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SCHOOL OF DISTANCE EDUCATION

LITERATURE IN ENGLISH FROM 1550 TO 1832 - I



MA - I (PGENG 11)



Bharati Vidyapeeth
(Deemed to be University), Pune
School of Distance Education

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UNIT 1 : HISTORY

1.0 Objectives:

After completing the study of this unit, you will

- know about the trends in English Poetry
- learn about Elizabethan Poetry
- learn about Metaphysical Poetry
- be able to answer the questions on the unit

1.1 Introduction:

In this semester you are going to learn English poetry written by Edmund Spenser, John Milton, John Donne and William Blake. You can better understand their poetry against the historical background. This unit, therefore, concentrates on two important schools of English poetry: Elizabethan and Metaphysical.

1.2 Elizabethan Poetry

Introduction

In the history of English literature, the Elizabethan Age refers to the period of Queen Elizabeth (1558-1603). The Elizabethan literature refers to the bodies of work emerged during this period. English literature flourished and witnessed its culmination during this period. It was a great flourishing age for English literature, especially in the fields of drama and poetry. Thomas Kyd, Christopher Marlowe, and William Shakespeare made significant contribution to drama. *Dr. Faustus*, *Hamlet*, *Romeo and Juliet* and *Othello* became extremely popular among the audience. Along with drama, poetry also won the hearts of the lovers of literature during this age. It became one of the important forms of literature. William Shakespeare, Edmund Spenser, Philip Sidney, Walter Raleigh, Christopher Marlowe wrote great poetry during the Elizabethan Age. Especially, Shakespeare's 154 sonnets received wide popularity and his plays ruled over the taste of the masses. This age, therefore, is also known as the 'Age of Shakespeare'.

Types of Elizabethan poetry

The Elizabethan Lyric:

The Elizabethan Age is chiefly known for its lyrical poetry. Many beautiful lyrics were produced during this period. Many poets composed sweet songs. So the Elizabethan Age is called 'The Nest of Singing Birds'. The chief theme of these lyrics was love which was expressed in various ways. Sir Philip Sidney was one of the finest lyricists of the Age. He was a courtier, soldier and poet. *Astrophel and Stella* is his important collection of sonnets. Sir Walter Raleigh, another great poet of the age, was also a soldier, courtier and poet like Sydney. He wrote short lyrics

in a very plain style. His poems were inspired by the actual events of his time. His lyrics deal with themes such as love, loss, beauty and time. *What is Our Life* was his very popular lyric. There are also some Elizabethan lyrics, we find, in Shakespeare's plays.

Elizabethan Sonnets:

It was Petrarch, an Italian poet, who first wrote great sonnets. Such English poets as Wyatt and Surrey were so influenced by the Petrarch's sonnets that they brought his sonnets to England through translation. The Petrarchan sonnet is of 14 lines. These 14 lines are divided into two groups. Octave (8 lines) and Sestet (6 lines). The rhyme-scheme of the Petrarchan sonnet is ABBA ABBA CDE CDE or ABBA ABBA CD CD CD. Most of the English sonneteers followed this Italian or Petrarchan method. But Shakespeare divided his sonnet of 14 lines into three groups of four lines, followed by a final couplet (2 lines). The rhyme-scheme of the Shakespearean sonnet is ABAB CDCD EFEF GG.

The Elizabethan poets generally composed their sonnets in sequences (cycles) of a hundred or more. Sir Philip Sidney's *Astrophel and Stella* is the first important sequence of sonnets. This sequence expresses Platonic idealism. Edmund Spenser's *Amoretti* is another classic example of a series of sonnets. By far the finest sequence of sonnets is Shakespeare's one hundred and fifty-four sonnets. Some of his sonnets are addressed to a youth of high rank, Shakespeare's patron. Others focus on Shakespeare's infatuation for a 'dark lady'.

Elizabethan Songs:

The most popular form of the lyric during the Elizabethan Age was 'Song'. The court of the Elizabeth was called 'the Nest of Singing Birds'. Even Shakespeare wrote many beautiful songs for his plays. The Elizabethan Age produced many kinds of songs: love songs, religious songs, patriotic songs, war songs and philosophical songs. They expressed different moods such as grave, romantic, sentimental, mocking etc. The Elizabethan songs are mainly concerned with expressing the theme of love. Joy, sorrow, praise of wine, childhood and nature are some of the other themes widely found in the Elizabethan songs. Sir Philip Sidney's songs express such themes as passion, beauty, romance, etc. They are lofty and have a superb musical quality. The Fourth song in *Astrophel and Stella* reads:

Only joy, now here you are,
Fit to hear and ease my care;
Let my whispering voice obtain
Sweet reward for sharpest pain;
Take me to thee, and thee to me-
'No, no, no, no, my dear, let be.'

