes his escape to Blefuscu. His Reception there."

A high member of the court arrives to tell Gulliver that he is being charged with treason. Originally his sentence was to be death, but Redresal has argued successfully to have the sentence lessened to the removal of Gulliver's eyes. The charges Gulliver has been accused of are "making water" in the royal palace, refusing to reduce Blefuscu to a province, aiding the ambassadors of Blefuscu when they came to ask for peace, and planning to visit Blefuscu. Not wanting to have his eyes put out, Gulliver flees to Blefuscu, where he is warmly received.

Chapter VIII

"The Author by a lucky Accident, finds means to leave Blefuscu; and, after some Difficulties, returns safe to his Native Country."

While in Blefuscu, Gulliver spies a ship that is the proper size for him to sail in. He spends about a month making repairs, during which time the emperor of Lilliput sends a message demanding that Gulliver be returned so that his sentence can be carried out. The emperor of Blefuscu sends back a message refusing. Gulliver eventually sets sail and is picked up by a merchant ship and returned to his home, where he makes a solid profit showing Lilliputian-sized livestock he has carried home in his pockets.

Analysis

The contract for Gulliver's freedom proves pointless. He promised in writing to serve the emperor, which he does by capturing the enemy's fleet. But when the emperor asks him to go back and destroy the enemy, Gulliver refuses-and there is nothing the Lilliputians can do to persuade him. The contract, in this case, is completely useless. Power proves more important, and it is fortunate that Gulliver uses his reason to decide how to use his power appropriately. When Gulliver puts out the palace's fire by urinating on it, Swift is doing more than making a joke that one should pee on the problems of the state. A fire is a serious thing. One serious implication is that royalty is ephemeral. The royal palace can catch on fire just like anything else, and when it does, no amount of royal power can put it out, just physics-and the dirty side of nature at that. Gulliver proves the point when everyone under the emperor's power is trying to put out the fire with their tiny buckets, and he realizes the only way to put it out is by urinating. Swift is also showing the reader something about the ridiculous needs of royalty, because even though Gulliver has saved the palace he has done so in a blameworthy manner.

Most of the time in Gulliver's Travels when Gulliver tells the details of a society's ways of living, Swift is satirizing something wrong with English society. This can occur when he describes the society negatively, but it also can occur by demonstrating a difference between the other culture and his own. It is apparent that many of the Lilliputian customs are attractive to Swift. For instance, in Lilliput, lying is a capital offence. We see this again when we meet theHouyhnhnms, the noblest race on Gulliver's journey, who do not understand the concept of saying that which is not true. Swift suggests that lying is worse than several of the blameworthy offences in England.

It is interesting to note that even though lying is seen as a terrible offense in Lilliput, Flimnap tells a huge lie (that Gulliver slept with Flimnap's wife) and gets away with it. Apart from the ludicrous physical implications of a giant having relations with a Lilliputian, the problem here is that the society must be able to enforce its norm against lying for the law to matter. This may also be a commentary on the seeming ability of those in positions of power to get away with breaking the law. When the law comes down unfairly on Gulliver, he has actual rather than statutory power to leave, so he simply leaves Lilliput to live with their enemies.

Questions

Answer the following **5 marks**

1. Sketch the character of Gulliver.
2. Discuss Jonathan swift as a satirist.
3. Write a note on the Lilliputians.

Answer the following **5 marks**

1. Attempt an essay on Swift's *Gulliver's Travels*.
2. "Swift's *Gulliver Travels* is an allegory". Comment.

The Vicar of Wakefield by Oliver Goldsmith

Oliver Goldsmith Biography

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

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

Goldsmith traveled for many years, until settling in London in 1756. It was here that he finally turned to literature, and his career took off. Though he made a lucrative living through writing history books and literary journals, Goldsmith also lived a free-wheeling life of gambling and generous extravagance that kept him in debt. Amongst his literary output in this period are contributions to Tobias Smollett's *Critical Review*, and *An Inquiry to the Present State of Polite Learning in Europe* (1759). His writing also appeared in *The Busy Body*, *The British Magazine*, and*The Lady's Magazine*. A year later, his "Chinese letters" were published in the *Public Ledger*; these were fictionalized letters in the style of Voltaire that presumed to be written by a Chinese mandarin visiting England.

It was during this time period that Dr. Samuel Johnson, one of England's most famous men of letters, became a great admirer of Goldsmith's work. He invited Goldsmith to join his exclusive Turk's Head Club, and through Johnson's patronage, Goldsmith began to publish his first master works, including the novel *The Vicar of Wakefield*. This novel, along with his masterful comic play. *She Stoops to Conquer*, found great success, and remain his best-loved

works. *Vicar* was particularly important since his advance earnings kept him out of a debtor's prison. During this period, Goldsmith also published his letters and *The Life of Richard Nash*.

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

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

***The Vicar of Wakefield* Summary**

The virtuous, prudent, and intelligent vicar of Wakefield lives happily his family, which consists of his wife Deborah, his sons George,Moses, Bill, and Dick, and his two daughters Olivia and Sophia. They live a cloistered and genteel life, and are preparing for the eldest son George to marry a lovely neighborhood girl, Miss Arabella Wilmot.

Unfortunately, Mr. Wilmot cancels the engagement after the vicaroffends him in a philosophical argument about marriage, and after the vicar loses his fortune to a shady merchant who proved to be a thief. Now destitute, the family is forced to move to a more humble area.

In their new neighborhood, the vicar works as a curate and farmer. The family sends George, who had been educated at Oxford, to London in hopes that he can earn a living there to supplement the family's income. The new area is comfortable and pastoral, but the women in particular find it difficult to acclimate to a lower level of fashion than they are accustomed to.

The vicar befriends a handsome, erudite, and poor young man named Mr. Burchell. After Burchell saves Sophia from drowning, it seems clear that she is attracted to him. Meanwhile, the family also hears word of their new landlord, Squire Thornhill, reputed to be a spoiled brat who lives off the generosity of his uncle, Sir William Thornhill, while living a reprobate lifestyle.

Eventually, the family meets the much-discussed squire, who proves charming, attractive, and amiable. The vicar quickly forgets his reservations as he notices the squire's interest in Olivia, and the family begins to hope that their fortunes might change. Meanwhile, as he anticipates a

new social status, the vicar becomes less pleased with Mr. Burchell's attention to Sophia. He does not want her marrying a man of no fortune.

They lose their simple manners and grow more prideful and vain as their hopes for Olivia and the squire increase. However, the more they attempt to present themselves as above their station, the more embarrassments they encounter. For instance, both the vicar and Moses are duped when attempting to sell the family's horses in exchange for more fashionable ones.

The squire introduces the vicar's daughters to two fashionable ladies, who suggest they might find positions for the girls in the city. The family is pleased, but incensed when they discover that Mr. Burchell has written a letter ambiguously threatening the girls' reputations. Because of this letter, the plan to move the girls to town is foiled. Mr. Burchell is banished from the house.

Deborah tries to prompt the squire into proposing to Olivia, by vaguely threatening to marry the girl to a neighbor, Father Williams. Though the squire is clearly upset and jealous by the latter's man presence, he makes no effort to propose, and the family prepares to marry Olivia to the farmer.

However, right before the wedding, Olivia flees with Squire Thornhill. This is a heartbreaking blow to the family, since it means Olivia has sacrificed her reputation (which was no small virtue in this time period). The vicar sets out after her, hoping to save and forgive her. He finds Squire Thornhill at home, and then suspects Mr. Burchell of the crime.

The vicar's journey and anxiety are taxing, and he falls ill while far away from home. He rests for three weeks at an inn, and then heads back towards home, meeting a traveling acting company along the way.

When they arrive at the next town, he meets a intelligent man who invites him to his home for a dinner party. The vicar agrees, and is astonished by the man's magnificent mansion. To his shock, however, he discovers that this man is actually the home's butler when the true master, Mr. Arnold, arrives. It also turns out that Mr. Arnold is uncle to Miss Arabella Wilmot, who is overjoyed to reunite with the vicar. Her love for George has clearly not abated, although there are rumors that she is preparing to marry Squire Thornhill.

The vicar stays with the family for a few days. In an amazing turn of events, they attend the acting company's show to discover that George himself is acting with it. Later, George reunites with his father and Arabella, and tells of his many misadventures since parting with his family. His many missteps ended with him attempting to act, and none of them yielded much

fortune. Along the way, he had reunited with an old college friend - who turned out to be Squire Thornhill - but was ruined when he fought a duel for the squire and was then repudiated by Sir William for that base behavior.

The squire soon arrives at the Arnold house, and is surprised to see the vicar and his son there. After some time, noticing the renewed feelings between Arabella and George, the squire procures a job for George in the West Indies. Since he has no money and no one suspects the Squire of ulterior motives, George gladly departs.

The vicar prepares to return home. Along the way, he stops one night in an inn, and coincidentally discovers that Olivia is there as well. They reunite in a tumult of emotion, and Olivia explains how the squire seduced her, married her in a fake ceremony, and then left her in a de facto house of prostitution. She finally escaped his clutches, and has since lived at the mercy of the innkeeper.

The vicar brings Olivia home, but leaves her at a nearby inn so he can emotionally prepare the family for her return. Unfortunately, he finds his home engulfed in flames, with the two youngest sons trapped inside. He rushes in and saves them, but terribly injures his arm in the process. This proves a terrible blow to the family, and in light of it, they all easily forgive Olivia, who nevertheless remains broken-hearted.

The family tries to return to normal, even after they hear of the engagement between Arabella and Squire Thornhill. One day, the squire finds them outside, and the vicar insults him. The squire threatens to avenge himself on the vicar, and the next day sends two officers to collect rent the vicar owes on the house. The vicar cannot pay, and is arrested.

They travel together to the jail. The ladies take up residence in a nearby inn, while the sons stay with him in his cell. In prison, the vicar makes a friend named Ephraim Jenkinson, who turns out to the be the man who swindled the vicar and Moses of their horses. He has since repented for his sinful life, and the vicar forgives him. In prison, the vicar sets out to reform the other prisoners, eventually winning them over with sermons and kindnesses. He tells Jenkinson what has happened to him, and the man resolves to help however he can. They send a letter to Sir William explaining how the man's nephew had wronged the family.

Though both Olivia's health and the vicar's own health are fading, he refuses to make peace with Squire Thornhill until Jenkinson brings word that Olivia has died. Anguished, the

vicar sends a letter of peace to Squire Thornhill, who refuses to compromise because of the letter the vicar sent to Sir William.

The vicar then learns that Sophia has been abducted. Almost immediately afterwards, George is brought to the jail as a prisoner, after having heard of Olivia's shame and then challenging the squire to a duel. The squire's servants beat him instead. Horrified by this succession of misfortunes, the vicar steels himself and delivers a sermon on fortitude to the entire prison.

After the sermon, Moses brings news that Mr. Burchell had rescued Sophia. They arrive, and the vicar apologizes to Burchell for his previous resentments, and offers his daughter's hand to the man despite the latter's poverty. Burchell makes no answer, but orders a great feast which the family enjoys until word arrives that Squire Thornhill has arrived and wishes to see Mr. Burchell. The latter then reveals that he is actually Sir William Thornhill.

Sophia describes the man who kidnapped her, and Jenkinson realizes who the scoundrel is. With Sir William's blessing, the jailer gives Jenkinson two men with which to apprehend this criminal. Meanwhile, Sir William realizes who George is, and lectures him about fighting. He comes to understand the behavior, if not condone it, when he learns what George believed about his nephew.

When Squire Thornhill arrives, he denies everything. The vicar has no hard evidence to support his claims until Jenkinson triumphantly returns with the criminal who kidnapped Sophia at the squire's behest. The plan was for the squire to mock-rescue her so he could then seduce her.

Arabella and Mr. Wilmot suddenly arrive at the jail, having learned from one of the young boys that the vicar had been arrested. The new discoveries quickly convince Arabella to end the engagement, but the squire is unfazed - since he had already signed the contract ensuring him Arabella's dowry, he has no need of the actual marriage. Though everyone is dismayed, Arabella and George are mostly overjoyed to be reunited, and plan to marry anyway.

However, many great discoveries save the family. First, it turns out that Olivia is not dead; Jenkinson lied in order to convince the vicar to make peace with the squire. Secondly, Jenkinson, who acted as the priest in what the squire thought was a fake wedding to Olivia, actually and legally married them. It turns out, then, that Olivia and the Squire are legitimately married, and so the squire is not entitled to Arabella's fortune.

Squire Thornhill, now completely ruined, begs mercy of his uncle and is granted a small allowance. Once he leaves, Sir William proposes to Sophia, who accepts.

In the conclusion, George marries Arabella and Sir William marries Sophia. The squire lives with a melancholy relative far away. The vicar's fortune is restored when the merchant who stole it is caught. Happiness and felicity reign, and the vicar hopes he will be as thankful to God during the good times as he was during the times of adversity.

The Vicar of Wakefield Themes

Prudence

Especially in the first half of the novel, the vicar is defined by his sense of prudence. For him, prudence (or wisdom) involves living a life of moral righteousness, trusting in mankind's implicit goodness. However, the second half of the novel reveals the limits of such prudence. Through the vicar's many mishaps - several of which he could have prevented had he employed a more cynical view of people - Goldsmith suggests that man needs more than prudence to navigate the world's evils. Instead, man also needs fortitude and a willingness to doubt and question the motives of others. Certainly, the novel does not condone immoral behavior, but it does suggest that a delusional assumption of wisdom can often cause serious problems.

Fortitude

The theme of fortitude serves as the guiding force of the novel's second half. *The Vicar of Wakefield* has often been compared to the Bible's Book of Job, and with good reason. The characters, particularly the vicar, are subject to many trials and tribulations throughout the story, and must ultimately rely on intense fortitude in order to weather these trials. When faced with true calamity, the vicar must rid himself of pride, and recognize the limits of his prudence, so that he can become the true man of God he always thought himself to be. By the time he delivers his sermon on fortitude to George and the prisoners, he truly represents a man poised to weather difficulties through personal strength. The reader is thus exhorted to model his own behavior on the vicar's.

Religion

Religion is obviously an important theme in the novel, considering the protagonist's job. Though the book does have a moral message, it reflects an ambivalent relationship with God. Despite his flaws, the vicar does try to model a good, virtuous life for his family and strangers alike. And many of Goldsmith's contemporary critics were impressed by his ultimate message,

that man must endure hardship on Earth in anticipation of a greater life in heaven. However, the vicar has a discernible lack of intimacy with God; he certainly tries to live a godly life, but does not necessarily engage in any deep prayer or communion. Instead, he uses his sanctimony to favor behavior he approves of, and to validate his more selfish desires for his family. The overall suggestion is that a sense of God permeates the vicar's life, but that it might often only operate on a superficial level.

Disguise and Deception

The novel is rife with disguise and deception. Characters are never who they seem to be, and adapt different masks, identities, and personas both to confuse the reader and each other. In many ways, this repeated trait reveals some of Goldsmith's view of humanity. The vicar and his family assume Squire Thornhill is a good person and that Mr. Burchell is not. Moses and the vicar are duped by Ephraim Jenkinson, and the vicar is fooled by Mr. Arnold's butler. The two rich, fashionable ladies prove to be frauds. All of this deception reinforces Goldsmith's point that prudence has limits, since the family eventually realizes that virtue alone cannot ensure success, happiness, or safety in a world of duplicity. The Primrose family lacks true wisdom because they assume their godly wisdom serves them well, and they as a result are almost destroyed.

Family

Family is extremely important to the vicar - he derives a great deal of pride and satisfaction in his wife and children. However, this love of family also serves to blind him to reality. He praises their excellent temperaments, and overlooks their flaws and foibles. Further, he lapses into a gentle hypocrisy because of his pride in them. Though he often outwardly argues that people should accept their station in life, the hopes of his daughters infect him, leaving him blind to the machinations of Squire Thornhill. The family thus operates as an insulated organism in the novel, and one that does not necessarily prove the most successful way of navigating the world. This is not to say that Goldsmith does not find value in the family; rather, he seems to counsel the reader that one must uphold one's individuality and discernment, and not fall prey to the cloistered ignorance that often comes from remaining too close to one's family.

Social Class

In many ways, social class is one of the most pernicious forces in the novel. Despite the vicar's outward support of poverty, the Primrose family cannot accept having lost its upper-middle class status. Because they continue to see the world in terms of social class, they prove

blind to Squire Thornhill's machinations, and question good people like Mr. Burchell and the Flamborough girls. Even as their attempts to act above their station embarrass them, the Primrose family continues to push for a certain level of appearance.

Goldsmith is clearly mocking their pretensions, and yet his views on class are a bit more nuanced than immediately apparent. While the squire is the grossest manifestation of the upper class, Sir William proves a benevolent and noble man. The sense is that money and title can corrupt, but also that they can be channeled in virtuous and altruistic ways. The Primrose family eventually does attain their desired social station after the vicar's fortune is restored and Sophiamarries Sir William, but this success only comes after many trials that effectively curtail the family's pride and teach them the error of their pretensions.

Gender

Gender proves an interesting theme because of how closely the novel adheres to the traditional gender norms of 18th century British society. The men make the decisions and hold the power; the vicar is the unequivocal patriarch who determines the conduct of his family members. His daughters are vain and romance-oriented, and are notable only for their nubile, marriageable status. Arabella is viewed in the same way, despite being more genteel and elegant. Only the vicar and his sons are allowed to enter the public sphere and engage in commercial transactions. By contrast, when Olivia leaves the family home to elope with the squire, she is considered utterly ruined and beyond redemption. Her virtue is her most salient characteristic, as it was with all young women during the time. The novel is a perfect encapsulation of the way gender was viewed in Goldsmith's era, which is interesting considering how wonderfully he challenges narrative conventions throughout the story.

Chapter I

The vicar, Dr. Primrose, narrates the novel. In chapter 1, he tells his backstory.

Not long after taking his vow, the vicar decided to marry. He chose a good-natured Englishwoman - Deborah - and they loved each other dearly. They live in an elegant home in a pleasant neighborhood, even though he sometimes laments the rambunctious school-boys and obnoxious kindred who live near them.

The vicar and Deborah have six children: in order of decreasing age, George, Olivia, Sophia, Moses, Dick, and Bill. He describes the girls as capable of being both vivacious and serious depending on their moods. The vicar dotes on his children, and proudly explains how his

son George studied at Oxford, and intends to pursue a learned profession. Overall, he finds his family "all equally generous, credulous, simple, and inoffensive" (12).

Chapter II

The vicar mentions that he has a fortune of his own, and thus donates his small clergyman's salary to orphans and widows. As he keeps no curate (an assistant), he personally knows everyone in the parish.

One of his favorite topics to discuss is that of matrimony. In fact, he has written and published passionate tracts arguing that a husband or wife should never remarry if his or her partner dies. He believes a person should remain chaste in his or her beloved's memory.

George, the eldest son, becomes engaged to Miss Arabella Wilmot. Both families are overjoyed, and spend months celebrating, even though the couple has not yet set a date. Together, the families dine, the ladies dance and study, the men hunt, and everyone has a delightful time.

One day, unfortunately, the vicar shows Mr. Wilmot (Arabella's father) his study on matrimony. Mr. Wilmot vehemently disagrees with the vicar's position, and has in fact been married more than once. The marriage agreement is threatened by the intense argument. However, in the midst of the argument, the worst news arrives: the vicar's fortune is gone, embezzled by the merchant who was responsible for guarding it. Faced with this new discovery, Mr. Wilmot definitively refuses to grant Arabella's hand to George.

Chapter III

Finding themselves poor, the vicar's family has few options. Therefore, he is encouraged by the offer of a vicar job in a distant neighborhood, which would pay fifteen pounds a year and allow the family some farmland to manage. The family is discouraged by the prospect of moving, but he reminds them that they are now poor and much acclimate to fewer luxuries. Before they move, he sends George to town, hoping that the young scholar might find some work through which to support his family.

Despite their reticence, the family sets out for their new home. Along the way, they spend the night in an inn. There, the vicar tells the innkeeper about their situation, and the latter tells them about their new landlord, Squire Thornhill, who has a reputation for both the world's pleasures and women.

At the inn, the vicar and his family meet Mr. Burchell, a young and intelligent man who is also poor. They pass pleasant conversation together, and the young man rides with them to their new neighborhood, to which he was also traveling. Along the way, the vicar and Mr. Burchell discuss philosophy.

At one point, Mr. Burchell points out Squire Thornhill's home, and explains how the squire is dependent on the generosity of his introverted uncle, Sir William Thornhill. The vicar has heard of Sir William, and knows his excellent reputation of "consummate benevolence" (19). Mr. Burchell confirms this impression, explaining that Sir William was dissolute and foolish when he was young, but has since grown more respectable in penance for those youthful follies.

At one point during the journey, Sophia falls from her horse into a stream. Without a moment's thought, Mr. Burchell heroically leaps after her and saves her life.

Chapter IV

The vicar describes his new neighborhood. It is mostly comprised of middle class farmers who are polite, but lack gentleness and good manners. However, the local citizens are happy to have a new vicar, and welcome the family. The family's new house is located at the foot of a sloping hill, before twenty acres of excellent land for which they are responsible.

Soon enough, the family settles into its new life and routine, the ladies maintaining the vestiges of good breeding despite the change in circumstance. For instance, the ladies insist on entertaining new friends and dressing up. On their first Sunday in town, the vicar reprimands them for wearing fancy dresses, insisting they will draw scorn from their poorer, less genteel neighbors. They agree with him, and cut up their fine clothes to make Sunday waistcoats for Dick and Bill.

