

ING 213 16th and 17th Century English Literature
Yrd. Doç. Dr. Sila Şenlen

2012-13 FALL

COURSE OUTLINE

Course Description: The course aims to familiarize students with 16th and 17th Century English literary texts. It will concentrate on literature composed in the English Renaissance (1500-1660), namely the Elizabethan Age (1558-1603), the Jacobean Age (1603-1625), the Caroline Age (1625-1649), the Commonwealth Period (1649-1660) and the Restoration Period (1660-1700).

The first half of the course is devoted to English Renaissance texts; Renaissance poetry (Edmund Spenser, Sir Philip Sidney, Shakespearean sonnets, Christopher Marlowe, Sir Walter Raleigh), Renaissance drama and Renaissance prose (Sir Thomas More's *Utopia* and the writings of Francis Bacon).

The second part of the course will concentrate on the history of 17th Century England, 17th Century poetry; the Metaphysical Poets such as John Donne and Andrew Marvell, John Milton's celebrated epic poem *Paradise Lost* and John Dryden's mock-epic poem "Mac Flecknoe" and his political satire "Absalom and Archithophel".

THE SIXTEENTH CENTURY

I. Background to the English Renaissance (Social, Historical, Literary)

II. The Growth of English Language (The Elizabethan Age and the Seventeenth Century)

III. Science, Philosophy, Religion

- Sir Thomas More (1478-1535) *Utopia*
 - [The Geography of Utopia]
 - [Their Gold and Silver]
 - [Marriage Customs]
 - [Religions]
 - [Conclusion]
- Francis Bacon (1561-1626) **HOMEWORK**
 - "Of Truth"
 - "Of Marriage and Single Life"
 - "Of Great Place"

IV. Elizabethan Poetry: Love Lyrics and Sonnets (**Review**)

- Edmund Spenser (1552-1599)
 - Amoretti-Sonnet 75
 - "The Shepherd's Calendar" April
 - The Faerie Queene*, Book I
- Sir Philip Sidney (1554-1586)
 - "Astrophil and Stella"
 - [Sonnet 31]
 - [Sonnet 39]
- Christopher Marlowe: "The Passionate Shepherd to His Love"
- Sir Walter Raleigh (1552-1618) "The Nymph's Reply to the Shepherd"

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- Shakespearean Sonnets: Selections (**Homework**)

- V. Renaissance Drama: Shakespeare, Marlowe, Kyd, Greene, Dekker, Middleton, Webster
 - Thomas Dekker (1570-1632) *The Shoemaker's Holiday*
 - Christopher Marlowe () *Tamburlaine, Part I, (Confrontation Scene) Act III*
 - *The Jew of Malta*
 - *Spanish Tragedy*

THE SEVENTEENTH CENTURY (1625-1700)

- I. Civil War and Restoration
- II. The Metaphysical Poets
 - John Donne (1572-1631)
“The Good Morrow”
“The Flea”
“Holly Sonnet 10” (Death be not Proud)
 - Andrew Marvell (1621-1678)
“To His Coy Mistress”
- III. John Milton (1608-1674)
Paradise Lost
 - Book I (Lines 1-83)
 - Book IX-9 (Lines 494-794 Satan's temptation of Eve)
- IV. John Dryden (1631-1700)
 - “Mac Flecknoe” (1678-9)
 - “An Essay of Dramatic Poesy” (1667)
 - “Absalom and Achitophel” (1681-2)

Sources:

Abrams, M. H. *A Glossary of Literary Terms*. Eighth Edition. Boston: Thomson Wadsworth, 2005.

Abrams, M. H (ed.). *The Norton Anthology of English Literature Volume 1*. Sixth Edition. London: W.W. Norton & Company, 1993.

Gassner, John & William Green (ed.). *Elizabethan Drama: Eight Plays*. Cambs: Applause Books, 1990.