'Rings Out Your Bells' is one more famous song written by Sidney.

Shakespeare has written many beautiful songs for his comedies and romances. His songs are fresh and spontaneous. They have rustic realism. Some of his songs express the touching feeling of love. *As You Like It*, Shakespeare's famous

comedy, contains beautiful songs. It is known as a musical comedy because of the number of songs in it. The songs in the play are part of the action that takes place in the Forest of Arden. His song 'Under the Greenwood Tree' summarizes the advantages of country life in comparison with the amenities of the court. Another song 'Blow, Blow, Thou Winter Wind', sung by Amiens, states that physical suffering caused by frost and winter winds is better than the inner suffering caused by man's ingratitude.

Shakespeare's contemporary dramatists such as Thomas Dekker and Ben Jonson also wrote songs for their plays. Thomas Campion wrote more than 100 lute songs. "I care not for these ladies", "Beauty, since you so much desire" are his famous lute songs. A songbook written by him is *Two Books of Ayres* (1601). His *Songs of Mourning: Bewailing the Untimely Death of Prince Henry* is another famous volume of songs. Campion used to compose his own music for his songs.

Elizabethan Pastoral Poetry:

Pastoral poetry has its origin in the folk songs and ceremonies that honoured the pastoral gods. The pastoral presents a picture of the naturalness and innocence of rural life. It is often written from the point of view of a shepherd. Theocritus's *The Idylls* presents rustic characters who discuss the pleasures of country life. The Roman Poet Virgil adopted the pastoral mode in *Eclogues*. The form became popular once again with Italian poets such as Petrarch, Mantuan, and Boccaccio. Edmund Spenser wrote a series of pastorals under the title *The Shepheardes Calender* (1579). The poem depicts the life of Colin Clout as a shepherd through the twelve months of the year. The other great pastoral poet of the Elizabethan period was Sir Philip Sidney. His *Arcadia* (1580) contains several pastoral lyrics. This romance portrays major characters that spend their time disguised as shepherds. Shakespeare also made use of pastoral ideas and themes in his plays *As You Like It*, *The Winter's Tale* and *The Tempest*.

Elizabethan Satire:

Satire grew and flourished during the Elizabethan era. Spenser's *Mother Hubbard's Tale*, written in 1578-1579, is an allegorical poem. Its satire aims at political reform. Due to its satirical tone, Lord Burghley, the primary secretary of Elizabeth I, was greatly annoyed and Spenser was estranged from the English court. John Donne's earliest poems provide sharp criticism of the problems of English society. His satires chose such Elizabethan topics as corruption in the legal system, mediocre poets, and pompous courtiers. He made use of such images as sickness, vomit, manure and plague. He severely attacked the fools and knaves of England. His *Of the Progress of the Soul: The Second Anniversary* (1612) is a cheerful spiritual meditation upon the process of death, burial, and corruption. Humour, wit and ironical descriptions have made his satires classical. Joseph Hall directly attacked the establishment during the Elizabethan Age. His *Virgidemiarum* (1597) is his satirical take on ancient Latin literature.

Elizabethan Religious and Epic Poetry:

Robert Southwell wrote religious poetry. His *Saint Peter's Complaint* (1595) is a

poem written on the religious theme. Edmund Spenser wrote *The Faerie Queene* (1596) in which he intended to write 12 books of this poem in the classical epic style developed by Homer and Virgil. He only completed half of the poem. Nearly all the characters and events in the poem have a specific symbolic meaning.

Features of Elizabethan Poetry:

The Elizabethan era is often regarded as a golden age for English literature. Elizabethan poetry is notable for such features as the use of the sonnet form, blank verse, a variety of poetic forms, classical material, and double entendres.