Chapter V

Often, the family spends time outside, in a beautiful area where honeysuckle and hawthorn grow, amusing themselves with reading and song. One day, a young man darts by in pursuit of a stag. He stops to introduce himself as Squire Thornhill, and begs the young ladies for a song. Though it displeases the vicar, Deborah encourages the girls to comply. The vicar notes that the whole family seems taken by the squire, eager to please him.

After the squire leaves, Deborah describes the day as "a most fortunate hit" (26). The vicar discerns that Sophia does not much care for the squire, but that Olivia fancies him. He warns the family against pursuing a friendship with someone outside of their social class,

insisting that "disproportionate friendships ever terminate in disgust" (27). Nevertheless, the family rejoices later that night when the squire sends a gift of venison. The vicar remains silent, believing he has already made his point.

Chapter VI

While the girls prepare the venison, Mr. Burchell arrives to visit. The vicar is happy to see him, as he respects Mr. Burchell and knows his reputation in the neighborhood as the poor gentleman who frequently moves between friends, relying on their hospitality before traveling to another friend's home.

However, the vicar is disconcerted to observe Mr. Burchell's attentions towards Sophia. He later criticizes the man to his family, but is admonished for his harshness by Sophia and Moses.

Chapter VII

The family holds a party for their landlord and his friends, the chaplain and the feeder. It is a great success. At dinner, the vicar toasts the church, and the chaplain commends him on it. Moses and Squire Thornhill attempt to debate religion, but the squire's arguments are too convoluted and silly for Moses to understand. Throughout the evening, the vicar continues to note how Olivia is taken by the squire.

After the Squire and his friends leave, the family discusses him. Deborah is proud to note his attentions towards Olivia, and "exult[s] in her daughter's victory as if it were her own" (33). The vicar voices his disapproval of the man, insinuating that that the squire is immoral and insisting that no "free-thinker" will ever have his daughter's hand (33). Moses counters that it is not the squire's opinions, but rather his actions, that should matter. Deborah follows to say that she knows several young women who have happy marriages with "free-thinkers," and that Olivia is well enough versed in modern subjects to manage controversy. Olivia defends herself, insisting she has read a great deal on the subject.

Chapter VIII

Mr. Burchell visits the house again, but the vicar is less pleased with the man than before because of Burchell's apparent attachment to Sophia. Interestingly, the vicar and his family notice that Burchell's wit and wisdom seems to improve with each visit.

One day, the family and Burchell begin to discuss poetry while dining outside. Mr. Burchell believes that contemporary English poetry boasts only a combination of "luxuriant images" at the

expense of a plot. It is, he continues, full of "epithets that improve the sound, without carrying on the sense" (35).

He then recites a long ballad, which tells of a hermit who invites a lost traveler to spend the evening in his cell. While they rest by the hermit's fire, the hermit tells the traveler how he is at peace with his surroundings, but notices that the traveler seems heartbroken. As he tries to convince the traveler to forget about his earthly love, the hermit realizes that the traveler is in fact a woman. The woman then tells her story, about how her father once tried to marry her to all the worthwhile suitors in the land, while she loved only a poor but wise man named Edwin. Eventually, a dejected Edwin left to die in solitude, and she now seeks a place to die as he did. The hermit then joyously reveals that he is in fact the very Edwin, and the lovers reunite.

The vicar notes that Sophia is taken with the ballad. Suddenly, they hear a gunshot nearby, and Sophia leaps into Mr. Burchell's arms for protection. A moment later, the chaplain appears, having shot a blackbird. After asking pardon, the chaplain sits with them and flirts with Sophia.

Deborah whispers her approval to the vicar, noting that Sophia has potentially made a "conquest" as Olivia had with the squire (40). The chaplain tells them that that the squire intends to throw a ball for the girls on the following night, and then asks Sophia if she will grant him her first dance. However, she refuses, saying that she should grant her first dance to Mr. Burchell. To the vicar's surprise, the young man politely refuses to attend.

Analysis

The Vicar of Wakefield, Oliver Goldsmith's most famous work, is often classified as a sentimental novel, and many of that genre's elements are already apparent in these early chapters. These elements include: main characters who are paragons of virtue; an idyllic pastoral setting; and most importantly, a change in fortune that challenges their morality and delicacy. (See the Additional Content section of the study guide for more information on sentimental fiction). Misfortunes will continue to beset the family as the novel proceeds, and it is already clear that the primary conflict will lie in how they adapt their virtue in the fact of these troubles.

These first chapters might strike many readers as light and elegant. Indeed, critics usually divide the novel into two easily recognizable parts: the first section (chapters 1-16) contains a much more superficial account of country life and romance, while the second section (chapters 17-32) offers a heavy-handed critique of pride, and a lesson on how virtuous people ought to

negotiate life's difficulties. Robert L. Mack, in his introduction to the Oxford World's Classic edition of the novel, describes how "the vicar's story is perfectly divided into two halves – the first half being essentially a comedy, its episodes (apart from the initial expulsion from Wakefield) relatively minor and even comfortably domestic in nature." The second half, however, "is a quasi-tragedy rich in the pathos of multiple misfortunes and catastrophes." Though the groundwork for those "multiple misfortunes" is laid in these early chapters, it reads as though such tragedy will never appear. Most of the characters are established in these chapters, and do not change significantly throughout.

The vicar is a virtuous, religious man who encourages his family to avoid the traps of worldly pleasures, especially after they lose their money. It is telling that he loses his money to a shrewd crook; the fact that he placed all of his money in the hands of one merchant indicates that he truly does not concern himself with financial matters. Instead, the vicar is concerned with his family, and values their hermetic, sheltered life in Wakefield. Some critics, like Thomas Preston, have excoriated the vicar as a "pious fraud who is really a money-conscious, fortune-hunting materialist, practicing benevolence as a good business investment and his children as annuities for old age." Certainly, one can see that despite his assertions that money should not matter, he sees the world largely in terms of how much money a person has. Regardless of how one interprets this issue, it in undeniable that he takes great pride in his family.

One of the novel's most notable qualities is its first-person address. The vicar frequently contradicts himself without realizing it, especially in terms of his virtues and values. Though he speaks of his faith in God as supreme, it is frequently clear that he is as affected by base desires and pride as his family is. Ultimately, his pride in his family supersedes his pure virtue, indicated by the harshness with which he judges men like Burchell, who are otherwise great friends to him. Further, his tendency towards sanctimony - especially as regards the concept of marriage - reveals a personal pride that he is unaware of. Especially in these early chapters, Goldsmith uses this disconnect as a source of a humor, a good-natured critique of religious pride that the vicar delivers without ever explicitly spelling out the theme.

The clearest instance of this disconnect comes through the vicar's feelings about the women in his family. The vicar's daughters – both tellingly named after romance heroines – are lovely but silly, and Deborah, though intelligent, is a mother overly-concerned with social status, who lives vicariously through her daughters' successful romantic matches. Much of the novel's

comedy comes from the mis-match of the vicar with these women. Though he recognizes their vanity, he frequently capitulates to them and gets privately invested in their potential partners even though he refuses to admit it aloud. By chapter ten, the vicar's entire family "began to think ourselves designed by the stars for something exalted, and already anticipated our future grandeur" (45).

One could see this inconsistency in the vicar as an expression of his love for family. Because he values them above all else, he wishes great things for them, even if what they want contradictions his virtue. Of course, this attitude necessarily means a compromise in virtue. Thomas Preston suggests that one of the novel's main themes and arcs comes with the vicar's "purging of his pride of family" so that he can return them to the purity of the hermetic life that enjoy at the novel's beginning.

The nature of Squire Thornhill's character is also pretty obvious to the reader, even if the Primrose family does not glimpse it. Largely, their obliviousness is a result of their pride; they want to be liked by the rich landlord, and hence see him as best serves that goal. Even though the innkeeper tells them "no virtue was able to resist [the squire's] arts and assiduity, and scarce a farmer's daughter within ten miles round but what had found him successful and faithless," they are immediately taken by the squire's "easy" manner when they finally meet him (17). Instead of finding his jests obnoxious, the vicar notes to himself that "the jests of the rich are ever successful" (31). And for a man so obsessed with intellectual discussion, the vicar quickly forgives the squire's inability to carry on an intellectual conversation. The vicar knows enough to profess skepticism of the squire, but it is clear to the reader that he is slowly seduced by the man's charms. In a word, the family is too taken by pride, which is all the more dangerous because their patriarch believes himself definitively above such pride.

Finally, Mr. Burchell's presence in these early chapters provides the alternative that the family is too proud and money-obsessed to see. With the exception of Sophia, everyone slowly turns their attentions from Burchell to Squire Thornhill. The fact that Mr. Burchell possesses the virtues they pretend to profess (ability to discuss intellectual matters, simple kindness, humility) ultimately mean less to the family than do the delusions of grandeur with the squire allows. It is telling that the squire's ballad - which is also included as an example of Goldsmith's proficiency with language and theatrical sense - warns against this very sin. It tells of a family whose obsession with money almost costs the daughter her future happiness. The ballad foreshadows

the trouble yet to come, and serves as a warning that the family is simply too proud to hear. They cannot see the truth that is right in front of their faces - a fact doubly apparent when Burchell's true identity is later revealed.

Analysis of Chapters IX-XVI

Summary

Chapter IX

Squire Thornhill brings two fashionable ladies - Lady Blarney andMiss Carolina Wilelmina Amelia Skeggs, though their names are not provided until later - to visit the vicar's family. The party convenes outside to practice some country dances. When they realize they lack sufficient female partners, the family invites the Miss Flamboroughs, two neighboring girls, to join them.

Afterwards, everyone converses over an elegant supper. The vicar notes that his daughters and wife are impressed by the "high life, and high lived company" of the two rich ladies (42). He is concerned that his family will eventually seem ridiculous and pretentious by mixing with a higher class. Nevertheless, the fashionable ladies seem quite fond of Olivia and Sophia, and ask whether the girls might accompany them home. The vicar politely refuses the request; as a result, his daughters are sullen for the rest of the night.

Chapter X

The vicar notices that his daughters are forgetting their lessons on humility and temperance. Instead, they are indulging in the "pride that [he] had laid asleep, but not removed" (44). They grow vain, overly worried about their complexions, and begin to abstain from their chores. Similarly, they speak disparagingly about the Miss Flamboroughs, whom they now deem too coarse and common, and attempt to talk only of fashionable, highbrow subjects.

One day, a gypsy passes nearby, and the vicar indulges his daughters by giving them a shilling with which to get their fortune told. After meeting with the gypsy, they express their great happiness at what they learned - Olivia was foretold to marry a squire, a Sophia to marry a lord. Paired with their recent changes in acquaintance, this incident leads the family to think themselves "designed by the stars for something exalted" (45). They believe their fortunes are rising, and expect the squire to soon propose to Olivia.

Towards the end of the week, the fashionable ladies send word that they look forward to seeing Olivia and Sophia at church. Anticipating the meeting, the girls convince the hesitant

vicar that they must take their horses, rather than walk, in order to appear genteel. When Sunday comes, he leaves before them to prepare for the service, but they never arrive. After the service, he returns home and meets them on the road. It turns out that the horses refused to budge, after which the family "had met with a thousand misfortunes" (48). The vicar notes that their attempts at gentility had failed.

Chapter XI

Humbled by their recent embarrassment, the family agrees to join the neighboring Flamborough family for games and snacks on Michelmas eve. However, they are appalled when the two fashionable ladies (their names now given as Lady Blarney and Miss Carolina Wilhelmina Amelia Skeggs) arrive to discover them playing these silly games. The ladies had been worried about the family's absence from church, and came in search of them. They are ardent in insisting on their affection for the vicar's daughters.

The entire group spends the evening together. The vicar's daughters and Deborah are overjoyed to discern that the society ladies are discussing two open positions in town, for which they might recommend the Primrose girls. Strangely, Mr. Burchell, who is also in attendance, constantly remarks "Fudge!" whenever the ladies say anything (50).

Deborah broaches the topic of sending the girls to town with the vicar, and he agrees to ask the fashionable ladies about it directly. They agree that Olivia and Sophia could succeed there, but note that they must first attain confirmation of the girls's reputations, simply as a formality. They offer to attain the reference from Squire Thornhill, whom Lady Blarney identifies as her cousin. The vicar and Deborah are quite proud, certain that the squire will provide a good reference.

Chapter XII

The family schemes and plots together, to determine how to best take advantage of the impending opportunities. They decide to sell Colt, one of their horses, in order to buy a more attractive one for the girls. The vicar asks Moses to bring Colt to the market to arrange a good trade.

While Moses is gone, the family learns that Squire Thornhill has spoken well of them to the ladies. Mr. Burchell visits, and even though he had annoyed them at the previous dinner, they decide to ask him his opinion on the situation. His reservations about their plan annoy them further.

Moses soon returns, but without a horse. He explains that he made a profitable trade, obtaining some valuable silver-rimmed spectacles in exchange for Colt. However, the vicar examines the glasses to discover that the rims are not actually silver. It seems Moses has been swindled.

Chapter XIII

The family is ashamed of their recent disasters. One day, Mr. Burchell and Deborah argue over the girls' plan to go to town, and Deborah grows emotional and irrational. She accuses Burchell of having selfish reasons for dissuading them, and he angrily insists he will depart both their home and the countryside in general. He announces that he will come by only once more, to say goodbye.

The vicar reprimands his wife for her rudeness, but she stubbornly insists Sophia deserves better company than a poor man like Mr. Burchell. When Sophia insists that Mr. Burchell has always been "sensible, modest, and pleasing" to her, the vicar feels a prick of conscience, but quickly forgets it (59).

Chapter XIV

As it seems like the girls will indeed soon leave for town, the vicar decides to sell the family's other horse to obtain a better one. This time, he travels to the fair himself.

Several hours pass, and the vicar can hardly interest anyone in the horse, since it seems the beast has several medical conditions. Eventually, the vicar agrees to have a drink with a fellow clergyman. In the ale-house, the vicar is impressed by a respectable older gentleman, who both seems intelligent and exhibits charity when he gives a poor boy some money.

After the other clergyman leaves, the vicar approaches the old man, and they quickly impress one another through a discussion of church matters. The vicar is taken by the man's grasp of complicated ideas, and is flattered to learn that the old man has heard of the vicar's opinions on matrimony.

Eventually, they share their reasons for being at the fair. The old man had come to buy a horse for his tenant, and an agreement is quickly struck for him to buy the vicar's horse. However, the vicar does not have sufficient change to break the old man's bill. Therefore, the old man writes a statement that he swears Solomon Flamborough, the vicar's neighbor and a colleague of the old man's, will honor by paying the clergyman himself. The transaction being done, they part ways.

On his way home, the vicar grows nervous at having accepting a draught (the document of payment) from a stranger, and his worst fears are confirmed when Solomon tells him that he has been tricked by Ephraim Jenkinson, "the greatest rascal under the canopy of heaven" (64).

The vicar arrives home embarrassed, but is distracted to find his daughters and wife in tears. It turns out that someone has spoken ill of the girls' reputation to Squire Thornhill, and so he will not sponsor their trip to town. The vicar wonders who would want to spread rumors about his harmless family.

Chapter XV

The family asks around to determine who has slandered their name, to no avail. One day, one of the young boys discovers a letter case that belongs to Mr. Burchell. In the case is a letter that seems to denounce the reputations of Olivia and Sophia. Naturally, they are incensed.

Soon afterwards, Mr. Burchell visits their house, and the vicar assails him with violent criticism. The family is so angry that they do not allow him to speak. Eventually, Mr. Burchell grows equally angry, and threatens that he could have the vicar arrested for opening mail that does not belong to him. With a promise never to return, he leaves.

Chapter XVI

Squire Thornhill begins to visit the family more frequently, and the vicar notes that "the hopes of having him for a son-in-law [as Olivia's husband], in some measure blinded us to all his imperfections" (70). The greatest evidence of the squire's intentions comes when the family commissions a portrait of themselves posed as great historical figures, and the squire asks to be included. He is painted as Alexander the Great, sitting at Olivia's feet. Though the family is overjoyed by his request, they are dismayed to realize that the painting is far too large for their modest home, and hence must be awkwardly propped against a wall. Many townspeople make fun of the situation.

One day, Deborah decides to probe into the squire's intentions, and slyly asks him whether he knows of an appropriate suitor for Olivia. When she suggests that they are considering Father Williams, the squire vehemently refuses to support such a match, citing his private sentiments as his reason. The family naturally takes this as further evidence of his desire to propose.

Analysis

The Primrose family's pride further manifests in these chapters, growing into a more dangerous vice. The vicar, who once admonished the family for their pretensions of wealth, here acquiesces to the schemes that aim to secure them a heightened social status. Tellingly, though, each one of their attempts to improve their appearance ends in a disappointment.

First, the women's attempt to arrive at church by horse proves disastrous. They worry only about how they will appear to the fashionable ladies, and yet end up not only traveling to church as they always have, but in fact encountering several other misfortunes because of their pretensions. The scheme to sell the horses also reveals the limits of the family's social acumen. Though both Moses and the vicar believe themselves capable of succeeding at shrewd business deals, their naiveté robs them of both their animals.

However, the clearest symbol of their delusions comes with the painting. That the family would want a portrait painted is hardly strange. That they would elect to have themselves represented as historical figures, however, reveals how their pretensions have overtaken them. Further, the composition - in which each figure is separated in identity from the other - suggests that their cohesion as a family unit has been sacrificed to self-interest. And of course, they show a lack of social intelligence by forgetting to measure their wall before paying the commission. As a result, this intended symbol of grandeur only reveals their absurdity.

The painting's particulars also serve both as a symbol for the latent chaos in the family, and as foreshadowing for discord and disharmony to come. Deborah is represented as Venus, a goddess of love, and a symbol patently opposed to the vicar's strong ideas on matrimony and fidelity. Olivia is represented as an Amazon and Sophia as a shepherdess. The strength of the Amazon figure is ironic since Olivia is so compliant to the squire's whims, while only Sophia's figure suggests the inner strength that keeps her true to Burchell even as her family turns from him. The most ridiculous of all is the squire's representation as Alexander the Great. In his annotations to the book, Robert Mack writes, "the intrusion of the Squire as Alexander the Great only suggests how foolish the family will prove to have been in permitting him to stand in a position of such intimacy in their household."

What their "foolish" inclusion of the squire here - as well as all the other examples listed above - reveal is that the family is not only growing prideful, but is also growing blind to their actual identities. They are losing sight of who they are, instead focusing only on unfounded

desires. As the reader becomes more and more confident that Squire Thornhill's intentions are impure, the family only grows further seduced by the potential of securing a profitable match for Olivia. She has become a commodity through which they might earn a social rise. Were they not so blinded, these many misfortunes might alert them to the truth of their situation; however, each misfortune only forces them to redouble the extent of their delusions.

The quest for social status is clearest in the way the daughters idolize Lady Blarney and Miss Carolina Wilelmina Amelia Skeggs, while scorning the Flamborough girls. It comes as little surprise when the women are later revealed to be disreputable, considering how fraudulent they seem here. For instance, the names are almost ridiculous imitations of fancy names, yet the family is so blinded by the potential of wealth that they lose their senses. The name Miss Carolina Wilhelmina Amelia Skeggs is particularly ridiculous, and indeed Goldsmith also used it in one of his letters from his *Citizen of the World* (1760). The name obviously tickled Goldsmith, for he made his vicar delight in it as well. Further, the Flamborough girls appear to the reader as sweeter, more appropriate companions for the family, and yet are treated as though lesser. When Solomon Flamborough, their father, later reveals a greater common sense than the vicar has, the reader is to realize that these common folk have virtues far greater than the Primrose family is willing to give them credit for.

A few of the incidents in these chapters bear some explanation. For instance, after Olivia and Sophia hear their fortunes read, they begin to misinterpret their dreams to support their hopes. The particulars they use refer to rural superstitions that were characteristic of the time – a 1755 edition of *The Connoisseur* said a purse was a "round cinder, as opposed to a hollow oblong one, which betokens a coffin," and the 1756 *Universal Spectator* said "she never has any Thing befals her, without some fore-notice or other; she...is forewarn'd of Deaths by bursting of Coffins out of the Fire; Purses too from the same Element promise Money; and her Candle brings her Letters constantly before the Post." It is worth realizing how Goldsmith seeks to skewer not just universal human qualities like the delusions of pride, but also some specific instances of foolishness that he observed in his day.

Also, Mr. Burchell's tendency to yell "Fudge" when the ladies speak might give the scene an unintentionally absurd air that Goldsmith did not intend. At the time, the word denoted a lie or nonsense, so Goldsmith's intended audience would have seen that Mr. Burchell did not believe the women. For a modern reader, the scene might simply seem like a broadly comic sketch.

Finally, the vicar's acceptance of Jenkinson's "draught" needs some illumination. A draught was a formal, written order for payment, addressed to someone who would be responsible for that payment. Though the vicar rightly felt nervous about the transaction, it was not an entirely unheard of means of barter.

This group of chapters signifies the end of what critics consider the novel's first section. In the next chapter, Olivia's abduction both provides a climax and indicates the introduction of a more serious, tragic air. Thus, chapters I-XVI offer a much different type of tale than the one that is about to come. The critic Richard H. Passon notes that the first section "is pervaded by an atmosphere of simplicity and idyllic unreality, with comic irony directed by and at Dr. Primrose puncturing the balloon from scene to scene to bring the idyll back to earth." The reader, then, "finds himself to be in an attractive but slightly unreal world of simple beauty that ugliness intrudes upon only now and then." That Goldsmith can write a popular sentimental novel is already clear; that he is capable of digging more deeply into those conventions is evidences by the chapters to come.

Analysis of Chapters XVII-XXIV

Summary

Chapter XVII

Farmer Williams visits the family one day when the squire is there. The farmer's clear passion for Olivia seems to bother Squire Thornhill, and Olivia suggests to her father that the squire must have a reason for delaying in his proposal. The vicar and Deborah then decide to set a date by which Squire Thornhill must act, after which they will give Olivia's hand to Farmer Williams. Slyly, they let the squire know about this date.