PERIODS OF ENGLISH LITERATURE

450-1066 Old English (or Anglo-Saxon) Period

1066-1500 Middle English Period

1500-1660 The Renaissance (or Early Modern) Period

1558-1603 Elizabethan Age

1603-1625 Jacobean Age

1625-1649 Caroline Age

**1649-1660 Commonwealth Period (or Puritan
Interregnum)**

1660-1785 The Neoclassical Period

1660-1700 The Restoration

1700-1745 The Augustan Age

1745-1785 The Age of Sensibility (or Age of Johnson)

1785-1832 The Romantic Period

1832-1901 The Victorian Period

1901-1914 The Edwardian Period

1910-1936 The Georgian Period

1914- The Modern Period

1945- Postmodernism

1500-1660 The Renaissance (or Early Modern) Period

1558-1603 Elizabethan Age

Strictly speaking, the period of the reign of Elizabeth I (1558-1603); the term “Elizabethan,” however, is often used loosely to refer to the late sixteenth and early seventeenth centuries, even after the death of Elizabeth. This was a time of rapid development in English commerce, maritime power, and nationalistic feeling- the defeat of the Spanish Armada occurred in 1588. It was a great (in drama the greatest) age of English literature –the age of Sir Philip Sidney, Christopher Marlowe, Edmund Spenser, Shakespeare, Sir Walter Raleigh, Francis Bacon, Ben Jonson, and many other extraordinary writers of prose and of dramatic, lyric, and narrative poetry. A number of scholars have looked back on this era as one of intellectual coherence and social order; an influential example was E. M. W. Tillyard’s *The Elizabethan World Picture* (1943). Recent historical critics, however, have emphasized its intellectual uncertainties and political and social conflicts.

1603-1625 Jacobean Age

The reign of James I (in Latin, “Jacobus”), 1603-25, which followed that of Queen Elizabeth. This was the period in prose writing of Bacon, John Donne’s sermons, Robert Burton’s *Anatomy of Melancholy*, and the King James translation of the Bible. It was also the time of Shakespeare’s greatest tragedies and tragicomedies, and of major writing by other notable poets and playwrights including Donne, Ben Jonson,

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Michael Drayton, Lady Mary Wroth, Sir Francis Beaumont, and John Fletcher, John Webster, George Chapman, Thomas Middleton, Phillip Massinger, and Elizabeth Cary, whose notable biblical drama *The Tragedy of Mariam, the Faire Queen of Jewry* was the first long play by an Englishwoman to be published.

1625-1649 Caroline Age

The reign of Charles I, 1625-49; the name is derived from “Carolus,” the Latin version of “Charles”. This was the time of the English Civil War fought between the supporters of the king (known as “Cavaliers” and the supporters of Parliament (known as “Roundheads,” from their custom of wearing their hair cut short). John Milton began his writing during this period; it was the time of the religious poet George Herbert and of the prose writers Robert Burton and Sir Thomas Browne.

Associated with the court were the Cavalier poets, writers of witty and polished lyrics of courtship and gallantry. The group included Richard Lovelace, Sir John Suckling, and Thomas Carew. Robert Herrick, although a country parson, is often classified with the Cavalier poets because, like them, he was a Son of Ben –that is, an admirer and follower of Ben Jonson –in many of his lyrics of love and gallant compliment.

1649-1660 Commonwealth Period (or Puritan Interregnum)

The Commonwealth Period, also known as the Puritan Interregnum, extends from the end of the Civil War and the execution of Charles I in 1649 to the restoration of the Stuart monarchy under Charles II in 1660. In this period England was ruled by Parliament under the Puritan leader Oliver Cromwell; his death in 1658 marked the dissolution of the Commonwealth. Drama almost disappeared for eighteen years after the Puritans closed the public theatres in September 1642, not only on moral and religious grounds, but also to prevent public assemblies that might forent civil disorder. It was the age of Milton’s political pamphlets, of Hobbes’ political treatise *Leviathan* (1651), of the prose writers Sir Thomas Browne, Thomas Fuller, Jeremy Taylor , and Izaak Walton, and of the poets Henry Vaughan, Edmund Waller, Abraham Cowley, Sir William Davenport, and Andrew Marvell.

1660-1785 The Neoclassical Period

1660-1700 The Restoration:

This period takes its name from the restoration of the Stuart line (Charles II) to the English throne in 1660, at the end of the Commonwealth. The urbanity, wit, and licentiousness of the life centring on the court, in sharp contrast to the seriousness and sobriety of the earlier Puritan regime, is reflected in much of the literature of this age. The theatres came back to vigorous life after the revocation of the ban placed on them by the Puritans in 1642, although they became more exclusively oriented toward the aristocratic classes than they had been earlier. Sir George Etherege, William Wycherley, William Congreve, and John Dryden developed the distinctive **comedy of manners** called Restoration Comedy, and Dryden, Thomas Otway, and other playwrights developed the even more distinctive form of tragedy called **heroic drama**. Dryden was the major poet and critic, as well as one of the major dramatists. Other poets were the satirists Samuel Butler and the Earl of Rochester; notable writers in prose, in addition to the masterly Dryden, were Samuel Pepys, Sir William Temple,

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the religious writer in vernacular English John Bunyan, and the philosopher John Locke. Aphra Behn, the first Englishwoman to earn her living by her pen and one of the most inventive and versatile authors of the age, wrote poems, highly successful plays, and *Oroonoko*, the tragic story of the noble African slave, an important precursor of the novel.