- 1 **The Elizabethan sonnet:** One of the best forms used by the Elizabethan poets is the Elizabethan or English sonnet. Thomas Wyatt introduced the Petrarchan or Italian sonnet to England. But Henry Howard, Earl of Surrey, developed a typical English form. Elizabethan sonnets are written in an iambic pentameter and consist of 14 lines. They are often divided into three quatrains and a couplet. The rhyme scheme is: ABAB CDCD EFEF GG. William Shakespeare made a very brilliant use of this form for writing poetry.
- 2 **Use of Blank Verse:** The Earl of Surrey made a very innovative use of an iambic pentameter in his poetry. He left the lines unrhymed. This unrhymed poetic form is called 'blank verse'. It frees the poets from the burden of rhyme. This form was found very close to natural human speech. Both Marlowe and Shakespeare chose blank verse for their drama. Both of them use blank verse for serious purposes and leave prose for comedy.
- 3 **A variety of poetic forms:** The Elizabethan age witnessed all varieties of poetic forms. Sonnets, lyrics, and songs etc were produced by many reputed poets. The Elizabethan lyrical poetry is full of fluency, sweetness, melody and joy. Some songs express delight in nature. Many love poems express different moods. Many pastorals make use of pastoral conventions to express genuine feeling. Other poems express patriotic outbursts. There are also reflective and religious poems.
- 4 **The use of classical material:** The Elizabethan poets tried to give "rebirth" to classical matter in their literature. They made use of different conventions of the past. For example, Sir Philip Sidney has used the device of invocation to the muse in *Astrophel and Stella*: "Fool, said my Muse to me, looke in thy heart, and write." Edmund Spenser, in his epic "*Faerie Queene*," makes use of archaisms such as "yclept" for "called."
- 5 **The use of double entendres:** Elizabethan poetry made use of double entendres: words or phrases that have a literal meaning but also have a second meaning, usually a sexual one. In Act 3, Scene 1 of *Hamlet*, Hamlet tells Ophelia, "Get thee to a nunnery: why wouldst thou be a breeder of sinners?" On a literal level, Hamlet is worried about Ophelia and wants to shelter her from the world and from men. But in Elizabethan slang, "nunnery" meant "brothel." So Hamlet insults Ophelia. Shakespeare creates ambiguity to express Hamlet's madness.

The Elizabethan Poets:

The Elizabethan era saw the rise of many great poets such as Christopher Marlowe, Ben Jonson, Edmund Spenser, Sir Philip Sidney and William Shakespeare.

- 1 **Christopher Marlowe** (1564-1594) was a poet, playwright, and translator of the Elizabethan period. He wrote such plays as *Tamburlaine*, *Jew of Malta*, and *Doctor Faustus* which are known for the use of blank verse. His poem *The Hero and Leander* was left incomplete due to his untimely death. Later on Chapman completed it.
- 2 **Ben Jonson** (1572-1637) is famous for his plays *Volpone*, *The Alchemist*, *Every Man in His Humour*, masques and poems. His poems are: Epode, For a Girl in a Book, Begging Another, Have you Seen but a Bright Lily Grow.
- 3 **Edmund Spenser** (1552-1599) is addressed as 'the poet's poet'. His main poetical works are *The Shepherd's Calendar*, *Amoretti* and *The Faerie Queene*. He is known for good poetic style and diction. He introduced Spenserian stanza which has been imitated by many poets. He is also famous for picturesque description. He is widely praised for his smoothness, melody, richness of language and diction. He is a matchless poet.
- 4 **Sir Philip Sidney** (1554-1586) was the most respected literary figure before Shakespeare and Spenser. He has written prose, critical essay and poetry. His *Apology for Poetry* is a collection of critical literary principles. His collection of sonnets *Astrophel and Stella* is very famous. This collection consists of 108 sonnets. These are love sonnets. He wrote sonnets in Petrarchan style. Sir Philip Sidney wrote many songs. They express passion, beauty, romance and fancifulness. His body of work places him among the array of great writers of his age.
- 5 **William Shakespeare** (1564-1616), the greatest British dramatist, wrote at least 36 plays. He also wrote two long poems *Venus and Adonis* and *Rape of Lucrece*. He wrote 154 sonnets and they are very famous in English literature. He introduced a new form of sonnet known as the Shakespearean, or English, sonnet.

1.2.1 Check Your Progress:

A) Choose the correct alternative.

1. William Shakespeare wrote ----- sonnets.
a) 154 b) 134
c) 140 d) 54
2. Sir Philip Sidney's *Astrophel and Stella* is a collection of -----.
a) ballads b) songs
c) odes d) sonnets
3. The first eight lines of the Petrarchan sonnet are called -----.
a) sestet b) couplet
c) octave d) refrain

4. Elizabeth was the queen of England during _____
a) 1660-1700 b) 1558-1603
c) 1898-1902 d) 1568-1602
5. Christopher Marlowe has used _____ in his play *Doctor Faustus*.
a) free verse b) iambic pentameter
c) enjambment d) blank verse

B) Answer in one word/phrase/sentence.