When the allotted time passes, the disappointed family prepares for Olivia's impending marriage to the farmer. One day, they are having a nice time together, during which the youngest son Bill sings a song entitled "An Elegy on the Death of a Mad Dog." In the song, a man is bitten by a dog he loved, which saddens his neighbors, who believe he will die of the bite. However, they are happy when the man survives and the dog dies instead.

Happy, the vicar notes how grateful he is that his family has such "tranquility, health, and competence" (76). Suddenly, Dick arrives with news that Olivia has left in a post-chaise with a gentleman who kissed her and said he loved her. Incensed, the vicar demands his pistols and prepares to set out after whomever this man is, but Deborah and Moses chide him for his

excessive passion, and he calms down. After settling, he reflects on how he has lost his worldly happiness, and will have to find it in the afterlife.

The next morning, the calm and confident vicar prepares to set out after Olivia, whom he will welcome back despite her sin, hoping to guide her to repentance.

Chapter XVIII

The vicar first suspects Squire Thornhill of the crime, but finds the man alone at home. Thornhill is shocked to learn of what has happened. The vicar then suspects Mr. Burchell, whom he remembers recently seeing in conversation with Olivia. He walks towards the races, where he sees a crowd of people. There, he believes he sees Burchell, but is not certain.

After walking about seventy miles from home, the vicar falls into a fever from stress and despair. He is forced to stop at an inn, where he stays for three weeks while recovering. Left to his thoughts, the vicar develops a shame in his pride, since it had caused him trouble.

After recovering, he sets off back towards home. On his way, he comes across a company of actors, and enjoys conversing with them as they travel together. However, he is embarrassed to be in their company when they arrive in the village, so he breaks off for an ale-house. There, a man asks him about his relationship to the company, and the vicar denies any association with them. The men then discuss politics for a while, and the man (who later is revealed as the butler) invites the vicar to dine at his home.

Chapter XIX

The vicar accompanies the man to a magnificent mansion, where they continue to discuss politics over dinner. The man proves to be almost radical in his opinions, boasting that liberty is his ultimate goal. The vicar agrees that liberty is important, but believes that some men are born to rule while others are born to submit. He also argues that the rich are helpful because they diminish monarchial power by trying to claim it for themselves. It is within the middle class that art, wisdom, and virtue may be found. The vicar concludes by saying that he has known of many people who claim to be for liberty even though they are truly tyrants.

The man insults the vicar over his opinions, but they are interrupted by the arrival of Mr. Arnold, the house's true master. It turns out that this man was only the butler, pretending to be the master.

Mr. Arnold apologizes to the vicar, but the latter is distracted to see Miss Arabella Wilmot, the young woman who was engaged to his son George at the novel's beginning. It turns

out that Mr. and Mrs. Arnold are her aunt and uncle. Seeing that his niece cares for the vicar, Mr. Arnold invites him to stay for a few days.

The next morning, Miss Wilmot asks after George, and the vicar sadly explains that he has not heard from his son for over three years. They talk through the afternoon, until they encounter the company manager of the theatre troupe, who sells them tickets to the show, in which Horatio will be played by a young man who is perfect for the role even though he lacks any acting experience.

At the show that night, Miss Wilmot and the vicar are shocked to realize that this young man is in fact George Primrose. When George sees them in the audience, he bursts into tears and flees the stage. When the vicar later explains the situation to Mr. Arnold and his wife, they send a coach for him so he can join them at the Arnold home. Though seemingly very sad, Miss Wilmot also expresses some happiness at the impending reunion.

Chapter XX

George joins the Arnolds, his father, and former fiancée. The vicar is surprised to discover that George lives in poverty, since he was supposed to earn money for the family.
Eventually, George tells the story of his adventures. He first went to London and met up with his cousin, as planned. He intended to work as an usher at the academy, but the cousin discouraged him from this plan, instead suggesting he become a writer. George liked the idea, but found little success in writing about topics that actually interested him.

One day, he ran into a classmate from Oxford - Ned Thornhill, whom the vicar knows as Squire Thornhill. Pitying George, the squire hired him as a personal assistant. Though George performed well in the position, the squire was generally more impressed by a sycophantic marine captain. Over time, George became less impressed with the squire, whom it seemed loved flattery above all else.

Eventually, the squire asked George to fight a duel on his behalf, in a matter concerning a lady's honor. Though he felt terribly about, he performed well.

When Squire Thornhill had to leave town and could not take George with him, he suggested George contact his uncle, Sir William Thornhill, to secure a post there. Carrying a recommendation letter from the squire, George bribed one of Sir William's servants to secure an interview with the man. However, Sir William discerned from his nephew's recommendation that George must have fought a duel for the squire, and dismissed him as an unsuitable man.

Exhausted and discouraged, George visited a man named Mr. Cripse, who arranges for people to work in America as veritable slaves. Mr. Cripse promised to appoint George as a secretary to a Pennsylvania synod on Indian relations, and though George doubted the man, he was desperate enough to agree. However, an old captain friend learned of George's plan, and instead convinced George to sail to Amsterdam, where he could teach English to the Dutch.

George spent his last money on passage, but realized when he arrived in Amsterdam that he could not teach English without first knowing Dutch. He then traveled to Louvain (in France) to teach Greek, which he learned at Oxford, but found little demand for it. He turned then to music, but found that France had much better musicians than him.

While in France, he reunited with his cousin, who set George up with a job buying pictures for rich people. Though George knew little about paintings, the cousin convinced him that it was more about conning people than actually knowing about the work. After working shortly in this field, George worked as a tutor with a young man traveling through Europe. Eventually, the student left him behind, and George was stranded again.

He made his way back to England, where he earned a living by disputation. He intended to make his way back to his family, but along the way encountered the acting company. He knew one of the actors, and was hired by them to play Horatio.

Chapter XXI

The butler has become a friend to the vicar since the latter convinced Mr. Arnold not to fire him. He informs the vicar that Squire Thornhill has made overtures to Miss Wilmot, and will be visiting. When the squire does arrives to pay his compliments, he is surprised to find the vicar there, and asks after Olivia.

It is clear that the squire is pursuing Miss Wilmot, but she does not seem pleased by it, instead mostly devoting her attention to George. One day, the squire happily announces that he has found George an ensign's commission in a regiment traveling to the West Indies. George is pleased, but the rest of the group is sad to see him go.

After George leaves, the vicar sets off for his own home. Along the way, he stops at a public-house for a drink, and converses with the affable innkeeper, who tells him how loathed the squire is by his tenants in the area. While they talk, the landlord's wife enters, complaining about a female guest who continues to stay there even though she has no money. The vicar hears

the girl pleading for pity, and realizes it is Olivia. He rushes to her, finding her in a wretched state, and forgives her.

Olivia tells her story. It was indeed Squire Thornhill who abducted her. It turns out that the fashionable ladies were actually ill-bred tramps from town, who were acting as decoys to get the vicar's permission to send Olivia and Sophia to London. Mr. Burchell's letter - which was *actually* insulting the reputation of these ladies, and not of the Primrose girls - scared them off, which is why the fake appointment to London spots never went through.

Olivia soon after married Squire Thornhill in a secret, Catholic ceremony, but was then removed to a type of brothel where other women lived. She learned soon enough that the squire had married eight other women in a similar manner. Realizing how some of the women had acclimated to their lives as prostitutes, she confronted the squire, who threatened to give her to a friend if she did not behave. She then fled the house, and begged passage on a stage-coach that brought her finally to the inn where the vicar found her.

Chapter XXII

The vicar and Olivia depart for home, but he leaves her at a nearby inn so he can prepare the family for her return. However, he arrives to find his home violently aflame. The family is distraught outside, with the two youngest boys trapped in the house. The vicar burst inside and rescues them.

The family is amazed by their sudden loss, but are happy to be alive and safe. Nobody has been hurt save the vicar, whose arm was scorched in the rescue. Their neighbors prove generous in the aftermath, and the family is more prepared to accept Olivia back in the face of the calamity.

When Olivia arrives, Deborah initially acts coldly towards her. The vicar chides his wife, insisting that "the real hardships of life are now coming fast upon us, let us not therefore encrease them by dissension among each other" (114). Deborah agrees, and warms to her daughter.

Chapter XXIII

The family works to recover from their calamity. Their neighbors continue to prove helpful, especially Farmer Williams, who cares for Olivia despite her recent shame. Nevertheless, she is not interested in him, and instead stews in her grief. The vicar tries to amuse

his daughter with stories, but she only broods on her misfortune. Soon enough, her grief turns to jealousy and resentment of Sophia.

The family is further upset to learn that Miss Wilmot has been engaged to Squire Thornhill. The vicar sends Moses to Miss Wilmot with a letter describing the squire's true character, but Moses finds it impossible to gain an audience with her. Therefore, he leaves it with a servant.

Eventually, the family (save Olivia) manages to find some cheerfulness by reflecting upon the kindness of their neighbors.

Chapter XXIV

The family regularly breakfasts outside at the honeysuckle bank, even though it makes Olivia melancholy since this is the spot where she first met the squire.

One day, they are alarmed to see that man approaching. When he joins them, acting as though nothing has changed, the vicar angrily calls him a "poor pitiful wretch"(120). After attempting to feign ignorance, the squire angrily concedes that he will keep Olivia as wife and allow her to keep a lover. When the vicar more violently insults the squire in turn, the latter threatens that the vicar will soon regret such animosity, and then leaves.

The Squire's threat prove to be true. The next morning, a steward arrives to demand rent that the vicar obviously cannot pay. The family begs him to apologize to and negotiate with the squire, but he refuses to "tamely sit down and flatter our infamous betrayer" (122).

The next morning, two officers arrest the vicar for non-payment of rent. He instructs his family to gather their things and prepare to depart immediately.

Analysis

Olivia's 'abduction' in Chapter XVII is generally considered the novel's climax. Not only is the moment exciting, but it also shifts the novel's tone considerably, into what most critics call the novel's second part. In this latter half, the tone, themes, and character development all escalate into a place more akin to tragedy than to the breezy sentimental nature of the first half.

It is worth recounting the events of these chapters to establish how seriously the novel changes in tone. In this section: Olivia's reputation is ruined (no small thing for a woman of the time); the vicar is struck seriously ill by a fever, and then later terribly wounded by the fire; George's true wretchedness is revealed; George is sent on what the reader clearly understands is a disadvantageous voyage by the villainous squire; the Primrose family home burns down; and the

vicar is separated from his family and thrown in jail. The calamities come quickly, one after the other. A darkness infuses a great deal of the tale.

One could perhaps criticize this flurry of calamity as exploitative if it was not so wonderfully set up by the family's character flaws. The vicar's misfortune is these chapters is paralleled by a reawakening of his virtue, a recognition of his own blindness. In this way, the novel explores the tragedy that often befalls human life, while also suggesting the comfort we might find by remaining strong and honest to ourselves throughout.

Thematically, Olivia's disappearance illustrates most dramatically the vicar's inability to judge those around him. Because he is so unaware of his own pride, he has been misled into terribly misunderstanding others. He is quickly convinced that Squire Thornhill is not the villain, and instead turns his attentions towards Burchell. This attitude suggests how fully class distinctions have affected him, even as he continually claims to venerate poverty over the pretensions of the rich.

Further, the vicar realizes that the truly virtuous characters are those he had begun to judge as inferior. The family's grief is somewhat assuaged by the kindness of neighbors to whom they have thus far been rather cruel towards. They used Farmer Williams as a tool to ensnare the squire, and consciously looked down upon the Flamborough girls. And yet these are the people whom truly help the family here.

These elements help to explain what made the novel so popular amongst its contemporary readers. However, the second half of the novel also explores larger questions, about the nature of narrative itself, questions that help explain its continued critical relevance. As scholar Robert Mack notes, the second half of the book "prominently includes a diversity of novelistic modes and voices, including traveler's tales, politics, discussions on philosophy and aesthetics, digressions on subjects including penal reform and the state of urban depravity, and even sermons." In other words, Goldsmith does not focus on a straightforward morality tale, but rather uses the novel form to explore a variety of digressions.

As the novel proceeds, the reader is confronted by the limitations of narrative itself, the way that great work does not fit into easy categories. Despite the possibility of interpreting the novel in a straightforward manner (as is done above), it also defies categorization. Critic Richard Passon wrote that Goldsmith's works are "easy to read and enjoy, but they have been difficult to analyze, interpret, and evaluate." Dr. Primrose tries to be straightforward, but his story is

inconsistent, illogical, and sometimes hypocritical. It is difficult for readers to believe this man's tale when it is such a pastiche of genres and literary forms. While this could be read as a failure on Goldsmith's part, the confidence of the writing and the strict structure of his other work actually suggest that he was attempting to explore a larger question, about how humans cannot be easily defined, and are in fact more often defined by their contradictions than by their simplicity.

Goldsmith's interest in complication is further evident through the novel's consistent train of disguises, deceptions, and linguistic riddles. For instance, the novel's original title page suggested the work was written by Dr. Primrose himself. It was described as, "a Tale, supposed to have been written by himself". This makes little sense – why is it *supposed* to be written by himself? Also, it is odd that the novel is entitled *The Vicar of Wakefield*, when Wakefield plays little to no role in the story. The curacy that the vicar takes over is not even given a name.

In fact, the novel makes a point to explore the limitations of names. An analysis of its use of names undercuts the common assumption that this is a simple sentimental novel, lacking any greater depth below its charming and gilded surface. For instance, some of the names allude to contemporary writers, like Arnold and Burchell. Others are descriptive/symbolic, like Primrose and Pinwire. Others refer to contemporary political figures, like Thornhill and Wilkinson. Most tellingly, the names of the vicar's daughters accurately predict their behavior, particularly in Olivia's case. However, though the names suggest they are romantic heroines, Olivia's situation suggests the very opposite. She ends up a fallen women, reliant on the forgiveness of her simple neighbors. The suggestion is unsubtly that the nature of the sentimental genre is fallacious. Women cannot live in a fairyland when the world does not allow it.

Goldsmith's novel can be read, then, as a satire of, and not just an example of, sentiment. The inconstancies and illogicalities of the vicar's narrative indicate that Goldsmith is doing something more than simply narrating a family's rise and fall. Mack notes the presence of bathos in the novel, "moments when an attempt at the sublime is suddenly undercut by the revelation of the questionable perceptions and judgments of a deeply flawed humanity." In other words, a discerning reader is never given a simple key as to how to feel. In the happier first half, we are able to doubt the Primrose family because of their pride, and here, we are uncertain whether to hold them responsible for their own fall or not.

Passon's article is useful in the way it attempts to find balance between these two views of the novel. On one hand, many see it as a simple pastoral, idyllic novel. On the other hand, many see the flaws in that depiction, and assume Goldsmith was crafting a satire. Passon tries to find a middle ground, suggesting that "these views are presented, in tension, in juxtaposition; one view constantly jostles and qualifies the other. Sentimentalism needs continually to be encountered and undercut by irony; satire needs continually to be softened, to be made less brittle, by romance." In other words, the problem is not that both possibilities are present; the problem is a reader's assumption that the novel must way in only one way.

Passon's hypothesis is explored through the vicar himself. He acknowledges that the vicar can be pedantic, disingenuous, flamboyant, and pretentious. However, he also notes that the vicar *i*sa virtuous man, despite his flaws. The reader is not supposed to think him deficient of heroic qualities, but rather as a flawed, complicated human. He is both a satiric and sympathetic character. In fact, Dr. Primrose often calls attention to his own foibles.

Even Squire Thornhill, in many ways a terrible villain, is somewhat complicated. The extremity of his vice is all the more insidious because he seems entirely unaware of the morality involved. Without a doubt, the squire is a sociopath, who sees in country girls beasts whom he can herd into a sexual relationship that then leave as prostitutes at his mercy. In many ways, Goldsmith makes an intense attack against the blindness of the landed gentry through the squire, who has been raised to not even understand the limits of human decency. His classist attitude is so intense that he does not even see the Primrose girls as people. However, Goldsmith's portrayal of the squire also reflects his interest in complication and contradiction. The man is not pure evil, as he might be in a purely sentimental novel. Instead, he lacks even a conception of good or evil.
Thus, while the novel may be easy to read, it offers plenty of fodder for interpretation and discussion. Like "An Elegy on the Death of a Mad Dog," which Bill sings, good and evil cannot be simply understood. The good dog can bite at any time, and the good man can be punished. It is in art that goodness is often rewarded - as is the case in Bill's elegy and in *The Vicar of Wakefield*. And yet in the best of art, the audience is still not quite sure what they are supposed to believe. That Goldsmith can provide such an entertaining story while simultaneously commenting on the limitations and assumptions of story serves as testament to his talent and imagination.

Analysis of Chapters XXV-XXXII

Summary

Chapter XXV

The family walks with the vicar and the officer towards prison, followed by fifty of the county's poorest parishioners, who are sad and angry to see their curate taken. When the parishioners grows angry enough to assault the officer, the vicar rebukes them, and they fall back.

The travel is slow, largely owing to the vicar's injuries from the fire. Eventually, they arrive at an inn near the prison, where the family stays while the vicar and officer continue to prison. When the vicar arrives there, he is surprised to find the prisoners engaged in revelry and merriment. He generously purchases more liquor for them, and the party continues.

At the party, the vicar sits alone until a young, friendly man offers him some blankets for the night. The vicar enjoys conversing with this intelligent person until he recognizes some of the man's ideas, and pieces together that it is the scoundrel Ephraim Jenkinson. Ephraim offers profuse apologies for previously cheating the vicar, noting that his sins have caught up to him and landed him in prison. The vicar forgives him, and notes that Ephraim looks much younger than he did before. Ephraim then explains that he has several disguises that allow him to look younger or older at will.

Chapter XXVI

The next day, the vicar's family visits him. They have rented rooms in the area for the girls, while the boys are allowed to stay in the prison with him. Olivia does not join the family, as she has taken ill.

The vicar instructs his family on how they will weather this situation: Sophia must take care of her sister, Deborah must care for him, Moses must find work to support the family, and the young boys must read to the vicar.

Over the next days, the prisoners prove themselves a rather lewd and raucous bunch, so the vicar decides to reform them. He delivers an impromptu sermon about good behavior in the common room, and the prisoners actually respond well to it.

That night, when the family returns for dinner, they welcome Jenkinson to join them. Though he is friendly towards the boys and admiring of Sophia, Moses is bothered when he

recognizes the criminal's voice and remembers the spectacles con. However, he accepts Jenkinson's sincere apologies.

Jenkinson then asks the vicar how he ended up in the prison, and the older man tells his story. When the story finishes, Jenkinson suddenly runs out of the room, strangely saying he will soon find a solution.

Chapter XXVII

The vicar continues with his plan to reign in the debauchery of the inmates, hoping to bring them closer to God. For a few days, they make fun of him for his sanctimony, but eventually come to respect and appreciate him. He also devises plans to make their situation more comfortable, such as assigning them little jobs and instituting rewards for good behavior. By the end of a fortnight, he "had formed them into something social and humane, and had the pleasure of regarding [himself] as a legislator" (133).

One day, he gives a speech about how the best way to reform a state is by encouraging virtue rather than by harshly punishing vice. That way, men would be encouraged to improve society, rather than learning to disdain it.

Chapter XXVIII

Olivia visits her father, and he is struck by the terrible change in her appearance. She begs him to submit to Squire Thornhill, but he refuses to implicitly condone the way he treated her.

Jenkinson overhears their conversation, and questions the vicar about his reasons for refusal. The vicar explains that he could never approve of Thornhill's marriage to Arabella, since he believes the man has already given his hand to Olivia. Jenkinson then suggests he write to Sir William Thornhill, to explain the nephew's conduct. Agreeing, the vicar sends the message and waits anxiously for a reply.

The vicar's health, meanwhile, is suffering, due to both distress and his burnt arm. Jenkinson brings even more terrible news: Olivia has died from her heartbreak. Beaten, the vicar dismisses his pride and agrees to submit to Squire Thornhill. However, his message of acquiescence is refused. The squire had intercepted the vicar's message to his uncle, and now wishes only ill to the older man.

Right after the vicar receives the squire's reply, a distraught Deborah arrives with the terrible news that Sophia has been snatched away by ruffians in a post-chaise. The villain did not appear to be Squire Thornhill.

A few minutes later, Moses arrives with a letter from George, bearing good news. Deborah is relieved to receive this message, noting that it means George must not have received a letter she sent him, asking him to avenge Olivia's shame upon Squire Thornhill. Though the vicar is incensed that she attempted to prompt violence, he too is relieved that the letter did not reach George. Together, they read George's letter, which expresses great contentment with his post.

The vicar earnestly thanks God for his son's safety and happiness, but is minutes later distraught when a bloody prisoner is brought to his cell. It is George, bound in chains for having attempted to attack the squire. After calming his father down, George tells his story: before he reached the squire, four of that man's servants beat him senseless and then had him arrested. Feeling guilty, George asks his father for some advice on fortitude, and the vicar decides to deliver that advice to the whole prison population.

Chapter XXIX

The vicar delivers his sermon to the prison. He argues that life is built more on suffering than on happiness, which is why religion is important. Religion promises greater rewards to the poor and unhappy than it does to the happy, since the former will better appreciate the joys of heaven once they arrive. He ends by begging his audience to take comfort in their situation, since impending death will bring ultimate bliss with it.

Chapter XXX

Soon afterwards, the vicar learns that Sophia has been recovered. Mr. Burchell brings Sophia to the prison, and the vicar apologizes to that man for his false accusations. Mr. Burchell forgives him, explaining that he was not at liberty to correct the vicar's otherwise understandable assumptions about his (Burchell's) character.