M. H. Abrams. *A Glossary of Literary Terms*. Eighth Edition. Boston: Thomas Wardworth, 2005. pp.221-224.

RULERS OF ENGLAND
From 1066 up to the Present

Norman Kings (1066-1154) (William I-Stephen)

William I (1066-1087)

William II (1087-1100)

Henry I (1100-1135)

Stephen (1135-1154)

Plantagenets (1154-1399) (Henry II-Richard II)

Henry II (1154-1189)

Richard I (Richard the Lion-Hearted) (1189-1199)

John (1199-1216)

Henry III (1216-1272)

Edward I (1272-1307)

Edward II (1307-1327)

Edward III (1327-1377)

Richard II (1377-1399)

House of Lancaster (Henry IV-Henry VI) (1399-1461)

Henry IV (1399-1413)

Henry V (1413-1422)

Henry VI (1422-1461)

House of York (Edward IV-Richard III) (1461-1485)

Edward IV (1461-1483)

Edward V (April-June 1483)

Richard III (1483-1485)

TUDORS (1485-1509) (Henry VII-Elizabeth)

Henry VII (1485-1509)

Henry VIII (1509-1547): He became king after his father. He separated the Church of England from the Roman Catholic Church, thus papal authority. Henry's struggles with Rome ultimately led to the separation of the Church of England from papal authority, the Dissolution of the Monasteries, and establishing himself as the Supreme Head of the Church of England. He was excommunicated from the Roman Catholic Church following the divorce of his first wife (Catherine of Aragon) and the marriage of his second wife (Anne Boleyn).

Edward VI (1547-1553): He was crowned on 20 February at the age of nine. The son of Henry VIII and Jane Seymour, Edward was the third monarch of the Tudor dynasty and England's first Protestant ruler. During Edward's reign, the realm was governed

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by a Regency Council, because he never reached maturity. The Council was led from 1547 to 1549 by his uncle Edward Seymour, first Duke of Somerset, and from 1550 to 1553 by John Dudley, first Earl of Warwick, who in 1551 became 1st Duke of Northumberland.

Henry VIII had severed the link between the Church of England and Rome, and during Edward's reign, Protestantism was established for the first time in England, with reforms that included the abolition of clerical celibacy and the mass, and the imposition of compulsory services in English. The architect of these reforms was Thomas Cranmer, Archbishop of Canterbury, whose *Book of Common Prayer* has proved lasting.

When Edward fell terminally ill in 1553, he and his Council drew up a "Devise for the Succession" in an attempt to prevent a Catholic backlash against the Protestant Reformation. Edward named his cousin Lady Jane Grey as his heir and excluded his two half sisters, the Catholic Mary and Protestant Elizabeth. On Edward's death at the age of 15, the succession was disputed. Jane survived as queen for only nine days before the Privy Council proclaimed Mary, for whom the people had risen in support in the counties. As queen, Mary proceeded to undo many of Edward's Protestant reforms, but Elizabeth's religious settlement of 1559 was to secure his Protestant legacy.

Mary (1553-1558): She was Queen of England and Queen of Ireland from 19 July 1553 until her death. She is remembered for restoring England to Roman Catholicism after succeeding her short-lived half brother, Edward VI, to the English throne. In the process, she had almost 300 religious dissenters burned at the stake in the Marian Persecutions, earning her the sobriquet of "**Bloody Mary**". Her re-establishment of Roman Catholicism was reversed by her successor and half-sister, Elizabeth I.

Elizabeth I (1558-1603): She was Queen of England and Queen of Ireland from 17 November 1558 until her death. Sometimes called the Virgin Queen, Gloriana, or Good Queen Bess, Elizabeth was the fifth and last monarch of the Tudor dynasty. The daughter of Henry VIII, she was born a princess, but her mother, Anne Boleyn, was executed three years after her birth, and Elizabeth was declared illegitimate. Her brother, Edward VI, cut her out of the succession. His will was set aside, and in 1558 Elizabeth succeeded her half-sister, the Catholic Mary I, during whose reign she had been imprisoned for nearly a year on suspicion of supporting Protestant rebels.