1. Mention the title of Edmund Spenser's collection of sonnets.
2. What is the Elizabethan Age called for producing too many songs?
3. Mention the name of Shakespeare's play which is called a musical comedy.
4. How many books Spenser wanted to include in his *Faerie Queene*?
5. Who completed Marlowe's poem *The Hero and Leander*?

1.2.2 Terms to Remember:

- octave : the first eight lines of the Petrarchan sonnet
- sestet : the last six lines of the Petrarchan sonnet
- infatuation : fascination, obsession
- amenities : facilities
- ingratitude : lack of gratitude, thanklessness

1.3 Metaphysical Poetry

Introduction:

It was Dr. Samuel Johnson who first coined the term 'Metaphysical Poets' to describe a group of 17th century English poets. In his book *Lives of the Most Eminent English Poets* (1779-81), in the chapter on Abraham Cowley, he mentioned, there "appeared a race of writers that may be termed the metaphysical poets". Here, he was probably referring to John Dryden, who said of John Donne: "He affects the metaphysics, not only in his satires, but in his amorous verses, where nature only should reign; and perplexes the minds of the fair sex with nice speculations of philosophy, when he should engage their hearts, and entertain them with the softness of love." Dryden noticed that Donne was using a lot of philosophy, not only in his satires, but in his love poetry. He found that Donne made an appeal, not to the hearts, but to the heads, of the women of his times. Donne, thus, was found to be writing, not emotional, but intellectual poetry. Following Dryden, Dr. Johnson found fault with the 17th century poetic usage of conceit and word-play. He wrote: "The metaphysical poets were men of learning, and, to show their learning was their whole endeavour; but, unluckily resolving to show it in rhyme, instead of writing poetry, they only wrote verses ...". Dr. Johnson found the verses i.e. poetry written by these poets 'imperfect'. He further criticises: "The most heterogeneous ideas are yoked by violence together; nature and art are

ransacked for illustrations, comparisons, and allusions...". Johnson also mentioned that the reader was not much pleased with this kind of poetry.

John Donne, George Herbert, Richard Crashaw, Andrew Marvell and Henry Vaughan are the 'central figures' in Metaphysical School of poetry. The typical Elizabethan poet dealt with simple and traditional themes. He took interest in producing charming love lyrics. John Donne strongly reacted against the smoothness of conventional Elizabethan poetry. He developed the style of using abrupt openings and various paradoxes in poetry. He frequently used everyday speech rhythms in his poetry. His poetry is remarkable for its vibrancy of language and inventiveness of metaphor. His poetry had considerable influence on other poets of his time. They emulated his style. They borrowed Donne's manner to cultivate wit. Many took up the religious life, but continued to use their secular approach in their religious poetry. Not all metaphysical poets published their poetry. Some used to circulate their copies in manuscript.

The metaphysical poetry covers a long period of time i.e. from 1592 to 1678. John Donne started writing about 1592 and Marvell died in 1678. Thus, metaphysical poetry covers a large period of time. It involves great social, cultural and intellectual changes. The metaphysical poems have some common characteristics. They are loaded with strange imagery, paradox, and complicated thought.

T. S. Eliot, the twentieth century poet, was greatly influenced by the Metaphysical poets. He not only wrote a critical essay on the importance of the school, but also made an attempt to apply their method in his own work.

Many critics recommend the use of 'Baroque' instead of 'Metaphysical' for these poets.

Characteristics of Metaphysical poetry:

1. **Use of Intelligence:** This is the most important characteristic of Metaphysical poetry. It distinguishes this poetry from other poetry. The metaphysical poets show their scholarship and learning. All metaphysical poets gave importance, not to metaphysics, but to intelligence. All of them were great men of learning. They made use of wit while writing poetry. Dr. Johnson wrote: "To write on their plan it was at least necessary to read and think". They put their knowledge in such a way that an average reader failed to understand what they said if he lacked the knowledge they had used in their poetry.
2. **Use of the speaking voice:** Metaphysical poetry is highly dramatic. Metaphysical satires as well as religious poems are characterized by exclamatory or conversational openings. They play over the subjects and examine it from all sides. Through their poetry, Metaphysical poets often address to a physical lover, to God, to Christ's mother Mary, or to a congregation of believers. Donne's poem 'The Good Morrow' is addressed to a woman. The speaker boldly asks:

I wonder by my troth, what thou and I
Did, till we loved. Were we not wean'd till then?
But suck'd on country pleasures, childishly?
or snorted we in the 'seven sleepers' den?