Sophia tells her story. She was walking innocently one day and then was suddenly snatched up. Luckily, she saw Mr. Burchell through the coach window, and screamed for help. Though he was able to stop the coach, the villains escaped.

The relieved vicar offer Sophia's hand to Mr. Burchell, who reminds the vicar that he has no money to offer. The vicar dismisses the concern, insisting that Burchell is a worthy man.

Though he makes no promise one way or the other, Mr. Burchell then orders refreshments from the inn to be brought to the family.

The vicar is sad to tell Sophia about her brother. Overhearing the story, Mr. Burchell asks if the young man's name is George. When George enters the room, he and Mr. Burchell recognize one another, and George seems ashamed. Before they can speak in depth, however, a prison servant enters with news that a man in a coach has arrived and expects to see Mr. Burchell. The latter sends word that he will arrive soon, and then confronts George about trying to attack Squire Thornhill. The vicar intervenes to offer the letter George received from Deborah. Though Mr. Burchell still considers the attack a crime, he admits the letter does offer some justification.

Then, to the family's surprise, Mr. Burchell reveals that he is truly Sir William Thornhill. Everyone is overjoyed and shocked, though Sophia seems a bit disconcerted to discover that her love is so far above her station. Deborah begs forgiveness for having once spoken so coarsely to him, but Mr. Burchell dismisses her concern.

Sophia is asked to describe her captor, and Jenkinson recognizes the description as belonging to Timothy Baxter. With Sir William's blessing, Jenkinson convinces the jailor to grant him two men with which to apprehend Baxter.

Sir William, having medical experience, then prescribes a medicine to help alleviate the vicar's arm pain. The jail servant reappears, now identifying the man in the coach as Squire Thornhill, who wishes to be seen. Sir William agrees.

Chapter XXXI

Squire Thornhill enters, and refuses to answer to any accusations. He denies having seduced Olivia, and insists that the vicar has been jailed for a legitimate offense. Faced with a lack of evidence, Sir William can accuse his nephew of nothing except for a lack of mercy.

When Jenkinson and the two servants return with Baxter, however, the squire shrinks back in alarm. Jenkinson identifies himself and Baxter as the squire's criminal accomplices, and notes that Baxter has confessed to having kidnapped Sophia so that the squire could then pretend to rescue her and thereby gain her confidence in hopes of seducing her as he did Olivia. The squire calls upon his servants to defend him, but they realize he is now powerless, and confess their dislike for him. They also offer further proof of his insidious behavior, and Sir William laments

the "viper I have been fostering in my bosom" (157). He then demands George be released, and promises to settle all affairs before the magistrate.

At that moment, Miss Arabella Wilmot and her father arrive. They were in town preparing for the wedding the next day, and saw little Bill Primrose playing. He told them of his father's plight, and they have come to visit. The vicar muses on the nature of coincidences and "how many seeming accidents must unite before we can be clothed and fed" (159).

Sir William tells Arabella the truth about Squire Thornhill, and she is overjoyed to be released from such a villain. She further confesses that she has always loved George, but that the squire lied to her by sending George away and then convincing her he had left to marry someone else. When the family presents George, who has by this time has cleaned up and dressed in his regimentals, she pronounces her love for him.

The squire, now incensed, then reveals that he no longer needs his uncle's protection or fortune, since he has already signed the contract ensuring him the Wilmot fortune. Whether or not he marries Arabella, she now lacks control of her dowry. Despite this distressing news, the lovers are unfazed. Mr. Wilmot panics a bit, but Sir William rebukes him for valuing money over his daughter's happiness and salvation from such a rascal.

Jenkinson then inquires whether the contract would be valid if the squire was already married. Startled, Sir William insists that a previous marriage would negate any contract. Jenkinson then reveals that though the squire asked him to create a false marriage license for the ceremony with Olivia, he had actually obtained a real license, hoping to one day use it to blackmail the squire. Therefore, Olivia and the Squire were actually married, and the contract for the Wilmot fortune negated.

Suddenly, Olivia herself arrives. It turns out that Jenkinson had lied about her death in hopes that it would inspire the vicar to submit to Squire Thornhill and thereby be released from prison, where he would otherwise surely die from his wounds.

The squire's fate now solidified, he drops to his knees and begs mercy before his uncle, who promises him a meager allowance and nothing more.

After the squire leaves, everyone rejoices in their happiness. Only Sophia remains distressed, and is doubly saddened when Sir Williams asks whether she would like to marry Jenkinson, a handsome young man of character. When she refuses, he jokingly notes that she must then marry him. He then earnestly admits he has never met a woman who loved him for

himself (and not for his fortune), and that he is rapturous to have met such a beautiful woman like her.

Everyone prepares to retire to the inn next door, and Sir William and Arabella leave some money for the grateful inmates. Later than night, alone, the vicar pours his heart out to God in thankful prayers.

Chapter XXXII

The vicar soon learns that his own fortune has been recovered from the merchant who stole it. He personally marries Sophia to Sir William and then Arabella to George. He then throws an elegant feast for them, and his many parishioners arrive to congratulate him.

The vicar also mentions what he knows about Squire Thornhill. The man lives alone with a relative, and is trying to learn the French horn.

The vicar ends his narrative by remarking that "I now had nothing on this side of the grave to wish for, all my cares were over, my pleasure was unspeakable. It now remained that my gratitude in good fortune should exceed my former submission in adversity" (170).

Analysis

With these last chapters, the novel concludes. The train of terrible events, which include the vicar's imprisonment, George's imprisonment, Sophia's abduction, and Olivia's (fake) death, are resolved by a decidedly happy ending that metes out justice for villains and innocents alike. Two marriages take place, the vicar's fortune is restored, and virtue triumphs over deception and vice.

The end certainly supports claims that the novel belongs to the sentimental genre. Despite the vicious occurrences of the narrative's second half, good wins out, and everyone is made wiser. However, there are several ways in which the novel confounds this simple understanding, revealing itself to transcend simple charm and artifice.

First, it is useful to think of the novel as an allusion to the biblical Book of Job. In both the biblical story and the novel, a virtuous man is suddenly deprived of everything he had worked and cared for. Job's family and friends forsake him, and yet he continues to trust in God. Similarly, the vicar refuses to ever denounce God, even as calamities pile up before him. The critic Robert Mack points out that the strongest similarity between the two men is "the corresponding degree to which both tend to regard their own 'goodness' –their own practice of virtue and due deference –as 'money in the bank'."*Vicar* chronicles the title character's increasing

anxiety and panic about the world around him, a decided shift from the serenity which defines him at the beginning. Mack notes that the main difference between the Book of Job and *Vicar* is that Goldsmith does not give his hero any "bold and enlightened spiritual insight" by the end. He never arrives at Job's sublime insight, and is comforted more by the renewal of his familiar "ceremonies" than by any genuine repentance or comprehension of his mortality.

In this way, Goldsmith's novel can be seen as an attack on simplistic morality. What heartens the vicar at the end is that he gets his satisfied material life back. Certainly, the family was primed to accept an impoverished life before Jenkinson reveals the trick with the marriage license, but their true happiness is recovered only when money is returned to the situation. The idea is that humans do not truly reach insight like that Job reaches, since they are too distracted by self-interest to transcend it. By employing the allusion, Goldsmith is able to suggest the fickleness of humanity, without ever making such an explicitly cynical claim. He is able to please his audience while challenging them as well.

Another important approach to understanding the novel is its evolution from prudence to fortitude. This view is most ably articulated by the critic Michael Adelstein in his famous article. In the first half of the novel, the vicar and his family are described as "generous, credulous, simple, and inoffensive" (12). They are decidedly naive about the world, evidenced by how easily Jenkinson dupes both Moses and the vicar, and by how terribly the vicar confuses the characters of the squire and Mr. Burchell.

But what is most damning is that the vicar has the self-satisfaction of his virtue to blind him. Because he believes he possesses the tools to navigate the world, he is all the more easily defeated by it. He praises prudence above all; the word itself is used fifteen times in the novel's first half. However, the entire family suffers from a similar delusion: George makes countless errors, the girls are duped by the 'fashionable' ladies, and Deborah is blinded by fashion. All of these things suggest that mere virtue is not enough to withstand the the world's temptations and evils. D espite the vicar's insistence on prudence and virtue as paramount, Adelstein shows "the general ineffectiveness and insignificance of virtue is dominant early in the novel."

However, the novel's second half realigns the vicar's worldview, suggesting that fortitude is more valuable than self-satisfied prudence. In this part, the vicar ceases to become a comic character, and is "transformed into an authority on monarchy, commerce, drama, penology, and the criminal code," as Adelstein puts it. As his wisdom becomes more predominant, Adelstein

argues that the novel's theme shifts. It is no longer concerned with how man can be happy; instead, it is focused on "the more realistic concern about how man can accept and learn to tolerate the suffering and misery of his plight." In other words, true wisdom is about accepting vice, rather than about assuming virtue. The vicar's speech on fortitude serves as the apotheosis of this theme. It reflects how the vicar has managed to resolve the wrath and confusion that might otherwise consume him.

And yet, as noted above, one has to wonder how full this transformation truly is. Though Goldsmith does give his protagonist this new wisdom, he neglects to have the character suffer any subsequent trial. Together, the two above-discussed approaches provide insight into Goldsmith's understanding of humanity. He believes we have the capacity to improve ourselves, to truly make ourselves strong enough to withstand tragedy, but also believes we are fickle and silly enough to forget this lesson as soon as we no longer need it. That Goldsmith can balance such a magnificent contradiction is evidence of his great talent.

Finally, it is worth remembering that Goldsmith was above all an entertainer. For instance, there are two notes worth making about the law as he uses it. Firstly, the statute under which George is imprisoned did not actually exist in his day. Not until 1851 could a man be fined or imprisoned for challenging another man to a duel. In the case of Arabella's fortune, however, Goldsmith did exploit a real law for dramatic purposes. In 1753, Lord Hardwicke's Marriage Act was passed to prevent clandestine marriages and marriages by those under 21 without parental consent, but it also resulted in conditions whereby men had more control over a woman's fortune. The squire almost employs this law to great effect.

These points serve to remind us that Goldsmith, a natural comedian, knew that his profundities about human character were useless if he did not first entertain. As discussed throughout this Note, he balances genre expectations with fascinating deviations from those expectations, thereby keeping his readers on their toes without ever totally confusing or alienating them. The novel has managed to maintain its reputation for so long because it delivers such a satisfying and recognizable story while also forcing us to question our very assumptions and expectations. Even in terms of its final pronouncements on morality, the novel is neither simplistic nor unduly challenging. Some readers can take a self-satisfied lesson from it, while others can dig deeper to ask larger questions. Goldsmith balances these opposites not from imperfection, but from a singular understanding of narrative and humanity.

Questions:

Answer the following: **5 marks**

1. How does the vicar change throughout the novel?
2. What is the significance of the title of the novel, *The Vicar of wakefield*?

Answer the following: **15 marks**

1. Discuss the novel's tone, style, and genre. How are each of these complicated throughout the work?
2. In what way is *The vicar of Wakefield* a satire?

Pilgrim's Progress by John Bunyan

John Bunyan Biography

Summary

The most succinct summary of the action in the *The Pilgrim's Progress* is probably the extended title of the work: *The Pilgrim's Progress from this World to That Which is to Come: Delivered under the Similitude of a Dream*.

In the first part of *Pilgrim's Progress*, Christian receives his calling from the Evangelist and leaves his wife and children behind in the City of Destruction. He effectively maneuvers his way through the Slough of Despond, passes under the Wicket Gate (the gate through which the elect must pass, beginning their journey to Heaven) and soon comes to the Interpreter's House, where he learns to think metaphorically. After leaving this enlightening place, Christian sheds his burden and receives the garb and certificate of the elect from some angels. His next stop is the Beautiful Palace.

After leaving the palace, Christian slips down into the Valley of Humiliation, where he battles and defeats Apollyon, the notorious fiend. After transversing the Valley of the Shadow of Death in the dark, he catches up to his friend Faithful. Christian and Faithful arrive in Vanity-Fair together, where they are arrested under the false charge of inciting a riot. Faithful is tried and burnt at the stake, even though Christian is miraculously delivered. Hopeful, inspired by Faithful's faith, becomes Christian's new traveling companion.

The pair of pilgrims soon come to the Doubting Castle, owned by the Giant Despair, who traps them inside and intends to kill them. Fortunately, their faith allows them to escape from the dungeon and make their way to the Delectable Mountains. The shepherds in the foothills warn Christian and Hopeful about the Flatterer and other potential threats in the last leg of their journey. Unfortunately, the Flatterer manages to fool Christian and Hopeful anyway. An angel rescues them, but punishes them for being so blind when they had been warned. In the final stretch of the journey, they encounter Ignorance, who has not entered the path through the Wicket Gate.

In Beulah, which abuts heaven, Christian and Hopeful arrive at the river. To cross the river is to die, but the must cross it in order to enter into heaven. When they arrive at the gates to the Celestial City, they are welcomed graciously with a trumpet fanfares, and they take their

place alongside the rest of the elect. Ignorance gets to the gate, but because he doesn't have a certificate of election, he is sent to hell. The pilgrim's progress to heaven completed, the author awakes from his dream.

Pilgrim's Progress Themes

Pilgrimage/Journey

One of the most obvious themes in *The Pilgrim's Progress* is that of the pilgrimage or journey. Bunyan writes the allegory entirely as a journey. Christian's temporal journey moves from the City of Destruction to the City of Zion. However, the more significant journey is the one that happens inside a pilgrim. This happens when the person realizes the blessing of their election and changes his or her life to devote it to the Gospel. Ultimately, Christian must "cross the river," or die trying and join the Father in Heaven, which the ultimate achievement of the journey. However, before arriving at this point, he must face many obstacles along the way.

Bunyan makes sure to underscore the importance of the proper sequence of the pilgrimage. It is not an option for a pilgrim to start and stop as he or she pleases, or to undertake the journey with personal designs. From the very beginning, the reader understands that this particular type of journey is prescribed by a greater power, and that only a few can succeed. Bunyan often describes the path as narrow, with tragic outcomes for the pilgrim that strays (75). Moreover, a pilgrim can only gain entrance to the path through divine intervention. For example, the Evangelist comes to Christian, and Secret visits Christiana. It is only by the Evangelist's good information that Christian knows where the Wicket Gate even is, and thereby can enter the path. The Wicket Gate itself is a scriptural allusion to the gate described in Luke 13:24, through which few will be able to pass (see p. 15). Later on, when Christian meets Formalist and Hypocrisy on his journey, it becomes clear that they have not entered via the gate. Christian then quotes John 10:1, telling them "he that cometh not in by the Door, but climbeth up some other way, the same is a Thief and a Robber" (47).

Another important aspect of the journey theme is that it means the protagonists are travelers, and thus, have given up residence in the civilized world. A crucial aspect of the Puritan experience was the understanding that by choosing such a faith, a pilgrim voluntarily renounced the fetters of the material world.

The Limitations of Human Perception

Bunyan makes it clear in the text that humans are blinded by virtue of their fallen-ness, and thus, often have trouble seeing the divine truth. Indeed, every time that Christian strays from his course, it is due to the limitation of his perception. In the Slough of Despond, Christian doesn't see the stairs until Help points them out (20). Immediately after that, Christian is easily deceived by Mr. Worldly Wiseman and goes down the path to Morality (27ff.). When the Evangelist comes to find Christian, he asks him why he did not see that Mr. Worldly Wiseman was leading him into a trap. Following that, the whole purpose of Christian's visit to the Interpreter's house is to expand the boundaries of his understanding, and for him to learn to perceive meaning in symbols that he would otherwise find unintelligible. Furthermore, Faithful explains that man's corrupted nature is the reason that he often has trouble discerning true works of grace (96-97). Bunyan makes the point throughout the narrative is that even good Christians, such as Christian, are blinded because of their inevitable fallen humanity.

A person needs constant vigilance and dedication to the faith to avoid the pitfalls that such limited perception can lead to, a quandary that Bunyan alludes to repeatedly throughout the text. At the end of Part II, in the haze, the band of pilgrims must rely on their faith to lead them to the right, for the path is obscured and "they walked not by sight" (323). Christian, too, must follow the words of the Evangelist, who represents the Gospel, which is the substance of Christian's faith. Christian's faith in God saves the pilgrims from the dungeon of Giant Despair. A night of prayer results in Christian finding the key to their escape within himself (135). Sleep (of the dreamless variety) generally represents the lack of vigilance that leads to trouble. A pilgrim's perception of reality is especially compromised while he or she is slumbering (in sleep, "man perceiveth not," p. 246), and the pilgrims who have fallen asleep often serve as a cautionary tale. For example, when Christian falls asleep at an unappointed time, he loses the roll that confirms his election (51).

As Christian's pilgrimage advances, his faith gets stronger. Concurrently, his perception increases because his faith deepens, and so does his awareness of the things that might delude him. He is never perfect in his assessment of reality, but he certainly does progress spiritually throughout his journey.

The Role of Fear in Faith

Fear plays an important role in the pilgrimage of Christian and the other pilgrims. Bunyan believes that the "fear of God is the beginning of Wisdom". He repeats this truth twice, verbatim. Christian also experiences inspiration by the fear of God firsthand. After he has seen all the visions at the Interpreter's, he says that he has been filled with both hope and fear (44). However, Bunyan makes it clear that the fear of God is valuable, but it is different from the fear that results from cowardice. To fear God is to be in awe of and believe in his mercy, power, and grace, while to be frightened holds no such virtue.

Christian often overcomes this second type of fear, and at one point realizes that "to go forward, is Fear of death, and Life everlasting beyond it: I will yet go forward" (51). It is significant that Christian overcomes the fear and does not let it hinder his faith or his progress. Meanwhile, Mr. Fearing exemplifies not only this second kind of fear, but a general lack of conviction, which slows his progress and unnecessarily burdens him. Though Mr. Fearing is bold (277), Bunyan does not advocate for the kind of Christianity that he represents. He believes that it is better to be like Christian and stand up for one's beliefs, than to be paralyzed by fear and worry. In Bunyan's time, to be a Christian was often a scary thing, but having faith in God and the ultimate triumph of the good, Bunyan reassures his readers, can allay those fears and inspire courage.

Imprisonment/Liberation

One of the central themes in *Pilgrim's Progress* is imprisonment and the subsequent struggle for liberation. Bunyan wrote the first part of the book while he was in jail, and therefore, the pilgrims' struggle for liberation from the temporal world is central to the text. Time and again, Bunyan's characters find themselves in prison, particularly in Part I. Christian sees a man in an iron cage at the Interpreter's house (41); Christian and Faithful are jailed in Vanity-Fair (106-114); Christian and Hopeful are imprisoned by Giant Despair (131ff.) and again by the Flatterer (151). In all of these cases, the deliverance from prison comes from some internal revelation or divine intervention, which readers can interpret as manifestations of God's grace. God's grace is always the means of liberation. The physical prisons represent the spiritual imprisonment of a non-believer. Bunyan makes this point explicitly in certain moments. For instance, when he describes the creatures in the Valley of the Shadow of Death who "there sat

bound in affliction and irons" (74). Hawkes notes that this is one particular section where Bunyan expresses, in no uncertain terms, the reality of a spiritual imprisonment.

In several sections, Bunyan also writes about bondage and the struggle for liberation from spiritual imprisonment. The material world keeps people in bondage, such as Hopeful, and a catalyst, like the martyrdom of Faithful, is required to liberate him. In Reformation theology, sin was seen as a kind of bondage, from which humanity was freed by Christ's death on the cross. Bunyan illustrates this theological point when the sight of the cross causes Christian's burden to tumble from his back (45). In this moment, Christian is liberated from his sin, and again, the reader is led to understand that grace is the liberating force.

The Alienated Community

Although it may seem counter-intuitive to some readers, alienation and community go hand in hand in *The Pilgrim's Progress*. The life of the pilgrim is a difficult one, and Christian often meets with scorn, malice, and ignorance. A pilgrim exists temporally in one world while simultaneously renouncing it and pursuing another means that the life of a pilgrim is filled with constant denial and anticipation. In one sense, the pilgrims are completely alienated from the material world which they were born into. In Vanity-Fair, for instance, Christian and Faithful's creedal differences are manifested in their unusual clothing and the foreign language that they use (104-105). The locals are immediately recognize the pilgrims as outsiders. They choose their alienation freely, but the fact that it is self-willed does not lessen their suffering.

Even though the pilgrim must alienate himself from the world of most men, it does not mean that he must be alone. Except for the very first part of his journey, Christian is never alone. Indeed, even when he is by himself, he often finds himself in community of people filled with goodwill. It is clear throughout the text that the individual cannot complete the pilgrimage without the assistance of others. The fallen nature of humanity and man's resulting blindness will always get in the way, and pilgrims can help to guide each other through rough spots. Bunyan makes it clear that he thinks it is all right for pilgrims to ask for help and to rely on good souls around them.

The reality of the alienated community is typified by the church. In the second part of the book, the company of pilgrims represents this church community, which is welcoming and ever-expanding, but is still alienated from the world, like Christian was. The pilgrims in Part II rely on each other for strength and truthful dialogue. Feeble-mind, for instance, benefits greatly from the

community. Great-Heart tells him they will not desert him and "will deny ourselves something both Opinionative and practical, for [his] sake" (296). In return for this unwavering support, the pilgrim must not forsake or compromise the community. Christianity is, in its essence, a neighbor-oriented faith, and though an individual relationship with God should be maintained, the pilgrimage should be undertaken with like-minded souls. This is a fact which Bunyan makes resoundingly clear throughout the entirety of the work.