One of her first moves as queen was to support the establishment of an English Protestant church, of which she became the Supreme Governor. This Elizabethan Religious Settlement held firm throughout her reign and later evolved into today's Church of England. It was expected that Elizabeth would marry, but despite several petitions from parliament, she never did. The reasons for this choice are unknown, and they have been much debated. As she grew older, Elizabeth became famous for her virginity, and a cult grew up around her, which was celebrated in the portraits, pageants, and literature of the day.

In government, Elizabeth was more moderate than her father and siblings. One of her mottoes was "*video et taceo*" ("I see, and say nothing"). This strategy, viewed with impatience by her counselors, often saved her from political and marital misalliances.

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Though Elizabeth was cautious in foreign affairs and only half-heartedly supported a number of ineffective, poorly resourced military campaigns in the Netherlands, France and Ireland, the defeat of the Spanish armada in 1588 associated her name forever with what is popularly viewed as one of the greatest victories in English history. Within 20 years of her death, she was being celebrated as the ruler of a golden age, an image that retains its hold on the English people. Elizabeth's reign is known as the Elizabethan era, famous above all for the flourishing of English drama, led by playwrights such as William Shakespeare and Christopher Marlowe, and for the seafaring prowess of English adventurers such as Francis Drake.

STUARTS (James I-Anne) (1603-1714)

- **James I (1603-1625):** He became King of Scotland as James VI on 24 July 1567, when he was just thirteen months old, succeeding his mother Mary, Queen of Scots. Regents governed during his minority, which ended officially in 1578, though he did not gain full control of his government until 1581. On 24 March 1603, as James I, he succeeded the last Tudor monarch of England and Ireland, Elizabeth I, who died without issue. He then ruled England, Scotland, and Ireland for 22 years, often using the title King of Great Britain, until his death at the age of 58.
- **Charles I (1625-1649):** The second son of James VI (of Scotland) and I (of Britain), was King of England, Scotland and Ireland. Charles famously engaged in a struggle for power with the Parliament of England. He advocated the Divine Rights of Kings, which was the belief that kings received their power from God and thus could not be deposed. Many of his English subjects feared that he was attempting to gain absolute power. Many of his actions, particularly the levying of taxes without Parliament's consent, caused widespread opposition.

Religious conflicts permeated Charles' reign. He married a Catholic princess, Henrietta Maria of France, over the objections of Parliament and public opinion and allied himself with controversial religious figures. Many of Charles's subjects felt this brought the Church of England too close to Roman Catholicism. Charles's later attempts to force religious reforms upon Scotland led to the Bishops' Wars that weakened England's government and helped precipitate his downfall.

His last years were marked by the English Civil War, in which he fought the forces of the English and Scottish Parliaments, which challenged his attempts to augment his own power, and the Puritans, who were hostile to his religious policies and supposed Catholic sympathies. Charles was defeated in the First Civil War (1642–45), after which Parliament expected him to accept its demands for a constitutional monarchy. He instead remained defiant by attempting to forge an alliance with Scotland and escaping to the Isle of Wight. This provoked the Second Civil War (1648–49) and a second defeat for Charles, who was subsequently captured, tried, convicted, and executed for high treason. The monarchy was then abolished and a republic called the Commonwealth of England, also referred to as the Cromwellian Interregnum,

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was declared. Charles's son, Charles II, became king after the restoration of the monarchy in 1660. In that same year, Charles I was canonized by the Church of England.

- **1649-1660 - Commonwealth Interregnum:** England is ruled by Parliament. The period from 1653-1659 when **Puritan** leader **Oliver Cromwell** (1653-1658) and his son Richard Cromwell (1658-1659) were Lord Protectors of the Commonwealth¹, is referred to as the Protectorate.

- **1660 - Stuarts Restored: Charles II (1660-1685):**

His father King Charles I was executed at Whitehall in 1649, at the climax of the English Civil War. The English Parliament did not proclaim Charles II king at this time, passing instead a statute making such a proclamation unlawful. England entered the period known to history as the “English Interregnum” or the “English Commonwealth” and the country was a republic, led by Oliver Cromwell. On the other hand, Scotland was then still a separate kingdom and the Parliament of Scotland proclaimed Charles II King of Scots on 5 February 1649. He was crowned King of Scots on 1 January 1651. Following his defeat by Cromwell at the Battle of Worcester on 3 September 1651, Charles fled to the continent and spent the next nine years in exile in France, the United Provinces and the Spanish Netherlands.