Donne's poetry has conversational directness. For example, his line
For God's sake hold your tongue, and let me love,

Or
All other things to their destruction draw,
Only our love hath no decay;

3. **Use of natural style:** Metaphysical poets revolted against the use of artificial style and freed poetry from poetic diction and conventions. Johnson praised the Metaphysical poets thus: their style was not to be achieved "by descriptions copied from descriptions, by imitations borrowed from imitations, by traditional imagery and hereditary similes".
4. **Use of fantastic conceits and hyperboles:** The metaphysical poets used fantastic conceits and hyperboles to impress their readers. The metaphysical conceit usually sets up an analogy between the spiritual and the physical. It juxtaposes images and ideas in surprising ways. According to Johnson, the Metaphysical poets borrowed this style from Marino and his followers. Crashaw made several translations from Marino. Marvell's "To His Coy Mistress" is a very famous example of the use of hyperbole. The Metaphysical poets made use of fantastic ideas and images derived from contemporary scientific or geographical discoveries to examine religious and moral questions. In "A Valediction Forbidding Mourning", Donne calls on a host of metaphors and images – the weather, natural disasters, astrological happenings, metallurgy – to describe the durability of their love. In the same poem, he compares two lovers with the two legs of a compass. This characteristic brought greater depth and a more thoughtful quality to the metaphysical poetry in comparison with the more playful and decorative use of the Baroque style among other poets of the time.
5. **Use of wordplay:** Dryden said that the Metaphysical poets used to "torture one poor word ten thousand ways".
6. **Obscurity:** The metaphysical poets tried to find out the verbal equivalent for the states of mind and feeling. So the metaphysical poets are difficult to understand. They put forward dissimilar ideas without trying to explain them. The reader is always confused by their use of elliptical language.
7. **Religious and Amorous:** The metaphysical poetry can be divided into two divisions: religious and amorous. It is a fine fusion of these two things. Carew, Suckling and Marvell wrote religious poetry. Herbert, Crashaw and Vaughan wrote amorous poetry. However, John Donne wrote both religious and amorous poems.
8. **Imagery:** The imagery used in this poetry is not as an ornament or illustration. It is used to communicate thoughts and to explore experiences.

This is for the purpose of metaphysical comparison. In metaphysical poetry, the comparison is used as a means of exploring the experience it conveys. Moreover, the use of far-fetched images is one more interesting characteristic of the metaphysical poetry.

9. **Refined language:** The language of metaphysical poets is a refined one. It is the language of learned men. It is direct, natural, and idiomatic. It is quite free of any conventional limitations. The poems of Marvell are fine examples of refined language.

Thus, a new kind of poetry emerged with John Donne during the seventeenth century. This poetry is known as metaphysical poetry. It is characterized by genuine poetic feeling, harsh meters, and unusual images and turns of speech. The following are the metaphysical poets.

Metaphysical Poets:

1. **John Donne (1573-1631)** was the pioneer of Metaphysical poetry. He wrote sonnets, love poems, religious poems, elegies, songs, satires, epigrams and sermons. He wrote secular poems, religious poems and satirical poems. His poetry is characterized by his use of metaphysical conceits. He created two major volumes of work in the 1590s: 1) *Satires* and 2) *Songs and Sonnets*. He published the *Divine Poems* in 1607. He also wrote the *Holy Sonnets*.
2. **George Herbert (1593-1633)** was a poet, orator and priest. He wrote devotional lyrics. All of his poems are on religious themes. He has made use of conceits in his poems. In "The Windows", for example, he compares a righteous preacher to glass. He uses puns and wordplay to express the relationship between the mundane and the spiritual. "The Altar" is a classic example of a pattern poem. The poem is printed on the page in the shape of an altar. Some of his poems have endured as popular hymns. "King of Glory" and "King of Peace" are famous examples of it. In 1633 all of his poems were published in *The Temple: Sacred Poems and Private Ejaculations*. His poetry is known for simple and homely language and a good sense of humour. He is also known as a lover of humanity.
3. **Richard Crashaw (1613-1649)** was a poet and teacher. He published three collections of poetry during his lifetime. His first book *Epigrammatum Sacrorum* (1634) includes the epigrams composed during his schooling. His most popular work is *Steps to the Temple: Sacred Poems* (1646). He is known for music and tenderness and sweetness of language.
4. **Henry Vaughan (1622-1695)** was a poet, author, translator and physician. He is mainly known for the religious poetry. His most famous collection of poetry is *Silex Scintillans* (1650). He published the second volumes of this book in 1655. His collection *Olor Iscanus* (The Swan of Usk, 1651) has the setting of the country. This collection is filled with odd words and similes.
5. **Andrew Marvell (1618-1667)** was a poet, satirist and politician. His most popular poem is "To His Coy Mistress". In this poem he uses a carpe diem philosophy. His imagery in this poem is very vibrant. His other poems contain topical satire and religious themes.