The Violent Fight for Faith

A persistent theme in in *The Pilgrim's Progress* is that faith and truth cannot triumph without a fight, and that fight is often violent. The pilgrim's struggle for faith is an active one indeed, and the military imagery and violence in the text reinforces that fact. At the Interpreter's House, Christian sees a vision in which a man wields a sword and hacks his way into heaven (41). Further along the road, at the Beautiful Palace, Christian sees the armory, which contains weaponry for pilgrims to protect themselves, as well as a museum of weapons that biblical figures used (65). In the Valley of Humiliation, Christian finds himself in mortal combat with Apollyon, the first of many.

Great-Heart, the guide, is equipped with only three named implements: a helmet, a shield, and a sword (230). He is also well-versed in scripture and theology, but the gear that he puts on is explicitly for physical defense. The weaponry is not just a precaution, because Great-Heart's sword is incredibly active on the journey, killing giants and monsters with skill and courage.

The aggression and violence that the pilgrims perform in the text is neither wanton nor unwarranted. They often act in self-defense, or for the protection of future pilgrims. However, when other people, not pilgrims, enact violence in the text, it is often unjustified. Giant Despair kills the trespassers on his grounds, which seems excessive, and the burning of Faithful seems absurd because he had not committed any transgression. Through Faithful, Bunyan makes a commentary on the excessive violence towards dissenters in Restoration England. As Bunyan was frequently persecuted, the fight for the triumph of truth was often literally violent, and he brings out this reality throughout the text.

Power of the Word

In *The Pilgrim's Progress*, Bunyan emphasizes the power of the word, God's or otherwise, in the pilgrim's quest. First and foremost, the text abounds with scriptural allusions, which Bunyan's readers would have been very familiar with. Biblical literacy was of primary

importance to the Puritans, and the weight of scripture cannot be underestimated. Indeed, almost the first image of the text is of Christian being affected to conversion by what he has read in his Book, which the reader can assume to be the Bible (13). Therefore, the Word of God is the catalyst of the entire plot.

Even when it is not scripture, the written word plays an important role in the text. Often, warnings or instructions appear on signposts so that pilgrims know to be alert. The Wicket Gate, for instance, has instructions over the top of it. Along the journey, the pilgrims often erect monuments with warnings for other pilgrims, often with the heads of monsters they have killed. The words of scripture are as powerful when verbalized as they are when read, and the characters often quote scripture to one another. They also speak aloud to comfort themselves and one another, as when Christian is in the Valley of the Shadow of Death (77). Moreover, the pilgrims spend a great deal of time of their pilgrimage in conversation, and Bunyan uses these dialogues as an opportunity to communicate theology to his readers. The written word as scripture was the crux of Puritanism, and accordingly, the word is an exceptionally important motif in this seminal Puritan text.

Pilgrim's Progress Summary and Analysis of Part I, Section I

SUMMARY

The book begins with "The Author's Apology for his Book." This portion of the book, written in verse, aims to explain the author's purpose. He wrote the book, he writes, not for the benefit of his neighbors: "I did it mine own self to gratifie" (5). He acknowledges that people had differing opinions about whether he should publish it and what he should include, but he decided to proceed and instructs those who aren't interested to refrain from reading it. He then defends the style in which he has chosen to write. He argues that God often communicated by metaphor in scripture, and thus, Bunyan, too is justified in using this style of writing (8). He argues that he writes from a place of truth, and that would come through no matter the style in which he presents his words. He continues his defense of the genre until he openly defends the language he uses: "this book is writ in such a dialect, / as may the minds of listless men affect" (11). He finishes by calling the reader to read with "heart and head together" (12).

In his dream, the author describes a man with a heavy burden upon his back, crying in agony. His wife and children think that the man overreacting and dismiss him as ill. The man is extremely agitated by what he has read in his book (the Bible), which leads him to believe that,

because of his sins, he has been condemned to die. The Evangelist comes and tells the man to embark on a pilgrimage, instructing him that the Wicket Gate is the first stop on his journey to deliverance. The man takes the Evangelist's word and flees in the direction of the shining light, even though his family calls for him to stay.

We now learn that the man's name is Christian. As he runs, two of his neighbors catch up with him to find out the reason for his flight. Christian invites the men, called Obstinate and Pliable, to join him on his journey to paradise. Obstinate refuses to go along with Christian, thinking him "brainsick", but Pliable joins him. Christian regales his new companion with tales of heaven. However, the two men soon reach the Slough of Despond and get stuck in the mud. There, Pliable gets discouraged and turns back. Christian struggles to get out of the Slough, due to the burden on his back. Finally, a man named Help comes to his aid, guiding Christian up the stairs out of the slough. Here, the narrator, John Bunyan, tells Christian that murky slough is made up of all the fears and doubts that arise in a sinner's soul while he is on his way to salvation. Meanwhile, Pliable returns home and shares the tale of his journey, leading all the neighbors to laugh at Christian and his silly quest.

Next, Christian encounters Mr. Worldly Wiseman, who warns Christian not to listen to anything the Evangelist says. Instead, he tells Christian that the way to get rid of his burden is to go to a town called Morality, which is ruled by Mr. Legality. If Mr. Legality isn't home, he continues, his son Civility can surely be of help to Christian.

Christian follows Mr. Worldly Wiseman's advice at first, but soon finds his burden getting heavier and the hill (Mt. Sinai) feeling steeper. As he struggles against nature, he regrets listening to the stranger. Fearful, he stops his ascent. At that moment, the Evangelist appears. Christian is embarrassed and filled with shame as he shares the reasons for his divergent path. The Evangelist sets Christian back on his way, having corrected his understanding. The Evangelist explains that Mr. Legality is a man of the law, so he does not have the ability to relieve Christian of his burden. The Evangelist explains to Christian that Mr. Legality, Mr. Worldly Wiseman, and Civility were cunningly trying to divert him from his salvation. As confirmation, fire and words erupt from within Mt. Sinai. The Evangelist warns Christian against straying from his prescribed path again. Soon after, Christian arrives at the Wicket Gate, above which is written, "knock, and it shall be opened unto you" (31).

A man named Goodwill opens the gate, and the two talk about Christian's journey from the city of Destruction. Goodwill lets Christian through, and then shows him the path that he should follow on his way forward, the path that was cast by "the patriarchs, prophets, Christ, and his apostles" (31). This path will lead Christian to the house of the Interpreter. Taking in this instruction carefully, Christian sets off on the next phase of his journey.

ANALYSIS

The text opens with "The Author's Apology For His Book," which Bunyan chose to write in verse. Bunyan here does not mean 'apology' in the sense that he is sorry for something, but rather, as an thorough justification of his choices. In this preface, Bunyan unapologetically defends the style in which he has written *Pilgrim's Progress*. Bunyan explains that he "fell" into allegory, and once his mind started on this path, his ideas multiplied "like sparks from coals do fly" (5). This simile is particularly effective because it represents the fact that Bunyan hopes his text will ultimately spark conversions amongst his readers. Moreover, he uses light as an important motif throughout the text, which is a common symbol of God, truth, scripture, and other divine ideals.

Deeper into the apology, Bunyan gives the reader a window into his editing process, explaining that many people have read the text and offered feedback. In defense of his use of metaphor and parables, Bunyan alludes to scripture, arguing that if this narrative technique is good enough for God, it is good enough for his words as well. Scripture is incredibly important to Bunyan, and the reader can feel its influence throughout the book because there is a scriptural allusion or citation on nearly every page. Beyond scriptural license for allegory, Bunyan justifies his methodology using the metaphor of the fisherman who uses every means possible to ensnare his quarry (8). Bunyan reveals the passion and commitment to tell his story, claiming that he will use every tool in his possession to share the tale.

Bunyan intends his work to be a representation of pure, divine truth. He writes, "my dark and cloudy words they do but hold / The truth, as cabinets inclose the Gold" (8)—and he augments his own authority by locating himself in a grand tradition of prophets, church fathers, preachers, and theologians. He names Paul, specifically, perhaps the most important leader in the early Christian church, and of particular importance to Luther. The point of drawing attention to this Christian lineage is not prove his own importance, but rather to underscore the gravity and nature of the truths the reader is about to digest. Bunyan insinuates that as a writer, the truth is of

paramount importance to him. He demonstrates this even more forcefully by the personification of truth on page 10, where he writes about truth as an agent in the world: "But yet let Truth be free / to make her salleys upon thee, and Me" (10).

The Pilgrim's Progress is, at its heart, a didactic text, and Bunyan embraces that. Throughout, he occasionally addresses the reader directly, as if to ensure comprehension. He wants the text to be accessible. Though the apology is in verse, Bunyan wrote the text itself is in the colloquial vernacular. He explains most of the metaphors are explicitly even as the characters engage with one another. By including the reader in the text, Bunyan takes the reader on his or her own pilgrimage, mirroring the spiritual journey of the characters. Bunyan expresses this objective in no uncertain terms, writing, "this book will make a traveler of thee" (11). John Bunyan believed that everyone needs a some assistance while wandering through "the wilderness of the world" (13), and he designed *Pilgrim's Progress* to be that guiding light. The allegory creates a link between the lone pilgrim and his Christian community as he strives to triumph over the evil in the world.

As the text opens, Bunyan introduces the reader to a disgruntled and deeply affected man reading a book. Though he makes sure to describe the man's frenzy is described, Bunyan leaves any identifying characteristics purposely ambiguous, so that the reader is able to see himself in this man. This character, later known as Christian, represents humanity, burdened and blind. The book that the man is reading is the Bible, and thus the man knows he has sinned, though he feels powerless to change it. God has not abandoned humanity, even in this dark hour, evidenced by the Evangelist's arrival. The symbolism of the Evangelist's arrival is fairly blatant, or at least, it would have been to Bunyan's readers. In Christianity, authors of the gospels are referred to as the Evangelists, a word which is derived from the Greek term for "good news." The Evangelist comes to deliver the good news to the man, that he has been divinely marked for salvation. The Evangelist tells the Christian (in actuality, the Bible tells him) how to start on the path to salvation. This is the first of many instances in the text where Bunyan describes the wondrous grace of God at work. At the heart of Reformed theology is a theology of grace, and the power of grace is a theme that suffuses the whole text.

God has not designed the Christian's journey to be easy, and the first major obstacle that the Christian faces is his unwilling family. To be a Christian, especially a Puritan, was not popular in Restoration society, and Bunyan acknowledges the difficulty of that choice in his text.

In order to follow what he knows to be true, the Christian must face the censure of the world, including his own family. He makes the heart-wrenching decision to leave them behind because they are unwilling to see the necessity of his departure. He never regrets his decision, however. As the Christian becomes a pilgrim, Bunyan begins referring to him by his formal name, which happens to be Christian. With this general and obvious allusion, Christian becomes actually everyman. Reformed theology emphasized a personal god much more than the Catholic tradition did, and the fact that Christian's conversion comes with a name, a unique identity, highlights the belief that God cares about his salvation individually. Throughout his pilgrimage, this individual relationship with God is illustrated, and God always delivers Christian from his distress.

The first instance where such an intervention occurs is in the Slough of Despond. Help, there but for the grace of God, emerges to show Christian the way out of the Slough. Though all of the pilgrimage is meant to symbolize an internal journey, the slough represents the is first physical struggle for Christian. Later in the text, many of the struggles Christian faces, though internal, are catalyzed by external forces in the world.

In Mr. Worldly Wiseman, who shows up not long after Christian escapes the slough, we see Bunyan's critique of the laws created by man. Reformed theology attempted to discredit the law as path to salvation, and Bunyan is very critical of anyone who would suggest otherwise. Mr. Worldly Wiseman suggests that Christian go to Mr. Legality's, in the town of Morality, and Christian, who is still quite vulnerable, is seduced by the idea. As Christian deviates from his path, Bunyan suggests the pernicious power of the law by increasing the weight of his burden. Rather than liberating Christian, as grace will, the law further encumbers him, making his journey up the mountain extremely difficult.

A miraculous return of the Evangelist, to be interpreted by the reader as an instruction to turn back to scripture, sets everything to right. It is important to note that Christian is never perfect, nor does God expect him to be. Faith and humility are enough because God is merciful and forgives. There is a particularly didactic moment as the Evangelist explains Christian the severity of his error, distilling the lesson into a list (29). This is the first of many lists that Bunyan uses to break from the narrative momentarily and to communicate something critical in a straightforward, non-narrative way. Though*Pilgrim's Progress* is one of the world's earliest novels, Bunyan never lets a concern for integrity of the plot prevent him from explaining something thoroughly.

Pilgrim's Progress Summary and Analysis of Part I, Section II

SUMMARY

This section begins with Christian's arrival at the house of the Interpreter, who tells Christian that he will "show him things that will be profitable for him" (36). The first thing the Interpreter shows him is a picture of a man holding the Bible, with the world behind him, and a crown over his head. The Interpreter insinuates that the picture is of a proper minister, and warns Christian that only men like this are authorized to lead sinners to the Heavenly City.

Next, he shows Christian a dusty room which a man sprinkles with water and then sweeps. At first, the dust flies around, causing Christian to nearly choke. The purpose of this is to show Christian how grace (the water) can cleanse away sin (the dust) from a man's heart (the room). The way the dust flew around when the man swept it represents the law, which, according to the Interpreter, revives and strengthens sin. Once the room is clean, it is 'fit for a King of Glory to inhabit' (35). After that, the Interpreter leads Christian into a room where two children, Passion and Patience, are seated in matching chairs. Passion is discontented, so someone brings him a bag of treasure. He is pleased, while Patience looks on with scorn. However, the treasure soon withers away, leaving Passion in tattered rags. The interpreter explains that these two figures represent the two kinds of men in the world. Passionate men need everything good right away, but they are left with nothing. Patience, however, knows how to wait contentedly for the good things in life. As a result, Christian learns an important lesson -- that the good things in life are the eternal gifts, not the material possessions that man can often covet.

The next thing the Interpreter shows Christian is a fire burning up a wall, which water cannot extinguish. The Interpreter explains that the fire is the work of grace, the man tossing water on it is the devil, and the man behind it secretly putting more oil on it is Christ. The oil maintains the heart's grace, even if the devil is trying to put it out.

Next, the Interpreter takes Christian into a palace, upon which people in gold are walking. There is a group of men at the door of the palace, desperate to go inside. A man sits near the door, with a book of names, determining who is allowed to enter. Also in the doorway are armed warriors, ready to attack. One man stands up and once his name is written, the warriors attack him. The brave man, however, fights his way into the palace. He soon is soon cloaked in gold like the other men in the palace. This battle symbolizes the struggles a man must face if he wants to enter the kingdom of God.

From here, the Interpreter shows Christian a destitute man in an iron cage. The man tells Christian that he once was religious, but he sinned, turning his back on God. He insulted the Spirit of Grace by relapsing into his sinful ways even after he knew the truth. He just could not stop himself from indulging in the pleasures of the world. Now, his heart is too hard and God has denied this man repentance, and thus he will suffer, imprisoned for eternity.

The final sight the Interpreter expounds for Christian is a man who was not ready for the Day of Judgment, but dreamt that it had come, and thus was properly terrified. "Unready" knew from then on that God was always watching him. The Interpreter warns Christian that he should be constantly vigilant, always ready for the end of days. Christian tells the Interpreter that these things have inspired hope and fear in him, and he is ready to go on his way (44).

Christian walks on along a highway with walls on either side, and Bunyan narrates that the wall is called "Salvation". Christian arrives at a Cross in the ground, with a sepulchre at its base. At this point, the burden falls off Christian's back and rolls into the mouth of the sepulchre, gone forever. Three shining ones come to Christian, who is happily weeping. They give him new clothes, a mark on his forehead, and a roll with a seal upon it that marks his election, which they instruct him to hand in at the Celestial Gate. Christian is joyful and light as he moves on with his journey.

Then Christian sees three men, shackled but sleeping. They are named Simple, Sloth and Presumption. Christian warns them that many dangerous things could happen to them while they are sleeping and offers to help them off with their irons. They do not heed his warnings or want his help, however, and he continues on his way.

Next, Christian runs into two men named Formalist and Hypocrisy who come tumbling over the wall. They were are trying to find a shortcut to enter Mount Zion. Christian knows that they will ultimately be unsuccessful in their quest for entry into Heaven, and tells them, "I walk by the Rule of my Master, you walk by the rude working of your fancies" (47). Even though Formalist and Hypocrisy follow the law, they will not be saved, because they do not have the grace of God. Christian explains this to them by detailing his own virtuous journey, but the two men laugh flippantly and move on.

Christian soon arrives at the Hill of Difficulty. There is a spring at the bottom of the hill blocking one path and two easier paths; one curving to the left and the other to the right. Christian first drinks from the spring and takes the straight, but more difficult path up the hill,

thinking that the wrong path will lead him to turmoil. Formalist and Hypocrisy come to the hill after Christian but are drawn to the easier two paths, which are called Danger and Destruction. Danger leads one man into a great wood, and the other into a mountain range where he falls and dies.

Meanwhile, Christian persists on the steep path until he stumbles across an arbour where pilgrims can rest, and he promptly falls asleep. While he is sleeping, he drops the roll that marks his election. He is awakened by one who advises him to consider the ways of the ant. Taking the note, Christian speeds to the top of the hill. As he is ascending, two men, named Timorous and Mistrust, race past him in the opposite direction. They explain that as they were climbing the hill, they kept facing new challenges, and so they want to go back. Christian, even after hearing about the deadly lions that await him, is determined to conquer his fear of death and keeps going.
Further along, Christian suddenly realizes he has lost the roll. He asks God for forgiveness and goes back to where he had napped, chastising himself for his "sinful sleep" (51). By the time he reaches the ardour again, he is so overcome that he sits down to weep. He he finds the roll under a bench and makes his way back up the hill, although it is now dark and he knows that he will stand helpless against the lions' attack. Prepared for misery, Christian steels himself and keeps going until he sees a palace called "Beautiful".

There are indeed lions at the entrance, but they are chained up, and present no danger to Christian, who is welcomed by the porter, Watchful. Watchful tells Christian that the Lord built the palace so that pilgrims could have a place to rest, and calls for a damsel named Discretion. She calls three other damsels in the "family", Prudence, Piety and Charity, and Christian starts to recall his personal journey to this rapt audience. In his retelling, Christian shows a great deal of emotional progress. He regrets his previous reckless, sinful way of life to the point that it is painful for him to think about. He wants to be with other people like him, people who love God and reject their carnal desires. We that Christian was devastated to leave his wife and children behind, but he had to, even though they did not want him to go on this journey. Charity points out that his family's rejection of his holy quest means that Christian has "delivered [his] soul from their blood" (60).

In the following days, the damsels show Christian the rarities of "Beautiful", like the first pedigree of the Lord of the Hill, and records of his heroic acts and the acts of other pilgrims in Heaven. They show him the armor and weapons that the Lord provided for pilgrims when they

fought, including the stone and sling David used against Goliath. The next morning, they present to him the Delectable Mountains from the top of the house, and told him that this country was "Immanuel's Land". Before Christian leaves, they give him armor and weaponry to defend himself in case of attack. The group accompanies him to the bottom of the hill, where they give him some food. Christian also learns from Watchful that his old friend Faithful is just a little bit ahead of him.

Christian next ventures into the Valley of Humiliation, where he has a run-in with Apollyon. a fiendish and hideous monster. The two talk, Apollyon trying all the while to scare Christian and shake his faith. Christian stands his ground, confident. Their struggle turns physical, and Apollyon wrestles Christian to the ground, knocking the sword out of his hand. At his weakest moment, Christian summons the words of the Lord, and finds his strength again. He catches the sword and wounds Apollyon, who flies away, defeated. Christian heals his wounds with leaves.

As Christian is about to enter the Valley of the Shadow of Death, two men who have turned around on the same path approach Christian and warn him about the evils that lie ahead. He heeds the warnings but keeps moving forward, entering the valley with his sword drawn. The way through the Valley is very narrow, and Christian must navigate it in the dark. Bunyan narrates that he believes the mouth of hell to be in the middle of the valley. Christian puts down his sword, however, and uses his prayer as a weapon instead. Moving forward, He can hear the voices of fiends in the dark, and when he feels them come close, he shouts, "I will walk in the Strength of the Lord God" (77), causing them to retreat. Bunyan describes Christian's struggle to stave off the dangers and blasphemies that he experiences while crossing through the valley, but he keeps himself going by remembering that he is not alone. The sun rises, and Christian finishes crossing the Valley safely, reflecting on how His light guided Christian through the darkness. At the end of the Valley of the Shadow of Death, he sees two giants, Pope and Pagan, surrounded by the remains of their human victims. However, Christian passes by them easily and Bunyan notes that Pagan had been dead for a while and Pope was too old to attack pilgrims anymore.

ANALYSIS

At the beginning of the section, Bunyan reminds the reader that this narrative is all a dream, underscoring the superiority of that mode of revelation (because God communicates in dreams) and the fact that this text, like Christian's pilgrimage, is all happening within the

author's heart and head. Even though Bunyan describes Christian's pilgrimage as a physical journey, it is ultimately an in internal transformation.

The first action of this stage takes place at the Interpreter's house, where Christian learns to attune himself to the Christian meaning of a variety of symbols. Each vignette is meant to illuminate some sort of truth for the young pilgrim. Through the Interpreter, hence his name, Christian learns to interpret things metaphorically, or even allegorically. Bunyan reminds the reader of the importance of looking below the surface to find the deeper meaning of something. This also reminds the reader that the narrative that they're reading is also an allegory. Bunyan often engages with the reader directly in this way in the text, making sure his intent is not lost.