A political crisis following the death of Cromwell in 1658 resulted in Charles being invited to return and assume the thrones in what became known as the Restoration. Charles II arrived on English soil on 25 May 1660 and entered London on his 30th birthday, 29 May 1660. After 1660, all legal documents were dated as if Charles had succeeded his father in 1649. Charles was crowned King of England and Ireland at Westminster Abbey on 23 April 1661.

- **James II (1685-1688):** The last Catholic monarch to reign over the Kingdoms of England, Scotland and Ireland. He was replaced, not by his Catholic son but his Protestant daughter Mary and his son-in-law William.

1688 - The Bloodless Revolution (or The Glorious Revolution): The **Glorious Revolution**, also called the **Revolution of 1688**, was the overthrow of King James II of England (VII of Scotland) in 1688 by a union of Parliamentarians with an invading army led by the Dutch William III of Orange-Nassau (William of Orange), who as a result ascended the English throne as William III of England.

- **William (of Orange) and Mary (1689-1702)**
- **Anne (1702-1714)**

Hanovers (George I-Victoria) (1714-1901)

George I (1714-1727)

George II (1727-1760)

George III (1760-1820)

¹ The people of a nation or state; the body politic.

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George IV (1820-1830)
William IV (1830-1837)
Victoria (1837-1901)
Edward VII (1901-1910)

In 1917 George V changed the name Wettin, the family name of Prince Albert, to Windsor

George V (1910-1936)
Edward VIII (1936)
George VI (1936-1952)
Elizabeth II (1952-)

RELIGION

The Reformation in England(Catholicism-Protestantism)

1. Henry VIII's quarrel with the Pope over his divorce

The Reformation in England at first had little to do with religion. In 1521 Henry VIII, who was educated in theology, wrote a refutation of Luther in Latin and Pope Leo X gave him the title 'Defender of the Faith'. Henry broke with Rome not because of theological differences but because the Pope refused to grant him a divorce.

In 1509 Henry married Catherine of Aragon, his brother's widow. After 18 years Catherine had one surviving child, a daughter Mary. Henry wanted a son to ensure the succession and he had also fallen in love with a young lady, Anne Boleyn. In 1527 he petitioned Pope Clement VII to annul (fesh etmek) his previous marriage.

2. Henry VIII breaks the English Church from Rome

In 1529 Henry summoned Parliament to make the English Church independent of Rome. He

appointed a Protestant Archbishop of Canterbury, **Thomas Cranmer**. In 1533 Cranmer annulled Henry's first marriage and gave him permission to marry Anne Boleyn. In 1534 Henry and Parliament passed the **Act of Supremacy**, which declared that the king, not the Pope, was supreme head of the Church in England. Most Englishmen, confused by the course of events and moved by patriotism, loyalty to the King, or fear for their live, accepted the break with Rome without protest. A few who refused to renounce their loyalty to the Pope, among them **Sir Thomas More**, humanist scholar and Henry's former Chief Minister, was beheaded for treason in 1535.

3. The Reformed English Church under Henry VIII

Henry moved next against England's 800 monasteries and nunneries. In 1536-39 Parliament passed **acts of dissolution** on the grounds that monks and nuns led sinful and useless lives. But the real motives were that the monasteries acted as centres of propaganda for Rome and Henry sought their property and their riches. He needed money to pay off debts caused by his expensive wars. The lands confiscated were sold to the nobles and the landed gentry, who became stout defenders of Henry and the Protestant Reformation in England. They feared that if Roman Catholicism came back they would lose their newly acquired properties. So long as Henry VIII lived, doctrine and practice remained unchanged. To make certain that England

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would remain Catholic, Parliament passed the **Act of the Six Articles** (1539) which reaffirmed Catholic doctrines of the sacraments, the mass, confession and clerical celibacy and decreed the death penalty for those who did not abide by these articles.