The Metaphysical poetry did not flourish after the Restoration period. It was on the wane. However, after the First World War, the interest in the metaphysical poetry was revived by T. S. Eliot, F. R. Leavis and Helen Gardner.

1.3.1 Check Your Progress:

A) Choose the correct alternative.

1. ----- said of John Donne: "He affects the metaphysics...."
a) Dr. Samuel Johnson b) John Dryden
c) Sir Philip Sidney d) John Milton
2. Metaphysical poetry is characterized by ----- openings.
a) conversational b) sensational
c) passive d) active
3. The most important device used by Andrew Marvell in his "To His Coy Mistress" is:
a) alliteration b) caesura
c) personification d) hyperbole
4. Donne's poem "The Good Morrow" is addressed to -----.
a) God b) Satan
c) a woman d) a man
5. Some Metaphysical poets used to circulate their copies in -----.
a) print b) manuscript
c) script d) blank verse

B) Answer in one word/phrase/sentence.

1. Mention the book written by Dr. Johnson on the English poets.
2. What is the term recommended by many critics for metaphysical poetry?
3. Mention the name of the European poet who influenced the Metaphysical poets.
4. With what does John Donne compare the two lovers in his poem "A Valediction Forbidding Mourning"?
5. Mention the name of the twentieth century poet who revived interest in Metaphysical poetry.

1.3.2 Terms to Remember:

- **metaphysics** : a branch of philosophy
- **conceit** : an ingenious or fanciful comparison or metaphor
- **heterogeneous** : varied, diverse
- **emulated** : imitated

- **paradox** : a seemingly absurd or contradictory statement
- **Baroque** : highly ornate and extravagant style
- **hyperbole** : exaggerated statements or claims
- **metallurgy** : the branch of science and technology concerned with the properties of metals and their production and purification
- **carpe diem** : used to urge someone to make the most of the present time and give little thought to the future

1.4 Summary

In this unit, we have read about two important literary movements in English poetry: 1) Elizabethan poetry and 2) Metaphysical poetry.

The Elizabethan age was the great age of English Literature. Poetry and drama grew and flourished in this era. Great dramatists such as Shakespeare, Marlowe and others enriched English drama and took it to masses. In this era poetry too flourished and became popular. It was the age of songs, lyrics, and especially sonnets. Patriotism, theme of love, use of the sonnet, and a variety of poetical forms are the chief characteristics of Elizabethan poetry. Sir Thomas Wyatt, Sir Philip Sidney, Edmund Spenser, Christopher Marlowe, George Chapman and William Shakespeare are the important poets of the Elizabethan age.

The metaphysical poetry emerged with the debut of John Donne. The poets, who wrote poems under his influence, are called the metaphysical poets. Metaphysical poetry was on the wane after the Restoration period. However, poets like T.S. Eliot, F. R. Leavis and Helen Gardner revived it in their poems. Critics and scholars have defined this poetry as the poetry which is born out of man's passionate thinking about life, love and death.

1.5 Answer to Check Your Progress:

1.2.1 Check Your Progress:

- A) 1) 154
2) sonnets
3) octave
4) 1558-1603
5) blank verse
- B) 1) *Amoretti*
2) "The Nest of Singing Birds"
3) *As You Like It*
4) 12
5) Chapman

1.3.1 Check Your Progress:

- A) 1) John Dryden

- 2) conversational
 - 3) hyperbole
 - 4) a woman
 - 5) manuscript
- B) 1) *Lives of the Most Eminent English Poets*
- 2) Baroque
 - 3) Marino
 - 4) two legs of a compass
 - 5) T. S. Eliot

1.6 Exercises:

A) Answer the following:

1. What are the characteristics of Elizabethan poetry?
2. Discuss William Shakespeare as the major poet of the Elizabethan period.
3. What are the characteristics of Metaphysical poetry?
4. Write a note on the contribution made by the Metaphysical poets.

B) Write short notes.

1. Elizabethan songs
2. Edmund Spenser
3. John Donne
4. Blank verse

1.7 References for Further Study:

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