The visions that Christian has at the Interpreter's home represent a host of scriptural allusions and traditional Christian imagery, but one is the most poignant, and that is the dusty room. The whole image is a powerful representation of the way baptism cleanses sin, and it is these brilliant didactic moments, in which Bunyan simplifies complicated theology into a single vignette, that explain why this text has had such enduring appeal. The water that the damsel sprinkles on the dirty room is, of course, the water of baptism, which represents the life-giving power of the holy spirit. Baptism is one of two sacraments that the Reformed Church maintained. The definition of a sacrament is "an outward and physical sign of inward and spiritual grace". The Interpreter's lessons display Bunyan's symbolic powers at their best.

Christian's journey remains positive as he leaves the Interpreter's and comes to the Cross. In another didactic but emotional moment, Christian sees the Cross and loses his burden, gaining the certification of his election. This sequence of events represents the theology of the atonement, a particularly complex Christian doctrine that has been tweaked and re-worked for centuries. Bunyan cogently and precisely communicates this theology for his audience, which is biblically literate, but likely is also largely uneducated. These examples speak to Bunyan's intent, which goes beyond relaying a tale of courage. He wants to make sure this text gains the maximum readership and consequently, leads to conversions.

The ceremony of Christian's election is also symbolically rich. Three angels come down to meet him (three is a significant number in Christian numerology, cf. the Trinity), and they present him sumptuous material evidence of his election. The clothes they offer him, for instance, are lustrous and white, transforming the external appearance of Christian to reflect his soul, which has been washed clean and made to shine. Bunyan often shows a person's interior

truth or condition reflected in the exterior and otherwise superficial appearance. The apparent irony, for the Puritans really opposed this kind of visual and material pomp and circumstance, dissipates precisely because of the nature of the allegory. Bunyan makes his methodology clear from page one, and thus, his readers will understand that what appears to be external is really only Bunyan's way of marking an internal condition.

Finally liberated from his sin, Christian makes his way to the Beautiful Palace. On his way there, he passes some lions, a traditional symbol for kingship, but also for non-Christians (lions and lambs); the lions appear several times, and they represent the authority of the government and its Church, which Bunyan regards as a false (or at least wholly misguided) church.

The clear departure from an otherwise rosy tone in this section occurs with Christian's descent into the Valley of Humiliation. Here, the topography changes, and Christian slips a little on the way down, both symbolizing his own hesitation and the treacherous landscape. At the bottom of this first valley, Christian encounters Apollyon, which means "destroyer" in Greek. Christian prevails only by the grace of God, typified in his miraculous sword catch.

The Valley of the Shadow of Death also rich in metaphor, and marks a significant achievement for Christian. Bunyan derives the description of the Valley from the Old Testament prophet Jeremiah, a conflation of time periods which makes clear once more to the reader that Bunyan is describing a spiritual and interior pilgrimage. His choice to draw on the prophet's witness speaks to the universality of Christian's experience, regardless of the temporal setting of his pilgrimage. Christian makes his way, terrified, through the valley, but near dawn he begins to pray, and with prayer and light, he gets through safely. This is the first of many scenes where the traditional symbol of light for good and God is brought to bear.

The final cultural reference of the section comes in the form of giants Pope and Pagan, which Bunyan makes clear are no longer relevant forces to be reckoned with. This sort of personification of a belief system is typical in Bunyan's writing.

Pilgrim's Progress Summary and Analysis of Part I, Section III

SUMMARY

Christian runs into his old friend Faithful, and they agree to proceed together. Faithful tells Christian that he left town amid swirling rumors that the City of Destruction would soon be burned down by fire from heaven. Despite that, his neighbors mocked Faithful's decision and he

left town alone. He mentions that Pliable and Obstinate were publicly derided when they returned from their fool's errand. Then Faithful begins to tell Christian of his own pilgrimage, detailing his escape from the sultry and conniving Wanton. Faithful was tricked into slavery by Adam the First at the bottom of the Hill of Difficulty. He avoided this fate through divine intervention, for while Adam was convincing him to go, he saw suddenly written on the man's forehead, "Put off the Old Man with his Deeds" (83).

As a result of his initial inclination to go with Adam, Moses chases Faithful down and beats him mercilessly. Thankfully, Christ comes and begs for mercy on his behalf, saving Faithful. In the Valley of Humility, Discontent tries to convince Faithful to return with him, saying the valley is "without honor" and his friends would be offended if he were to go. Faithful disowns his former friends, now as a Pilgrim, he values honor over humility. Later, he runs into Shame, who is against religion. Faithful argues with him before choosing to reject Shame. Of his decision, Faithful says, "Therefore, thought I, what God says is best, though all the men in the world are against it" (87). Christian praises Faithful's decision, appalled by this villan who should perhaps he called "Audacious" instead.

Faithful and Christian meet Talkative along the way, and he engages the two in conversation. Christian knows Talkative from his town and warns Faithful that "Religion hath no place in his heart, or house, or conversation; all he hath lieth in his *tongue*, and his religion is to make a noise therewith" (91). Faithful had been a bit taken in by Talkative, but Christian points out the truth of this new friend's nature. He goes into a lengthy recitation of Leveticus, and the Lord's description of the beast that is clean. His point is that Talkative is the type who seeks knowledge, but doesn't part with the way of sinners, leaving him unclean. Newly in agreement, our duo continues to engage with Talkative about the nature of grace, highlighting the fact that knowledge by itself is useless unless it is accompanied by grace. Faithful and Christian grill Talkative, insinuating that Talkative is religious in his tongue but not in his actions and basically call him a liar. Talkative is put off by the new direction of their conversation, accusing Faithful and Christian of being judgmental. He dismisses their good counsel and takes leave of them, angry and upset. The pilgrims are relived to be free from Talkative.

After Talkative leaves, Faithful and Christian cross through a little Wilderness and are pleased to see Evangelist again. The Evangelist congratulates the two pilgrims for getting this far, but then takes on the role of the prophet, foretelling the difficulty that Faithful and Christian

will experience in Vanity-Fair. He encourages them to be steadfast in their beliefs to the point of death.

Faithful and Christian arrive at Vanity-Fair, and John Bunyan pauses to explain the history of the town, Vanity. Five thousand years ago Beelzebub, Apollyon, and Legion were making the same pilgrimage to the Celestial City when they stopped here and decided to set up the fair where vanity would be sold. Now, the town is ruled over by Lord Beelzebub and he commonly tries to encourage pilgrims to purchase vanities. At the fair, "there is at all times to be seen jugglings, cheats, games, plays, fools, apes, knaves, and rogues, and that of every kind" (102).

Faithful and Christian stand out in the Fair because of their clothing and their speech, and because they were not enticed by all the wares the merchants were peddling. When asked what they would by, the pilgrims replied they would "buy the truth" (106). The townspeople are suspicious of these pilgrims, not understanding their motivations. So, they decide to beat them and put them in a cage. Faithful and Christian bear their imprisonment gracefully, which further enrages the people of Vanity. They are brought before the examiners and blamed for the chaos in the fair. They are beat more and locked in irons, before being paraded in front of the public. Christian and Faithful still refuse to buckle and, remembering the words of the Evangelist, remain calm, which incites greater rage in their attackers. The pilgrims are sentenced to death.

Christian and Faithful's trial is overseen by a Judge called Lord Hate-Good. Envy, Superstition, and Pickthank are called upon to testify against Faithful. Envy tells the judge that Faithful has condemned the ways of the people of Vanity, believing that his Christian values are superior. Superstition says that Faithful condemned the religion of the people of Vanity, and Pickthank avows that Faithful has slandered Beelzebub and the rest of the aristocracy in Vanity. Faithful tries to defend himself, staying true to his Christian beliefs. The Judge cites an act made by Pharaoh the Great, who proclaimed that if those of a contrary religion became too numerous, then their males should be thrown into the river. He then mentions an act of Nebuchadnezzar the Great, who condemned all who did not worship him to be thrown into a furnace. Finally, he mentions Darius, who sentenced any man who worshipped a God other than his to be cast into a lion's den. The jury decides to convict Faithful, and he is beaten, knifed, stoned, and stabbed, before being burnt at the stake. Bunyan describes a chariot and horses who appear and take

Faithful's soul through the Celestial Gate. Christian is taken back to jail, from which he escapes by an act of *deus ex machina*.

ANALYSIS

This third section of *Pilgrim's Progress* encompasses the life and death of Faithful. It begins with Christian running to catch up with Faithful—chasing faith, as it were—and joining together with him on the pilgrimage. As they are walking, Faithful tells Christian of the things he's encountered thus far on his trip. Because each pilgrim is unique, with a different set of strengths and weaknesses, the tribulations that Faithful describes are different to what Christian has seen. Faithful, for instance, has had a run-in with Adam the First, who tries to lure him into bondage. Adam has three daughters, who appear only briefly and do not speak, but they serve as foils to Prudence, Charity, and Piety from the Beautiful Palace. Their names, The Lust of the Flesh, The Lust of the Eyes, and The Pride of Life, are, in typical Bunyan style, symbolic of the types of women they are.

In the Valley of Humiliation, Faithful encounters Shame, who represents the people in the ruling class who have forsaken religion for the natural sciences. These non-believers dismiss religion as base, simple, and unenlightened. They believe that pilgrims should be ashamed of themselves. Shame, however, is a worldly emotion, and Faithful "shakes him off" (87). The construction of this specific turn of phrase highlights the interior nature of the pilgrimage, suggesting that shame is something Faithful felt himself, but was able "to shake off," re-aligning his perspective on what he has read in the scripture.

Then, Faithful and Christian encounter Talkative, who is the first competing dissenter that appears in the story. Talkative, Hawkes notes, should ne understood as a Ranter, and not a Quaker (88). True to his name, he is verbose, and Faithful and Christian have few opportunities to speak. Talkative appears to be gracious and bright, because he gives a theologically correct summary of faith. Christian warns Faithful not to be taken in by Talkative's tongue, in an effective use of metonymy. Beyond this literal meaning, Christian is warning the reader to beware of people who talk about religion eloquently but do not practice it in life. The reference to the ale-bench (91) indicates that Bunyan is invoking a contemporary group of dissenters, and the warning thus takes on a greater sense of urgency.

Music is an important harbinger of truth throughout the text. There is a song with a didactic lesson at the end of almost every episode, and later on, music features heavily during

Christian's entrance to the Celestial City. With Talkative, however, Bunyan presents an interesting reversal of the motif. Christian talks about things that "give sound without life," such as musical instruments, and draws a parallel to people like Talkative, who have the outward appearance (the sound) of election, but lack the grace (life), and thus won't end up in Heaven (94). While in other parts of the story, Bunyan uses music to deliver a truth but, in the case of Talkative, the music is the harbinger of his deception. Therefore, Bunyan maintains that the music means nothing unless there is faith to support it. Music, incidentally, enjoyed quite an exalted place in the medieval and early modern university as it was one of the higher sciences.

As Faithful and Christian leave Talkative, Bunyan once again matches the topography of the physical journey matching the tone of the pilgrimage. The pilgrims leave a wilderness as they depart from the pernicious force of the Ranter and emerge to meet the Evangelist, who prophesies that one of them will die at Vanity-Fair. The Evangelist then delivers a very dark prophecy, and commands his disciples to be "faithful unto death, [for which] the King will give you a Crown of Life" (100). Bunyan commonly employes this opposition between life and death. From a purely Christian perspective, these terms are more than opposites, however, for death a necessary path to attain eternal life. Life and death, which, temporally speaking are antithetical, but, in terms of soteriology, they are synonymous. This is one of the great paradoxes of the Christian message, and Bunyan employs it often when weaving his allegory.

The scene at Vanity-Fair presents a sharply pointed critique of the social order. Whether or not Bunyan means to indict Restoration London specifically, or simply the world, it is an attack on the prevailing order he sees around him. The pilgrims clearly do not belong at Vanity Fair and they are made to suffer for it. The inhabitants of Vanity Fair are afraid of what they do not understand, and persecute the perplexing strangers. In the process of the trial, Bunyan emphasizes the absurdity of the uproar. Several scholars note that Bunyan's own experience with the judicial system heavily informs the proceedings in the allegory.

Bunyan further demonstrates the absurdity of Faithful and Christian's conviction through the reasoning of the jury in determining their verdict. The passage drips with irony as each man demonstrates the character flaw encapsulated in his name. Mr Blind-man, for instance, says "I see clearly that this man is an Heretick" (112). Bunyan leaves the injustice of the verdict in no uncertain terms, and Faithful goes to the stake a spotless martyr for his faith. Faithful's trial and imprisonment bears resemblance to Christ, from the quiet strength with which he bears the

injustice of his trial, the happiness of the crowd with his conviction, the buffeting he bears, and, finally, his swift entry into heaven after his death.

Pilgrim's Progress Summary and Analysis of Part I, Section IV

SUMMARY

Christian does not leave Vanity alone, for Hopeful had been inspired by Faithful's steadfast faith and thus decides to accompany Christian. Not long after they set out from Vanity, they run into By-ends. By-ends hails from the rich town of Fairspeech, and he has done well for himself materially. He is married to the virtuous daughter of the Feigning family. He tells the two men that his religion never goes "against wind and tide", because his faith is not quite so strict. Christian has heard of this "knave" before and tells him will be problematic if he wishes to come with them, because they will most certainly be going against wind and tide.

Christian and Hopeful leave him, but they look back and see him meeting Mr. Hold-the-World, Mr. Money-love, and Mr. Save-all. These men had been at school with Mr. By-ends, where they had learned the "art of getting." The men talk among themselves, trying to justify a religion of conforming and materiality, criticizing Christian and Hopeful for being too righteous for their own good. The men bring their justification to Christian and Hopeful to see if they agree. Christian is a dissenter, stating that "it be unlawful to follow Christ for loaves" (120). He cites John 6:1-60, in which Jesus calls himself "the living bread which came down for heaven: if any man eat of this bread, he shall live forever." He then offers examples of men who became religious for the wrong reasons, and they were heathens and were punished. The four schoolmates are stumped, and Christian and Hopeful move on.

They move through a plain called Ease, and then up a small hill, on the side of which is a silver mine. Many other pilgrims have gone into the mine and died there. The mine is run by a man called Demas, and he tries to persuade the pilgrims to stop and mine for silver. Christian has heard of the dangers of this place and is weary. He also knows that Demas' father, Judas, was hanged as a traitor, and the two move on past the mine. By-ends and his companions are taken in, however, and they fall over the precipice into the pit, never to be seen on the way again. On the other side of the mine and the plain, Christian and Hopeful see a pillar that they take to by Lot's wife, who was transformed into a pillar of salt because she looked back 'with a covetous heart when she was going from Sodom for safety" (128). Hopeful and Christian see the pillar as a sign of caution to them as they go on their journey.

The men come to the River of God and drink the refreshing water, eat the juicy fruit, and stock up on leaves for medicine before taking a nap on the nearby meadow. After they recommence along the way, they arrive at By-path Meadow, which provides a route running alongside the main path. Christian convinces Hopeful to take the path with him, as it looks easier. After they get lost in the dark, however, Christian realizes that straying from their path was a mistake, and he apologizes to Hopeful, who forgives his companion. The two men turn back, but they cannot get back to the main road before nightfall.

They sleep on what turns out to be the grounds of Giant Despair, who lives in Doubting-Castle. He accuses them of trespassing and throws them into his dungeon. Giant Despair's wife, Diffidence, tells her husband to beat the pilgrims, which he does, and tries to convince them to take their own lives. Christian despairs and contemplates suicide, but Hopeful talks him out of it, convincing him of the sinful nature of that act. Upon finding them alive, the giant beats them again. While Hopeful talks Christian out of suicide once again, the Giant's wife eventually convinces him to kill the pilgrims.

Still in the dungeon on Saturday night, Christian and Hopeful begin to pray. Just before daybreak, Christian realizes he has been a fool: "I have a key in my bosom, called Promise, that will I am persuaded open any lock in Doubting-Castle" (135). It did, in fact, open all the locks, and they escaped back to the main road, which Bunyan refers to here as the King's Highway. Giant Despair hears them leave but his limbs fail and he cannot follow.

To warn others not to make the same mistake they did, the two men erect a pillar with a warning engraved on it. Many future pilgrims were saved by their actions, the narrator tells us, and Hopeful and Christian continue on their way.

ANALYSIS

The section opens with the life/death opposition that Bunyan frequently employs. Christian has found a new companion in Hopeful, and because Faithful's martyrdom was the occasion of Hopeful's conversion, his life (for life before faith is no life at all) has come out of Faithful's death. Faithful has not died in vain.

The two travel on together, and the first character they encounter is By-ends. Through By-ends, Bunyan critiques the aristocracy. By-ends is wealthy, and though not originally of noble stock, he has married well. His religion, he tells the pilgrims, goes with the "wind and tide," a metaphor for popular opinion and power (116). Christian and Hopeful quickly move on,

having recognized the threat of such a fickle character. By-ends and his friends, whom he encounters shortly thereafter, have studied the Art of Getting, a method of conversion that Bunyan pointedly disapproves of.

Therefore, Bunyan likens By-Ends and his friends, who are well-bred in most standards, to serpents, using the tool of simile. This comparison is an obvious reference to Genesis 1 and the Garden of Eden (118). Bunyan offers his reader a glimpse into these mens' ideology by sharing the conversation they have once they have separated from Hopeful and Christian. By-ends and his mates continue in conversation, attempting to justify their views on religion by misinterpreting scripture (119). Such a mistake would have been a clear signal to Bunyan's readers, who were well-versed in scripture, that a these aristocrats were professing a false faith. Bunyan indicts them severely a few pages later, "how much more abominable is it to make of him and Religion a Stalking-horse to get and enjoy the World? Nor do we find any other than Heathens, Hypocrites, Devils, Witches, that are of this opinion" (121). These are some of the worst epithets Puritan could levy against another, and with them, Bunyan slams the way the upper class approaches religion. On the following page, he directs his reader to some passages in scripture that bolster his point in yet another strikingly didactic moment.

When Christian and Faithful leave these men, the topography signals the relief and relative ease of their passage while foreshadowing the difficulty to come. They enter a narrow plain called Ease, its width indicating the easy journey they will enjoy for the moment. The next obstacle they face is Demas and his seductive silver mine. If the name of the hill in which the mine is located (Lucre) is not enough to tip off the reader to the nature of this man and his enterprise, his own name certainly drives the point home. Demas is a biblical character of suitably ill-repute. Because he appears in one of Paul's epistles, we can be sure that Puritan readers would have been familiar with him (see 2 Timothy 4:10). This episode also signals the narrator's own limit of perception, and that his dreams are not always complete. Bunyan isn't sure how By-ends and the others come to fall into the pit, but the details of their demise are unimportant. The fact remains that their ill religion met with the justice they deserved.

As Christian and Hopeful continue on their way, Bunyan again conflates time and space. The pilgrims see a pillar that they take to be Lot's wife, who was transformed into a pillar of salt in the story of Sodom and Gomorrah in Genesis 19. Several things are accomplished when Bunyan invokes scripture in this manner. First of all, it highlights the fact that the pilgrimage

should not only be taken literally, as a naturalist progression through space. The pilgrimage is interior and spiritual, and thus draws on a rich Christian vocabulary of images, symbols, and monuments, and the topography is meant to signal a deeper layer of understanding. Second, Bunyan here draws on a knowledge and understanding that he knows his readers already possess. They are definitely familiar with the story of Sodom and Gomorrah, and he assumes the the interpretations and lessons that go along with invoking it in this way. The image of the salt pillar conveys meaning without Bunyan having to expound on it. It is an additional layer of meaning to his own rich imagery that is self-legitimating, and implies that scripture is authoritative.

The next obstacle for Christian and Hopeful, the Giant Despair, is foreshadowed by the thunder and rain, a conventional symbol for danger, as they make their way down the by-path (128). The events at Doubting-Castle do not comprise another social critique, rather, they are a warning to the reader of the temptation of despair. There is a particularly didactic moment in the dungeon in which Hopeful explains to Christian the horror of suicide (132), and though Christian heeds Hopeful's good advice, he remains upset and afraid. In fact, Christian is so overcome with fear that he becomes it (134). As the Sabbath begins, the two men begin to pray, and as day breaks, they are delivered.

The loaded symbolism of Christian and Hopeful's escape is palpable. They are delivered from the cave-like dungeon on a Sunday, the same day Christ was resurrected. The break of day, and thus the return of the light, is the moment of their deliverance. Like all of Christian's escapes, this one is divinely occasioned. It is by the grace of God that Christian remembers the key, Promise, hidden within his bosom. The name of the key is significant, for it refers to the Promise of Eternal Life, enacted by God to humanity in the crucifixion. That promise, Bunyan makes clear, is the defense against despair. Per usual, after their escape, Christian and Hopeful memorialize their experience with words, both written on a monument to alert passersby, and sung (135, 137).

Pilgrim's Progress Summary and Analysis of Part I, Section V

SUMMARY

Back on the appropriate road, Christian and Hopeful reach the Delectable Mountains in Emmanuel's Land. There they encounter some shepherds, named Knowledge, Experience, Watchful, and Sincere, who feed them and show them the landscape. They point out

particularly Mount Caution, which is where Christian and Faithful would have ended up for eternity had they not escaped from Doubting-Castle. The shepherds also show them a by-way to hell and offer them their telescope, so they might glimpse the heavenly city. After giving them several warnings about obstacles to come, secrets that they won't share with other men, the pilgrims go on their way. Bunyan mentions at the end of this chapter that he wakes up.