4. England wavers between Protestantism and Catholicism between 1547-1558

The English Protestant reformers had their chance when Henry VIII died in 1547 and was succeeded by his 10-year old son **Edward VI**. They dominated the Council that ruled for Edward. They repealed the Act of the Six Articles, made English the language of the liturgy instead of Latin, abolished many Catholic ceremonies and practices and allowed clergymen to marry. In 1549 Archbishop Cranmer composed the **Book of Common Prayer** to replace the Catholic catechism. Protestantism in England received a short setback when Edward died and was succeeded as Queen by his half-sister **Mary** (1553-58). Mary's fondest ambition was to return England to Catholicism and eradicate (kökünden sökmek) Protestantism. She forced Parliament to repeal all the religious changes of Henry VIII and Edward VI. In theory England was once more Roman Catholic. But moves to reclaim the confiscated monastic lands from the gentry's hands met with strong opposition. In her determination to suppress heresy Mary executed hundreds of Protestants. Her efforts gained her the name of '**Bloody Mary**' and made the English see Roman Catholicism as a cruel and oppressive faith.

5. The Triumph of Protestantism in England after 1558

When Mary died in 1558 most Englishmen were already hostile to Catholicism. They welcomed with relief her half-sister **Elizabeth I**, daughter of Henry VIII and Anne Boleyn. England again broke with Rome and re-established the Anglican Church). In 1563 Parliament passed the **Thirty-Nine Articles** of the Anglican Church. The articles were strongly Protestant for they rejected the Pope's authority, allowed the clergy to marry and used English in the liturgy. But the Articles rejected the Lutheran doctrine of the justification by faith alone, the Calvinist doctrine of predestination and the Catholic doctrines of the sacraments and good works. Elizabeth and her advisers hoped to make the Anglican Church as inclusive as possible, so that it might lead to national unity. The clash in England in the 17th century was not to be between Catholic and Protestant, but between the Anglican Church supported by the State and the more extreme Protestants (called **Puritans**).

SIR THOMAS MORE *UTOPIA*

Utopia is a name for an ideal community or society, taken from the title of a book by the same name by Sir Thomas More in 1516. It describes a fictional island in the Atlantic Ocean, possessing a seemingly perfect socio-politico-legal system. The term has been used to describe both intentional communities that attempted to create an ideal society, and fictional societies portrayed in literature. "Utopia" is sometimes used pejoratively, in reference to an unrealistic ideal that is impossible to achieve. It has spawned other concepts, most prominently dystopia.

The word comes from Greek: οὐ, "not", and τόπος, "place", indicating that More was utilizing the concept as allegory and did not consider such an ideal place to be realistically possible. The homophone *Eutopia*, derived from the Greek εὖ, "good" or "well", and τόπος, "place", signifies a double meaning that was almost certainly intended. Despite this, most modern usage of the term "Utopia" assumes the latter meaning, that of a place of perfection rather than nonexistence.

Bacon Of Truth

As a pragmatic and as an empirical thinker Bacon subscribed to the fundamental Renaissance ideals—*Septantia* (search for knowledge) and *Eloquentia* (the art of rhetoric). Here in the essay *Of Truth* he supplements his search for truth by going back to the theories of the classical thinkers and also by taking out analogies from everyday life. It is to be noted here that his explication of the theme is impassioned and he succeeds in providing almost neutral judgements on the matter. Again, it is seen that Bacon's last essays, though written in the same aphoristic manner, stylistically are different in that he supplied more analogies and examples to support or explain his arguments. As this essay belongs to the latter group, we find ample analogies and examples. Bacon, while explaining the reasons as to why people evade truth, talks of the Greek philosophical school of sceptics, set up by Pyrrho. Those philosophers would question the validity of truth and constantly change their opinions. Bacon says that now people are like those philosophers with the important difference that they lack their force and tenacity of argument. He says that like him the Greek philosopher Lucian was equally puzzled at the fact that people are more attracted to lies and are averse to truth. Bacon is surprised by the fact that people are loathed to find out or even acknowledge truth in life. It seems to him that this is an innate human tendency to do so. He finds evidence in support of his arguments in the behaviour of the ancient Greek sceptics who used to question the validity of truth and would have no fixed beliefs. Bacon thinks that people behave like those philosophers. But he understands that they lack their strength of arguments. He then finds the Greek philosopher Lucian, while considering the matter, was equally baffled. Lucian investigated and found that poets like lies because those provides pleasure, and that businessmen have to tell lies for making profit. But he could not come to a definite conclusion as to why people should love lies. Bacon says that men love falsehood because truth is like the bright light of the day and would show up pomp and splendour of human life for what they are. They look attractive and colourful in the dim light of lies. Men prefer to cherish illusions, which make life more interesting.