By the next chapter, Bunyan is asleep again, and dreaming further of Christian and Hopeful continuing on their way. Near the country of Conceit, they meet a man named Ignorance. Ignorance did not enter this path through the Wicket Gate, but rather, through a crooked lane. He does not seem especially concerned about that fact and defends his shortcut by claiming he is a pious man even through Christian warns him otherwise. Calling Ignorance a fool, our pilgrims continue on, with Ignorance lagging behind. They soon pass through a dark lane, which creates fear in both the pilgrims. Christian tells Hopeful a story about that alley. Little-Faith, a good man, was going on his pilgrimage. He took an ill-fated nap at the Dead-Man's Lane, so named because of the frequent murders that took place there. He wakes up to three thugs, who beat him and take his money. However, they do not take his jewels, but he would not sell them so he was forced to beg. Apparently if his jewels had been missing at the Celestial Gate, Little-Faith would have been denied an inheritance there. Hopeful wonders why Little-Faith didn't fight back against the thugs, and Christian tells him that he was a weaker man (hence his name). They compare him to Great-Grace, a champion of the King, who would have been more effective against the thieves. This story leads Christian and Hopeful to discourse about how faith cannot be bought or sold. They also decide that they should arm themselves with the shield of faith against thieves (150).

Soon, they encounter a fork in the road, and when they are wondering which way to take, the Flatterer approaches them. He leads them into a net, and they only realize too late that this is the man the shepherds had warned them about. The flatterer is a false apostle. A Shining One comes to rescue the trio of entrapped pilgrims, but he chastises them for not heeding the good advice they were given by the shepherds. After this hiccup, they soon meet the Aetheist, who is convinced that Mount Zion does not exist. He says that after searching for 20 years he cannot find it. The pilgrims ignore the Aetheist and continue, holding true to their faith. Meanwhile, the Atheist laughs at them as he retreats.

Christian and Hopeful avoid falling asleep on the Enchanted Ground, heeding the shepherd's warning. To keep awake, they begin to discuss Hopeful's conversion. Hopeful used to be a sinful man, destroying his soul. He realized that his sins would incite the wrath of God, but tried to shut out the truth, as he did not want to give up his ways. However, his sins kept weighing on his conscience and he finally decided to mend his life. He could not forget his past, even though he was now on a righteous path. It was Faithful who told Hopeful that if he could be justified by a man who had never sinned, like Jesus Christ, he could truly be saved. Hopeful's conversion occurred at the depth of his despair, when he had a vision of Christ. He told Christ he was a very sinful man, and Christ answered him, "My grace is sufficient for thee" (160). Christian asks about the state of Hopeful's spirit, and Hopeful says that now, he would spill a thousand gallons of blood for Jesus Christ.

Christian and Hopeful go on with Ignorance still in tow. Then Ignorance joins them again, and the three again discuss how Ignorance's belief in his own election is not enough to get into Heaven. Even as Christian systematically dismantles Ignorance's faith, Ignorance refuses to believe them. Christian explains that God is the only one who can determine whether a man's soul is good nor not because "he can see sin in us when and where we can see none in ourselves" (172). Christian insinuates that Ignorance doesn't believe in Christ. It comes out that Ignorance has never seen Christ revealed to him from Heaven. Eventually Ignorance decides to return to his position behind Christian and Faithful as they walk on along.

Christian and Faithful continue to discuss Ignorance's ignorance, and then, the meaning of true, or real fear, which according to Christian is that which makes a man fearful of dishonoring God. Ignorant men seek to stifle such fear, and try to appear confident. Hopeful agrees, saying he was once just like Ignorant in this way. Christian asks Hopeful if he knew a man named Temporary who was a "forward man in religion" about ten years earlier. Hopeful knew him, but then he "backslid", leading the two pilgrims to a longer conversation about the nature of backsliding. This happens when a man loses the guilt that made him turn to religion in the first place and he loses his fear of damnation. Another reason is that becoming religious makes them fearful of losing what they have, and they have second thoughts. A man without shame tends to backslide because he sees himself as above religion. Finally, men can backslide because they cannot fully change the way their minds work. Christian details the process of backsliding based on what he has seen.

Finally reaching the end of the Enchanted Ground, the pilgrims arrive at Beulah, which abuts the City of Zion. They get their first view of the heavenly city, which is built of pearls and gems and other precious substances. Both Pilgrims become sick with love upon glimpsing it. Finally, they reach a river. The river is the boundary between life and death, and every pilgrim must cross it in order to enter into eternal life. They are quite frightened of the prospect of crossing the river, but eventually they are delivered from their fears, and the ford the river, the depth of which is determined by one's faith. They emerge from the river and are given immortal garments, after which they begin their final ascent. A heavenly host with trumpets joins them on the last leg of the journey. Christian and Hopeful show their certificates at the gate and gain admittance. Ignorance arrives just after they do, but without a certificate, he is escorted into hell. With that, Bunyan awakes from his dream.

In the Conclusion to Part I, he advises the reader, "What of my dross thou findest here, be bold / to throw away, but yet preserve the Gold" (181).

ANALYSIS

It is fitting that the final section of the first part of a book about the pilgrimage to the Kingdom of Heaven opens with a reference to predestination (cf. Hawkes 354). The pilgrims, Christian and Faithful, inquire of the shepherds whether the way is safe, and the shepherds reply that it is so for those for whom it is destined to be safe. The shepherd, of course, is a rich image in the Christian tradition (e.g. Christian as the good shepherd, the parish as a flock of sheep, etc.). As the shepherd guides and looks out for his sheep, so the shepherds show Christian and Hopeful the lay of the land for the last stage of their journey.

In this last stage of the pilgrimage, where Christian and Faithful are almost at the gates of heaven, the stakes are much higher. For each character, there is much further to fall. The deceitful characters that Christian and Hopeful encounter here are, in some sense, more pernicious than the characters heretofore because they are more clever, and their crimes are much more deadly. Incidentally, Dante employs a similar structure in the *Inferno*; as he approaches the center of hell, the crimes of the characters around him get much more heinous.

Ignorance is the first of these last-stage characters that Christian and Hopeful come upon, and he is with them periodically until the very end. He hails from the town of Conceit, which immediately tells the reader a lot about the specimen. Christian and Hopeful are suspicious of him from the beginning, which indicates that they have learned over the course of their

pilgrimage. This time, they aren't fooled by such a pretender to wisdom. Though they move quickly on, Ignorance follows behind them.

As they move on, Christian recounts the story of Little-Faith, who, even when his money was stolen from him, maintained the jewels that were his faith. We see again the irony of material value, which was eschewed by the Puritans, standing in for spiritual value, but the metaphor is apt. Hopeful wonders why Little-Faith turned to begging rather than selling the jewels, but Christian explains that those with faith, even a little faith, are focused on heavenly things, and cannot be persuaded to part with these precious jewels for earthly satisfaction. Part of Christian's explanation is a series of metaphors, likening Little-Man, for instance, to a turtle-dove who cannot be persuaded to eat carrion like a crow (146).

The next pernicious character they meet is the Flatterer, about whom the shepherds had warned them. They do not recognize him for who he is until they are already in his net, and the pilgrims find themselves imprisoned once again. The flatterer, who is really a false apostle, is disguised as an angel, with an outwardly shining appearance, but he sheds his robe and turns out to be black. The color refers to the state of his soul, not his race or any other superficial characteristic. Like every other escape, the pilgrims are rescued when an angel appears and performs a work of grace. Their deception is a reminder of the corrupted human condition, even in those humans so close to heaven. Because Christian and Hopeful must face the consequences of their blindness, the angel beats them as punishment.

After the Flatterer, they encounter the Atheist. With this character, Hawkes notes, Bunyan is making a reference to contemporary culture, in which Baconian Empiricism had gained some traction (153). The danger of this kind of belief, Bunyan implies to his readers, is that the individual utterly deceives himself in thinking he has achieved wisdom in the turn from God.

As they continue to walk, Christian and Hopeful decide to talk so as not to succumb to sleep. This active decision to engage in learning and discussion shows that they have learned from their past mistakes. The life of the pilgrim is one of constant vigilance, and Bunyan shows that his characters have finally learned that. Hopeful tells Christian the story of his conversion. At the depth of his despair, he has a vision of Christ, in which Christ speaks to him (161). All of Christ's dialogue is quoted directly from scripture. Bunyan doesn't want to put words in Christ's mouth, and scripture is accepted as the word of God.

The next run-in with Ignorance involves much more of an exchange between the two. Bunyan creates another didactic moment, disseminating a list of truths. As he often does with theological certainties, the message is delivered unembellished in plain English. The format of the list allows for easily digested teaching and minimizes confusion. This technique has been oft employed over the course of the text when the information is too important to risk cloaking the message in metaphor or symbolism. This time, the exchange reveals that Ignorance is a Quaker, a rival dissenting group (Hawkes 162, 165). The placement of Ignorance within the narrative and the tone of Christian and Hopeful's engagement reflect the force with which Bunyan wishes to warn his readership against this competing religion. Although the Quakers shared much theology and social criticism with Bunyan's sympathizers, he believes that their beliefs ultimately truth and thus, they will never achieve salvation. The difference between the religions is subtle, but for Bunyan, it is a matter of life and death. This is why the Quaker-esque characters are so dangerous, and precisely why the pilgrims must be so vigilant.

Finally, the pilgrims cross into the land of Beulah. In order to enter into the Celestial City, they must cross the river, or die, as it were. Death is easy for those with strong faith, and correspondingly, the river is shallower. For those with little faith, it is treacherous and ominous. Though the river does equate to death, it is only death in the earthly sense. As Bunyan reminds us many times throughout the text, death actually means eternal life. This substitution of meaning, which is not to err from the sense of the text, fits into the larger scheme of water as a Christian symbol for life. Just as baptism (which for Christ occurred in the River Jordan) is the new birth of a person as a Christian, so too is does this river signify the new birth of the pilgrims into eternal life.

As Hopeful and Christian make their final ascent to the gates of Heaven, there is much fanfare, which once again proves that music accompanies most of the significant moments or statements in the Text. Here, in addition to the music signaling righteousness and truth, it also is a part of an allusion to the book of Revelation, in which the end of days is recounted.

Having presented their certificates of election, Christian and Hopeful are ushered into the Heavenly City. Ignorance, so sure of his own admittance, arrives just after the two pilgrims. Without certification, however, he is ushered down a direct path to hell. With that, the narrative comes to a triumphant close.

In the final concluding verses, Bunyan relies on a series of metaphors to exhort his reader to carefully consider and interpret the text, such as the following: "None throws away the apple for the core" (183). He ends with a warning: if you dismiss all of it, I will be forced to have another dream. Whether or not the text was dismissed, and by whom, does not matter because Bunyan did have another dream.

Questions

Answer the following **5 marks**

1. Explore the role of dreaming and sleeping in *The Pilgrim's Progress*.
2. comment on the role of women and the way Bunyan employs gender roles in *The Pilgrim's Progress*

Answer the following **15 marks**

1. Describe and Comment on the prisons that Bunyan depicts
2. Assess the way that Bunyan communicates theology and other religious truth in *The Pilgrim's Progress*.
3. Explore the significance of Faithful's death.

Drama: Non – Detailed

All for Love by John Dryden

John Dryden Biography

John Dryden was born in Aldwinkle, Northamptonshire, England, the eldest of fourteen children of Erasmus Dryden (c.1602–1654) and Mary Pickering (d. 1676). Dryden was a King's scholar studying the classics at Westminster. He contributed to the collection of tributes to honour Henry, Lord Hastings, an elegy in *Lachrymæ Musarum* (1649). He entered Trinity College, Cambridge in 1650, graduating in February of 1654, the same year his father died. While living in London in 1657 Dryden started working with the civil service and began in earnest writing plays of heroic tragedy and satires of varying success. *Heroic Stanzas* (1658), on the death of Oliver Cromwell is his first important work. With the protectorate crumbling, Dryden sought other work including writing for a bookseller. With the return of Charles II he celebrated the King's divine right with, among other works, his poem *Astræa Redux* (1660). *To His Sacred Majesty, a Panegyrick on his Coronation* (1661) came next, Dryden courting favour with the new regime which would later bring allegations of insincere and self-serving allegiance.

On 1 December 1663 Dryden married the daughter of the Earl of Berkshire, Lady Elizabeth Howard (c.1638–1714), with whom he would have three sons. His first play *The Wild Gallant* was first staged in 1662. *The Rival Ladies* (1663) also had Spanish influences. Attached to it is one of his famous Prefaces where he describes his principles of dramatic criticism. His first successful play, written in heroic couplets was *The Indian Emperor* (1665). The same year of the Great Fire in London, *Annus Mirabilis* (1666) celebrates the English Navy's victory over the Dutch. Dryden had retired to the country with the plague threat, where his first son was born, and he continued to write. *The Maiden Queen* composed in blank verse, rhyming couplets and prose and *The Assignation, or Love in a Nunnery* were produced in 1667. *An Essay of Dramatic Poesy* (1668) was written two years after the Restoration with the reopening of the theatres. Dryden entered into a contract in 1668 with the King's Theatre Company in which he would produce three plays a year. For his efforts the Archbishop of Canterbury awarded him an M.A. in 1668. The same year he became Poet Laureate and in 1670 Royal Historiographer which would provide a stable income for him.

The play *Marriage A-la-Mode* (1672) was followed by his unsuccessful work on the theme of Paradise Lost, *The State of Innocence*, staged in 1674. After 1676, he began to use

blank verse, and he produced his best play, *All for Love* in 1678. It is Dryden's most famous masterpiece based on Anthony and Cleopatra. He had mastered the art of comparative criticism, using prose and dialogue for debate, and wit and satire to illustrate disparities between church and state. A year later Dryden was beaten by thugs, an attack that had been ordered by the Earl of Rochester when Dryden was suspected of collaboration on *An Essay upon Satire*, which vilified various prominent figures, of which the real author was never realised.

The well-known political satire of Shaftesbury under the transparent guise of the Old Testament, *Absalom and Achitophel*, Dryden's allegorical poem appeared in 1681 and his didactic poem *Religio Laici* (1682) followed, which argues the case for Anglicanism. *Threnodia Augustalis* (1685) is an ode to Charles II. *The Hind and the Panther* (1687) marked Dryden's final conversion to Roman Catholicism.

After the Revolution of 1688 he lost his Laureateship with the accession of William III. Refusing to take an oath of allegiance, his politics and religion left him out of favour with the court, and his sole source of income was from his plays and translations of poetry from Latin and Greek. The tragi-comedy *Don Sebastian* (1690) was on a par with *All for Love*. Another tragi-comedy *Love Triumphant* (1694) would be his last play. Included in his ensuing critical essays was *A Discourse concerning the Original and Progress of Satire*. Dryden would also take on the massive task of translating the works of Virgil to prose.

John Dryden died on 12 May 1700 from inflammation caused by gout. He is buried in the Poet's Corner of Westminster Abbey, London, England, nearby to his longtime friend William Congreve.

"Genius must be born, and never can be taught." ~ John Dryden

Summary

The play begins with a prologue, effectively asking the reader’s forgiveness for a simple, less luxuriant play than what he might be accustomed to (beer for a wealthy wino).

Act I: The priest Sarapion tells of portents of doom: floods, ghosts rising from their graves, etc. Alexas, the queen’s eunuch, tells him not to talk of such things: they have other, political concerns to worry about. They are worried about Antony, who seems to do nothing but pray or rest in their temple. Ventidius enters; Alexas remarks that though he was once brutal in war against the Egyptians, he’s a very brave Roman. Alexas proclaims that Cleopatra’s named a dayof celebration in honor of Mark Antony. Ventidius laments Mark Antony’s unmanning,

claiming that for all his manliness in war, in victory he's become soft and pliable like a virgin. After order the Egyptians to leave, Ventidius observes Antony unseen in order to learn what he's thinking. Antony enters, lamenting Octavius's actions. Ventidius finally exposes himself, professes his love for Antony and weeps when Antony orders him to leave. Antony also weeps, remember Actium and his own display of cowardice: apparently he fled a battle. He's convinced he's already lost the war; Ventidius chides him for giving away what Octavius is incapable of taking (i.e. Antony's life). He encourages Antony to go visit his soldiers; Antony demands that they march to him, but the soldiers have refused to do so: they refuse to fight for Cleopatra. Ventidius himself complains that Cleopatra is too demanding even of her own people; taxing them in order to buy diamond earrings. Antony, angered, calls Ventidius a traitor; the latter weeps more, and they're reconciled. Antony agrees to take Ventidius's advice, though he recognizes that it'll involve forsaking Cleopatra.

Act II: Cleopatra complains to Alexas and Iras that Antony is going to leave her: he refuses to come see her before he goes to war. Iras encourages Cleopatra. to recognize Antony as cruel but Cleopatra. thinks that she's incapable of doing so. Charmion reveals that though Antony refused to return, he no longer seemed like the courageous warrior she'd earlier known; instead he was teary but resolute, telling Charmion that he refused to see her because he knew he'd lose resolve. Alexas reassures Cleopatra. that Antony is a slave to Ventidius and advises her to go to Antony and give him a chance to break his bonds. As he and the other servants retire, Ventidius and Antony appear on stage (the equivalent to a scene change but without one). They discuss Octavius, mocking his lack of manliness: he would rather die of old age than in battle; Antony claims moreover that Octavius only rose to power as a sparrow on Antony's eagle wing.

Alexas appears onstage with a message for Antony from Cleopatra, wishing him good luck and at the same time begging him to stay. Alexas brings jewels from Cleopatra including a bracelet of bleeding rubies for Antony to wear; he softens and foresees himself thinking about her kisses on a wintry night while staring at those rubies. Finally he consents to see Cleopatra., who appears on stage with her servants. Antony insists on speaking first: he tells Cleopatra of how he'd met and loved her and how she'd been claimed and "stained" by Caesar; how in spite of his wife Fulvia making war in Italy, he remained in Cleopatra.'s arms; how even after marrying Octavius's sister he returned to his beloved Cleopatra. He blames all his military failings on Cleopatra.

Cleopatra responds by retelling the same story from her own perspective: she never loved Caesar and was more or less forced to sleep with him. Moreover, while she did cause her fleets to flee in the battle in Actium, it wasn't a betrayal: she laments her own feminine fearfulness. Finally to prove her honesty, Cleopatra shows a document from Caesar, who has offered her rule of both Egypt and Syria if she'll join arms against Antony. When Antony seems to be breaking, she encourages him to go back to war, for he's no longer a lover; she promises to die and put herself out of his way. Finally Antony is convinced to stay; he even calls Ventidius a blasphemer for speaking so poorly of Cleopatra.

Act III: The act begins with a celebration and ceremonies of Egyptians; Cleopatra. and Antony shower one another with silly praise. Ventidius arrives and demands a word with the emperor. Though Antony is certain of his security against the Romans and Octavius, Ventidius tells him that his countries are nothing compared to Rome's great empire. He asks whether Antony has any Roman friends who might convince Octavius not to invade; Antony recalls Dolabella, whom he sent away because the latter confessed a "warmth" for Cleopatra. Ventidius fetches Dolabella. After Antony and Dolabella. are reconciled, Antony recalls how Dolabella first saw and was enamoured of Cleopatra. Dolabella. protests that he was quite young at the time; Antony ought to have outgrown such flights of fancy. Moreover Dolabella. was powerless; he lost nothing; Antony is about to lose the world. Dolabella. carries conditions from Caesar; apparently Ventidius has gone to great lengths to convince Octavius to make those conditions fair.

Ventidius enters with Octavia and Antony's two small children. Antony begins to worry that Octavius's conditions couldn't be just and that he'll be made a slave to the younger man. Octavia proposes to make peace between her brother and Antony and not to demand Antony return to her; she'll let herself be dropped at Athens. Antony softens and is torn; justice and pity demand that he forsake neither his wife nor his beloved. When Octavia sends her children to embrace their father, he gives up and agrees to return with his wife and children to Rome.

As that party leaves the stage, Alexas and Cleopatra. arrive. Cleopatra. is again certain of her doom and worries that Octavia is more beautiful than she is. Octavia returns to the stage and the two trade insults; finally Cleopatra. resolves to commit suicide.

Act IV: Antony begs Dolabella, who's sweeter than his other friends, to deliver word to Cleopatra of his parting. He returns three times, almost having left, to ask Dolabella to give Cleopatra. various assurances. By the end, Dolabella. sees him as childish in his longing but at

the same time envies him. After Antony leaves, we learn from a conversation with Ventidius that Dolabella. intends to seduce Cleopatra and that Ventidius approves, since it'll ruin Cleopatra in Antony's eyes.

Meanwhile Alexas advises Cleopatra. to make Antony jealous by hitting on Dolabella. Ventidius watches hidden as they flirt with one another. But once Dolabella. convinces Cleopatra. that Antony spoke cruelly of her, she can bear the game no longer. She sends Dolabella away with a message for Antony; he demands in exchange. Ventidius reenters with Octavia, who like Vent. misinterprets the scene.

Ventidius insists on giving the news to Antony. Antony refuses to believe it, even after Octavia confirms it; when Alexas enters and also confirms it (though unlike the others he knows it to be false; he hopes to win Antony back for Cleopatra. through jealousy). Antony sends his wife away and she calls Cleopatra. a prostitute and tells Antony to return to her.

Dolabella returns to confirm that he's followed his orders; Antony tests him. Cleopatra appears; both plead innocence and describe their true motives and actions, but Antony sends them away.

Act V: Cleopatra laments to her female servants. She calls for Alexas and accuses him of treachery. Alexas claims that Antony still loves Cleopatra. Serapion comes with the news: the Egyptian and Roman galleys have joined forces and returned to Egypt: Antony's forces have turned against him. Cleopatra dispenses with Alexas and asks the priest Serapion to be her guide; she plans to justify herself to Antony even if it means death.

While Alexas tries to think of some lie that will save his life, Antony and Ventidius enter, cursing Egypt and preparing to battle and die bravely. They see Alexas and Antony threatens to kill him; in order to avert his attentions, he claims that Cleopatra has committed suicide by thrusting a poinard into her heart. Antony finally realizes that Cleopatra was innocent and is inconsolable. Alexas is pleased that he's found proof of Antony's love of Cleopatra and convinced that he'll be the happier that she's still alive.

Meanwhile Antony sees only two options: to die in battle or to commit suicide; his heart is not in the battle. He asks Ventidius to kill him, so that Ventidius can escape execution by pretending to have done so on behalf of Caesar. Instead Ventidius kills himself. Antony tries to kill himself, and initially misses his heart. Cleopatra and company enter and she falls beside him. They share loving words

Themes:

The Nature of Marriage: Throughout the play Cleopatra suffers for not being Antony's wife; he believes that he has some obligation to Octavia, whom he doesn't love; Cleopatra was offered kingdoms to marry other kings but turned them down to be Antony's mistress; finally she resolves to wed him by a different proof of loyalty: dying with him. She sends her servants for asps and then holds one to her arm (not her heart!). Her two servants commit suicide as well, just as Serapion enters. He claims that "no lovers lived so great, nor died so well."

What's honorable?: Cleopatra. and Ventidius both accuse Antony of a form of betrayal, one, betrayal of his nation for feminine wiles; the other, betrayal of love for "interest".

Unmanning: Ventidius accuses Antony of becoming womanly: he seems to cry frequently and puts his romantic interests before his political interests.

Conflicting moral evaluations: Cleopatra. and Ventidius both strive to put a difference face on Cleopatra's actions to influence Antony's opinion of her and his ultimate decision about whether to go to battle.

Summary

The main characters, or "Dramatis Personae," are Antony, Cleopatra, Ventidius, Dolabella, Alexas and Octavia. In Act 1, Serapion, a priest, foretells of ominous omens, while others express concern about Antony and Cleopatra's relationship. One of them is Ventidius, a Roman general, who offers Antony troops to leave her. Though Antony is insulted by the offer, he nonetheless accepts.

In Act 2, Cleopatra is devastated by Antony's refusal of her and goes to great lengths to win him back. Despite Ventidius attempting to dissuade her, she is successful, and Antony proclaims his love for her.

Act 3 sees the return of Antony's friend Dolabella, who brings with him Antony's estranged wife, Octavia, and their two daughters. Octavia tells Antony that if he returns to her, then the war between he and Caesar will stop, and he may return to his rightful place. Antony agrees, and Cleopatra attempts to interfere with their reunion, including an argument with Octavia.

In Acts 4 and 5, Antony believes returning to Rome is the right action, but he does not want to tell Cleopatra, so he sends Dolabella. Through a plot by Ventidius, Antony is nearly convinced that Cleopatra and Dolabella are romantically involved. When he expresses his desire

to find Cleopatra innocent, Octavia leaves him. Nonetheless, Antony does not believe Cleopatra's claims of innocence and leaves for Rome. Hearing of his impending return with the fleet, Cleopatra and Alexas flee and part ways. Antony is about to fight Ventidius, when Alexas arrives and tells them Cleopatra is dead. Ventidius kills himself, and Antony attempts to do the same. Cleopatra arrives, only to see Antony right before he dies from his self-inflicted wounds. Cleopatra then kills herself, and a eulogy from Serapion follows.

CHARACTERS

Antony - Mark Antony the one who has an affair with Cleopatra when married to Octavia

Cleopatra - Queen of Egypt, has an affair with Antony

Octavia - Antony's wife

Ventidius - works under Antony and tries to get Antony to return to Octavia

Dolabella - supposed friend of Antony, accused of having relations with Cleopatra

Alexas - eunich of Cleopatra

Serapion - priest

Myris - priest

Charmion - servant of Cleopatra

Iras - servant of Cleopatra

SUMMARY

In the beginning, the two priests, Serapion and Myris, are talking about the military position of Rome and the Egyptians. They then begin to discuss the Queen's relations with Antony. Ventidius then enters discussing the same things and emphasizes the fact that he feels that Antony should never have met Cleopatra and that it is very important for him to end the relationship. Antony is greatly disturbed by the situation that he has gotten himself into and debates what his next action should be and considers who he most wants to be with. Ventidius continues to attempt to convince Antony to break off the relationship. Eventually, he achieves his objective and Antony seems determined to break off the relationship and so refuses to see Cleopatra because of the power that she holds over him. Both lovers are in pain because of the distance that lies between them. However most of the people around them feel that this is best as they have both lost their good reputations and Antony has lost his family. At one point, Octavia, Antony's wife, offers herself to be left somewhere and forgotten so that Antony can continue his

relationship with Cleopatra without hindrance, but Antony refuses her offer because she only does it out of duty, not love. Finally, Antony chooses Dolabella, his greatest friend, to tell Cleopatra that their relationship must end. However, Dolabella has secretly been in love with Cleopatra and initially betrays his friend, trying to make Cleopatra angry at Antony. However, not long after his betrayal he admits to Cleopatra that he lied and that it was only out of love that he did so. During all this time, Alexas and Ventidius have been plotting, both trying to separate Antony and Cleopatra and destroy their relationship. Ventidius, seeing that Dolabella is alone with Cleopatra reports to Antony that the two had an affair, this infuriates Antony and he threatens both his best friend and his lover. Alexas during all this is creating a scheme of his own and tells Antony that because of his harsh accusations against her, Cleopatra has killed herself. At this news Antony is shocked and realizes that his dear Cleopatra was indeed innocent and at this decides to kill himself. Antony asks that Ventidius kill him in order to reconcile with Caesar. In a desperate attempt to prove to Antony that he was completely loyal during the time that he served under him, Ventidius kills himself instead of killing Antony. Seeing this Antony falls on his own sword. Cleopatra enters, too late to save her dear Antony, and finds him dying. They give each other parting words and then Antony dies. Cleopatra, at the thought of living without her love, decides to follow him into the next dimension and so kills herself in his presence. Her servants then kill themselves as the guards arrive to capture Cleopatra presumably under Caesar's orders.

Analyze the excellence of *All for Love* are best heroic play in the Restoration play in England.

The beginning of the heroic play may be traced back to the works of Beumont and Fletcher. But the heroic play proper is a product of the Restoration age. With the closing of the thetres during the puritan rule in England the earlier dramatic tradition came to an end. When they were reopen after Restoration, the taste of the court brought in the French influence, mainly that of Corneille. He wrote the plays where the heroes were noted for their nobility and grandeur. The style was declamatory sometimes rising to passionate ardour. Dryden wrote his earlier plays in that fashion and those may be called heroic plays. The English heroic plays combined some of the features of an epic poem with some features of drama, and were remarkably different from the Elizabethan drama. They were written almost always in heroic couplets, though Nathaniel Lee, used blank verse for his play Rival Queens. It has to be a tragedy just because comedy will

not lend itself to the elevated style needed to satisfy the newly developing taste of the theatregoer. The subject of the heroic play has to be love and valour or love and honor. The protagonists of the plays were elevated to such romantic and superhuman heights that they appeared nonsensically unrealistic. Absurd self-service and supernatural bravery of the hero combined with amorous perfection made the hero devoid of all naturalness.

Dryden certainly the best and probably the first of the typical restoration heroic play writer. All the heroic plays of Dryden are written on the same pattern. In each is portrayed a hero of larger than life prowess and sublime ideas. Also there is a heroine of rare beauty. In several of the characters we find in the inner conflict, between love and honor. The story stirs martial enthusiasm leading to great dramatic interest. The scope of Dryden's appears to be as the same as that of Shakespeare, if allowance is given to the happy ending of them, a characteristic of Restoration age. May be it is an influence of the structure of the epic and heroic poetry. On comparison with Shakespearean tragedies Dryden's plays show certain similarities. In the words of Allardyee Nicol we find in both.

Though there are some elements of heroic play in All For Love, it cannot be strictly called one. While heroic plays are written in heroic couplets, we find Dryden using blank verse here. In the language of the play too, we find deviation from that of the heroic play. The rant and bombast of his earlier plays are not to be seen in this one. Further extreme exaggeration of passion, a typical characteristic of the heroic tragedies is missing here. Very little of absurd and probable events are to be found in this play. No incident of the play appear as incredible to us, except perhaps the surprise victory Antony, even without any help form his commander Ventidius. This surprise victory over Octavius with the numerically and qualitatively inferior Egyptian troops is unbelievable. This episode, probably, remains as a hangover from his earlier heroic tradition. However, the grandiose manner of the hero found in heroic plays is not given to Antony of All For Love. He does not display any superhuman bravery. Vinditius talks of Antony's war like qualities, but it is concerned with a distant past. All these facts make All For Love, far from a perfect historic play.

The Heraculean qualities showed to be possessed by Antony is yet another characteristics of the heroic play. Heracules goes round in quest of unbounded power. In All For Love, Antony goes in quest of unbounded love. We do not see Antony discharging his duty as an emperor anywhere in the play. At the most, we hear descriptions, mostly his own about his glorious past.

Despite the best efforts put in by Vendidius we do not find Antony taking any interest in state affairs. The two exceptions are the surprise victory he springs over Octavius and his watching the naval battle from lighthouse. Even those are only reported by others. At the end of the play, we keep not any heroic picture of Antony, but the picture of a love-lorn man dying in the arms of his beloved giving a last kiss to her. How different is the picture of Antony at the end of Shakespeare's play.

What we find, the, is a play where the heroism shown in conquer the world substituted by a different heroism, one to conquer the empire of love. This reasoning, however, places All For Love slightly, at least, different from the conventional Heroic plays.

In Cleopatra's portrayal too Dryden displays the characteristics of the heroic play. She is model perfection. Nowhere in the play, not even when she is banished, she deviates from her steadfast love for Antony. She considers her love so sacred that even the pretence of love she displays for Dollabella is done with great reluctance. Such a portrayal of heroine of perfection is found only in heroic plays.

Altogether five people commit suicide in the play, Antony, Cleopatra, Ventidius and two maids. All of them do this for their affection and regard for someone. The suicide of Antony and Cleopatra are historical facts. But those of the others are of doubtful historicity. So many people committing suicide and that too for their regard for others should be viewed as characteristics of heroic plays, despite the historicity of some of them.

In spite of some of limitation, All For Love definitely is the best dramatic work and the finest literary contribution of the Restoration period to English literature.

Questions

Answer the following **5 marks**

1. Sketch the character of Antony.
2. Give the character sketch of Cleopatra.

Answer the following **15 marks**

1. In Dryden's tragic play *All for Love*, comment on the significance of the subtitle "The World Well Lost"

The Rivals by Richard Brinsley Sheridan

Richard Brinsley Sheridan Biography

R. B. Sheridan was born in 1751, Dublin. He died on July 7, 1816. Irish-born playwright, impresario, orator, and Whig politician. His plays, notably *The School for Scandal* (1777), form a link in the history of the comedy of manners between the end of the 17th century and Oscar Wilde in the 19th century.

FORMATIVE YEARS

Sheridan was the third son of Thomas and Frances Sheridan. His grandfather Thomas Sheridan had been a companion and confidant of Jonathan Swift; his father was the author of a pronouncing dictionary and the advocate of a scheme of public education that gave a prominent place to elocution; and his mother gained some fame as a playwright.

LAST YEARS

Sheridan's financial difficulties were largely brought about by his own extravagance and procrastination, as well as by the destruction of Drury Lane Theatre by fire in February 1809. With the loss of his parliamentary seat and his income from the theatre, he became a prey to his many creditors. His last years were beset by these and other worries—his circulatory complaints and the cancer that afflicted his second wife, Esther Jane Ogle. She was the daughter of the dean of Winchester and was married to Sheridan in April 1795, three years after Elizabeth's death. Pestered by bailiffs to the end, Sheridan made a strong impression on the poet Lord Byron, who wrote a*Monody on the Death of the Right Honourable R.B. Sheridan* (1816), to be spoken at the rebuilt Drury Lane Theatre.

Though best remembered as the author of brilliant comedies of manners, Sheridan was also a significant politician and orator. His genius both as dramatist and politician lay in humorous criticism and the ability to size up situations and relate them effectively. These gifts were often exercised in the House of Commons on other men's speeches and at Drury Lane Theatre in the revision of other men's plays. They are seen at their best in *The School for Scandal*, in which he shaped a plot and dialogue of unusual brilliance from two mediocre draft plays of his own. In person Sheridan was often drunken, moody, and indiscreet, but he possessed great charm and powers of persuasion. As a wit he delivered his sallies against the follies of society with a polish that makes him the natural link in the history of the British comedy of manners between Congreve and Wilde.

THE RIVALS - A PLAY ANALYSIS

In The Rivals written by Richard Brinsley Sheridan, the author uses conflicts and debates in order to demonstrate situations in which conflicts between the characters of the play result in the characters also becoming rivals with themselves. The premise for the conflict between characters is the deception in their relationships, which not only causes hostility among one another, but also within themselves, forcing characters to become "subject more fit for ridicule than compassion." Captain Jack Absolute, because of his deep love, is the cause of his own problems, for he is unable to simultaneously accommodate his father, Sir Absolute, and his love, Lydia Languish. Lydia, in search of an ideal romance, causes her own troubles, as her skewed view of love perplexes the situation. Lucy, the servant, through her greed and feelings of opportunism, further complexes the situation in attempting to gain from the struggles of others. In The Rivals, Richard Brinsley Sheridan uses satirical conflicts between Captain Jack Absolute, Lydia Languish, and Lucy to demonstrate how each character is the source of his or her problems, resulting in situations where they become subjects "more fit for ridicule than compassion."

Captain Jack Absolute causes conflict within himself, becoming a "subject more fit for ridicule than compassion," as his inability to make decisions results in further complexion both of the plot and in his relationships with Sir Absolute and Lydia Languish. In order to accommodate Lydia's romantic ideals, Captain Absolute creates the alias Ensign Beverly, confusing the plot for his father wishes to arrange a marriage for him and Lydia thinks he is of lower-class. As a result, Absolute becomes frustrated with the fact that he has left love make him into his own rival, and further states:

A poor industrious devil like me, who have toiled, and drudged, and plotted to gain my ends, and am at least disappointed by y other people's folly, may in pity be allowed to swear and grumble a little; but a captious skeptic in love, a slave to fretfulness and whim, who has no difficulties but of his own creating, is the subject for ridicule than compassion (Sheridan 51), which demonstrates how he acknowledges that he has caused many of the problems in his life that are plaguing him.

The Rivals as a comedy of Manners

The Comedy of Manners which had its seed sown in Ben Jonson's Comedy of Humors flourished in full bloom at the hands of the Restoration dramatists. They exploited this particular

genre of comedy to study and imitate in a vein of humor and satire, the social mannerisms, conventions and artificiality of their particular age and society through delightful observation and witty commentaries on the prevalent temper, follies and external details of the life of certain men and women who were the stereo-types of their depicted society.

R.B. Sheridan's "The Rivals" is a perfect Comedy of Manners in the way it holds a mirror to social life, modes and manners of the artificial, fashionable community of the 18th Century English society by making Bath, a health resort in England the center of the action of the play. Through the characters of his play, Sheridan depicts in a very entertaining manner the gay and easy lives of the well to do people of his age that were full of intrigues, gossips, scandals, flirtations, frivolity and without any raging cares or serious problems of livelihood. Almost all the characters of the play are entangled in love affairs and have nothing more important to do than to pay social visits, learn fashionable dances, devour romances and fight duels. The country landlords like Bob Acres came to Bath to ape the latest fashions and hair-styles. Lydia Languish represents all those girls at Bath who filled their idle days with cheap romances and dreams of romantic elopements. Mrs. Malaprop is an amusing representation of the provincial ladies who tried desperately to live up the smartness of the fashionable city of bath. Moreover, Rivals is also filled with references to the circulating libraries of the 18th century society that were the fond resorts and romantic haunts of sentimental girls. The orthodox view on female education prevalent at that time also comes to the fore through the conversations of Sir Anthony Absolute and Mrs. Malaprop in Act.1Sc.2. It is true that the purview of Sheridan's social life is very limited but this is in conformation with the tenets of a typical comedy of manners that focuses on a narrow slice of the society.

The plot of the Rivals just like that of any other Comedy of Manners is slight and built on the common stock devices of concealment, cross purposes, mistaken identity, tyrannical parents who threatened to disown upon disobedience and so on. The dramatic effect owes not so much to the plot but is based on the weaving of finely conceived highly theatrical situations into a composite whole and well sustained dramatic suspense.

The characters of Rivals are mostly type characters in keeping with the tradition of Comedy of manners. Mrs. Malaprop with her "nice derangements of epitaphs", Lydia Languish with her singular taste, Sir Anthony Absolute with his "absolute temper", Bob Acres with his

foppery and foolish bravado and Sir Lucius with idiotic chivalry are nothing but Sheridan's delightful caricatures of some of the human deformities common to the people of his age.

Apart from all this, Rivals like a true comedy of manners is filled to the brim with wit and intellect. The play is packed with witty repartees of wit and funny conversations that add to the fun and mirth of the play in an abundant measure. This flash of wit is especially noticeable in the conversation between Fag and his master captain Absolute in Act2.Sc.1 about the particulars of quality lying and also in Act3.Sc3 where Captain Absolute deceives Mrs. Malaprop and Lydia through his amusing double identity in the play.

Lastly, beneath the light scenes and gay inventions in Rivals, lies a mild stroke of satire which forms the intellectual aspect of Comedy of Manners. Through the Julia-Faulkland episode Sheridan has caricatured the sentimentality of the age that had also gripped the theaters. Lydia's temperament in the play and her preference of elopement and scandals is actually a satire on the sensational loving youth of the time. Sheridan laughs at the obsession with contemporary fashion through Bob Acres and the Act5Sc3 is delightful satire on dueling.

Owing to the true and intriguing picture of 18th Century life of Bath painted by Sheridan along with the diverting type-characters, slight but theatrical plot, abundance of wit and mirth and the clever touch of satire, Rivals holds its appeal even in today's times as one of the best Comedy of Manners.

Characters

Mrs. Malaprop's

It has been very rightly opined by Mrs. Oliphant that in Sheridan, "the gift of innocent ridicule and the quick embodiment of the ludicrous without malice reaches to such heights of excellence as have given his nonsense a sort of immortality". The truth of this comment finds perfect reflection in Sheridan's famous and much loved creation, Mrs. Malaprop who with her parade of ridiculous pedantry, vulgar sociability, laughable passion and most importantly, her 'nice derangements of epitaphs' is perhaps the best embodiment of the ludicrous but it is this very virtue of nonsense that makes her an immortal creation in history of English humorous literature and makes her stand out as a marvel of Sheridan's theatrical art. She is the humorous aunt of the play's heroine Miss Lydia Languish, who gets caught up in the schemes and dreams of young lovers and with her misapplied words and mannerisms remains from the very start to the end a grand comical entertainment and the source of much fun and farce.

Mrs. Malaprop is actually Sheridan's delightful caricature of the provincial ladies of his age who desperately tried to up to live up the smartness and fashion of the city. The essence of this character's caricature lies in her language and how her select words are, as Julia puts them – "ingeniously misapplied without being mispronounced". She fancies her "oracular tongue" and "nice derangements of epitaphs" as her very prized attribute without the slightest idea of the absurdity in her language arising out of her notorious misuse of words and phrases. The peculiar mistakes of this humorous aunt with which she brightens the play with a comical fire are known as malapropisms which have passed into the rules of rhetoric. Here are some of her enjoyable mis-uses of words: "She's as headstrong as an allegory (alligator) on the banks of the Nile", "I'm quite analyzed (paralyzed) for my part", "Oh! It gives me the hydrostatics (Hysterics) to such a degree!" and so on.

Not only this, she attempts enthusiastically to impose her superiority and wisdom on others by propagating her own theories but in doing so ends up making herself a pure clownish figure since all her knowledge is half-baked and inappropriately applied. Throughout the play she gives a large catalogue of all the things that do not 'befit a young woman' such as violent memories, preference and aversion, caparisons (comparisons) and what not. In her unshrinking language she lectures on education of women before Sir Anthony and never suspects that her words act as a raillery to her own self – "But above all Sir Anthony she should be a Mistress of Orthodoxy that she might not mis-spell and mis-pronounce words so shamefully as girls usually do and likewise that she might reprehend the true meaning of what she is saying".

Mrs. Malaprop's vanity makes her open to flatteries and pretend admiration which is why she readily brands Captain Absolute as the "The pineapple (pinnacle) of politeness" when he says kind words to her 'elegant manners' and 'unaffected learning'.

In the romantic love of Lydia and Beverly, Mrs. Malaprop plays the part of a watch dog or as Ensign Beverly writes to his lady-love, a "she dragon" but her vigilance only uncovers her continued dullness and her strictures only reveals her ignorance and vulgarity. However, she is hardly the villain in the love-story of the romantic pair but can be best viewed as an old weather beaten lady with egoistic ideas and outdated prejudices and nothing of serious or sober understanding.

Much of the fun in The Rivals lies in the odd story of Mrs. Malaprop's love where this old wrinkled lady poses herself as teenaged Delia and carries on a love correspondence with an

Irish Knight. The whole love affair is a drollery and when her true identity is revealed and every man rejects her she very dismally ejaculates – "Men are all barbarians".

The figure of Mrs. Malaprop is not entirely a Sheridan innovation and its seeds can be found in Mrs. Slipshod of Fielding's Joseph Andrews and Tabitha Bramble of Smollett's Humphrey Clinker. However, her character can be perceived without any reference to any source or predecessor and in its conception Sheridan has indeed achieved a rare work of comic art. Without this 'Mistress of language' as Sir Lucius calls his Delia, this play would have lost much of its charm and spark; much of its farcical liveliness and comic interest.

Questions

Answer the following **5 marks**

1. Sketch the character of Mrs. Malaprop.
2. Comment on the title of the novel *The Rivals*.

Answer the following **5 marks**

1. Write an essay on R. B. sheridan's *The Rivals*.
2. Attempt a critique on *The Rivals* by Sheridan.

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