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Bacon here gives an interesting analogy of truth and falsehood. He says that the value of truth is like that of a pearl, which shines best in the day-light, while a lie is like a diamond or carbuncle, which shines best producing varied rays in dim light of candles. He comes to the conclusion that people love falsehood because it produces imaginary pleasure about life. Bacon also examines the statement of one of the early Church authorities, which severely condemned poetry as the wine of the devils. Bacon here shows that even the highest art of man—poetry, is composed of lies. He seems to have compounded the two statements made by two early Christian thinkers. He agrees with St Augustine who criticized poetry as “the wine of error”, and with Hironymous, who condemned poetry as “the food of demons”. The equation is that, since the devil or Satan works by falsehood, lies are its food. Poetry tends to be Satanic because it resorts to falsehood while producing artistic pleasure. Bacon, however, makes a distinction here between poetic untruth and fascination with falsehood in everyday life. He thinks that poetic untruth is not harmful, as it does not leave lasting impressions on the mind and character of a person. On the other hand, the lies, which are embedded in the mind and control and regulate every thought and action of a person, are harmful. Bacon refers to the Epicurean doctrine of pleasure, beautifully expressed by the famous poet of that school, Lucretius, who considered the realization of truth to be the highest pleasure of life. Bacon says that the value of truth is understood by those who have experienced it. The inquiry, knowledge and the belief of truth are the highest achievements that human beings can pursue. He amplifies the matter by giving an analogy from the Bible. According to him, God created the light of the senses first so that men could see the world around them. The last thing he created, according to him, was the light of reason, that is, the rational faculty. Bacon here interestingly comments that, since he finished the work of Creation, God has been diffusing the light of His spirit in mankind. He supports his argument by referring to the Epicurean theory of pleasure beautifully expressed by Lucretius who held that there is no greater pleasure than that given by the realization of truth. The summit of truth cannot be conquered and there is tranquillity on this peak from which one can survey the errors and follies of men as they go through their trials; but this survey should not fill the watcher with pity and not with pride. The essence of heavenly life on this earth lies in the constant love of charity, an unshakable trust in God, and steady allegiance to truth. At the concluding section of the essay Bacon explains the value of truth in civil affairs of life. He is conscious of the fact that civil life goes on with both truth and falsehood. He feels that the mixture of falsehood with truth may sometimes turn out to be profitable. But it shows the inferiority of the man who entertains it. This is, he says, like the composition of an alloy, which is stronger but inferior in purity. He then compares this kind of way of life to that of a serpent, which is a symbol of Satan itself. Bacon finds a striking similarity between the crooked and mean devices adopted by people and the zigzag movements of a serpent. To clarify his point more clearly, Bacon quotes Montaigne who said that a man, who tells lies, is afraid of his fellow men but is unafraid of God who is all perceiving. Bacon concludes his arguments by saying that falsehood is the height of wickedness, and such that it will invite the wrath of God on Doomsday.

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EDMUND SPENSER (1552-1599)

Spenser began as a poet by translating some poems for a volume of anti-Catholic propaganda. His work, then and later, reflects the strong Puritanical environment of Cambridge where the popular preacher Thomas Cartwright was beginning to make the authorities uneasy.

The Shepherd's Calendar

The Calendar consists of 12 pastoral eclogues, one for each month of the year. Each is prefaced by an illustrative woodcut representing the characters or theme of the poem and picturing the appropriate sign of the zodiac for that month in the clouds above. The eclogue was a classical form, practiced by Virgil and others; it presents, usually in dialogue between shepherds, the moods and feelings and attitudes of the simple life. But often the pastoral eclogue criticizes the world as it is by reflection from the world as it might be, and in Spenser, as in other Renaissance poets, the eclogue at times becomes didactic or satirical. Though it pretends to represent simple shepherds, it is really commenting on contemporary affairs.

The Faerie Queen

Romantic epic. Only six of the 12 projected books were finished. These exhibit the virtues of Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy. It is full of adventures and marvels, dragons, witches, enchanted trees, giants, jousting knights, and castles; a romantic epic. The heroes do not have the virtues they represent at the beginning of their adventures- they acquire them in the course of the book.

Book I: It contains 12 cantos. The theme is not arms and the man, however, but something more romantic –“Fierce warres and faithfull loves.” The scenery is romantic rather than classical- there are plains and forests and caves and castles and magical trees and springs; one meets dwarfs and giants and lions and pilgrims and magicians and Saracens or “paynims” (with French names).

The good people are subject to the Faerie Queene and are called Faeries or Elves. They are human beings, though not much individualized. They undergo the trials and tribulations men undergo in the ordinary world, but these events are told in a romantic, fantastic way in order to arouse wonder. The bad creatures, people and monsters, are various vices, evils, and temptations, often revealed to the reader by their names or by the short verse summaries at the beginning of each canto but not revealed to the hero until he has conquered them. Houses, castles, and animals also stand for abstract virtues or vices. The world of Faerie Land is a visual world in which the meaning of something is made fully evident by its appearance when stripped of all disguise.

Read as romantic narrative, the plot of Book I is a series of chivalric adventures undertaken by the Redcrosse Knight culminating in his killing the dragon, rescuing Una's parents, and winning her as her bride. Read as spiritual allegory, the book tells the story of the Christian's struggle for salvation –his wandering between the evil extremes of pride and despair, his encounter with the seven deadly sins, his separation

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from and reunion with the one true faith, the purgation of his sinfulness, and his final salvation by divine grace added to heroic effort.

The Redcrosse Knight in Book I is St. George, the patron saint of England, but also represents Holiness.

SIR PHILIP SIDNEY (1554-1586)

For him, poetry is to teach and delight, a poet is more superior than a Historian or a philosopher because he is more universal and concrete.

“Astrophel and Stella”: A series of love sonnets, thought to be autobiographical either alluding to an unhappy love affair or to the woman he married. Imitative of Petrarchian or French imitators, was based upon the convention of displaying the controversial feelings of a lover, hope and despair, tenderness and bitterness, exultation and modesty, by the use of conceits or strange comparisons (burn and freeze). Nothing traditional, he uses dialogue and colloquial, 14 lines.

SHAKESPEARE’S SONNETS

Sonnet 18

Rhyme Scheme

Shall I compare thee to a summer's day?		a
Thou art more lovely and more temperate:		b
Rough winds do shake the darling buds of May,		a
And summer's lease hath all too short a date:		b
Sometime too hot the eye of heaven shines,	5	c
And often is his gold complexion dimmed,		d
And every fair from fair sometime declines,		c
By chance, or nature's changing course untrimmed:		d
But thy eternal summer shall not fade,		e
Nor lose possession of that fair thou ow'st,	10	f
Nor shall death brag thou wander'st in his shade,		e
When in eternal lines to time thou grow'st,		f
So long as men can breathe, or eyes can see,		g
So long lives this, and this gives life to thee.		g

Sonnet 55

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword, nor war's quick fire shall burn
The living record of your memory.
'Gainst death, and all oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.

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So, till the judgment that yourself arise,
You live in this, and dwell in lovers' eyes.

Sonnet 73

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed, whereon it must expire,
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well, which thou must leave ere long.

Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go,
My mistress, when she walks, treads on the ground:
And yet by heaven, I think my love as rare,
As any she belied with false compare.

CHRISTOPHER MARLOWE (1564-1593) “The Passionate Shepherd to His Love”

Come live with me and be my love, 1
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the rocks, 5
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses 9
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool 13
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

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A belt of straw and ivy buds,	17	The shepherds' swains shall dance and sing	21
With coral clasps and amber studs:		For thy delight each May morning:	
And if these pleasures may thee move,		If these delights thy mind may move,	
Come live with me, and be my love.	20	Then live with me and be my love.	22

This pastoral lyric of invitation is one of the most famous of Elizabethan songs, and a few lines from it are sung in Shakespeare's *Merry Wives of Windsor*. Many poets have written replies to it, the finest of which is by that other great Elizabethan romantic, Sir Walter Raleigh (See Below).

SIR WALTER RALEGH (1552-1618)

Soldier, courtier, poet, philosopher, explorer and colonizer, student of science, and historian. He is popularly known now as the founder of Virginia and the introducer of tobacco into Europe, but in his own time he was known for his sceptical mind, his great favour with the queen, his hatred of Spain, and, to Edmund Spenser and others, his poetry. His reply to Marlowe's *Passionate Shepherd* is given below:

“The Nymph's Reply to the Shepherd”

If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Time drives the flocks from field to
fold
When rivers rage and rocks grow cold,
And Philomel becometh dumb;
The rest complains of cares to come.

The flowers do fade, and wanton fields
To wayward winter reckoning yields;
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall,

Thy gowns, thy shoes, thy beds of
roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon
forgotten--
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last and love still
breed,
Had joys no date nor age no need,
Then these delights my mind may
move
To live with thee and be thy love.