

**Unit-II - MODERN LITERATURE (1600-1798)**

---

John Donne was born in 1572. Having renounced his Catholic faith, In 1615, Donne was ordained a priest in the Anglican Church in 1621 then he became the Dean of St. Paul's Cathedral, he retained it for the rest of his life. Donne preached several times before royalty. For the last decade of his life, before his death in 1630, Donne concentrated more on writing sermons than on writing poems. He is both a great religious poet and a great erotic poet.

**Metaphysical poetry**

Metaphysical poetry features elaborate conceits and surprising symbols, wrapped up in challenging language structures, with learned themes.

**The Canonization By John Donne**

For God's sake hold your tongue, and let me love,

Or chide my palsy, or my gout,

My five gray hairs, or ruined fortune flout,

With wealth your state, your mind with arts improve,

Take you a course, get you a place,

Observe his honor, or his grace,

Or the king's real, or his stampèd face

Contemplate; what you will, approve,

So you will let me love.

Alas, alas, who's injured by my love?

What merchant's ships have my sighs drowned?

Who says my tears have overflowed his ground?

When did my colds a forward spring remove?

When did the heats which my veins fill

Add one more to the plaguy bill?

Soldiers find wars, and lawyers find out still

Litigious men, which quarrels move,

Though she and I do love.

Call us what you will, we are made such by love;

Call her one, me another fly,

We're tapers too, and at our own cost die,

And we in us find the eagle and the dove.

The phoenix riddle hath more wit

By us; we two being one, are it.

So, to one neutral thing both sexes fit.

We die and rise the same, and prove

Mysterious by this love.

We can die by it, if not live by love,  
 And if unfit for tombs and hearse  
 Our legend be, it will be fit for verse;  
 And if no piece of chronicle we prove,  
 We'll build in sonnets pretty rooms;  
 As well a well-wrought urn becomes  
 The greatest ashes, as half-acre tombs,  
 And by these hymns, all shall approve  
 Us canonized for Love.

And thus invoke us: "You, whom reverend love  
 Made one another's hermitage;  
 You, to whom love was peace, that now is rage;  
 Who did the whole world's soul contract, and drove  
 Into the glasses of your eyes  
 (So made such mirrors, and such spies,  
 That they did all to you epitomize)  
 Countries, towns, courts: beg from above  
 A pattern of your love!"

### Summary

The speaker asks his addressee to be quiet, and let him love. If the addressee cannot hold his tongue, the speaker tells him to criticize him for other shortcomings: his palsy (Shaking), his gout (swelling), his "five grey hairs," or his ruined fortune. He admonishes the addressee to look to his own mind and his own wealth and to think of his position and copy the other nobles. The speaker does not care what the addressee says or does, as long as he lets him love.

The speaker asks rhetorically, "Who's injured by my love?" He says that his sighs have not drowned ships, his tears have not flooded land, his colds have not chilled spring, and the heat of his veins has not added to the list of those killed by the plague. Soldiers still find wars and lawyers still find litigious men, regardless of the emotions of the speaker and his lover.

The speaker tells his addressee to "Call us what you will," for it is love that makes them so. He says that the addressee can "Call her one, me another fly," and that they are also like candles, which burn by feeding upon their own selves. In each other, the lovers find the eagle and the dove, and together they illuminate the riddle of the phoenix, for they "die and rise the same," just as the phoenix does—though unlike the phoenix, it is love that slays and resurrects them.

He says that they can die by love if they are not able to live by it, and if their legend is not fit "for tombs and hearse," it will be fit for poetry, and "We'll build in sonnets pretty rooms." A well-wrought urn does as much justice to a dead man's ashes as does a gigantic tomb; and by the same token, the poems about the speaker and his lover will cause them to be "canonized," admitted to the sainthood of love. All those who hear their story will invoke the lovers, saying that countries, towns, and courts "beg from above / A pattern of your love!"

The five stanzas of "The Canonization" are metered in iambic lines ranging from trimeter to pentameter; in each of the nine-line stanzas, the first, third, fourth, and seventh lines are in pentameter, the second, fifth, sixth, and eighth in tetrameter, and the ninth in trimeter. (The stress pattern in each stanza is 545544543.) The rhyme scheme in each stanza is ABBACCCDD.

The title: "The Canonization" refers to the process by which people are inducted into the canon of saints.

In "The Canonization," Donne sets up a five-stanza argument to demonstrate the purity and power of his love for another. Each stanza begins and ends with the word "love." The fourth and eighth lines of each stanza end with a word also ending *-ove* (the pattern is consistently *abbaccaa*), all of which unifies the poem around a central theme.

The title leads the reader to expect a poem concerned with saints and holy practices, but the very first lines sound more like a line delivered on stage. “For God’s sake hold your tongue” is nearly blasphemous when following the sacred title. By the end of the poem, the reader determines that “canonization” refers to the way that the poet’s love will enter the canon of true love, becoming the pattern by which others judge their own love.

The forty-five lines of John Donne’s “The Canonization” are divided into five nine-line stanzas, a form that suggests a five-act play.

### The Ecstasy: John Donne

Where, like a pillow on a bed

A pregnant bank swell'd up to rest

The violet's reclining head,

Sat we two, one another's best.

Our hands were firmly cemented

With a fast balm, which thence did spring;

Our eye-beams twisted, and did thread

Our eyes upon one double string;

So to'intergraft our hands, as yet

Was all the means to make us one,

And pictures in our eyes to get

Was all our propagation.

As 'twixt two equal armies fate

Suspends uncertain victory,

Our souls (which to advance their state

Were gone out) hung 'twixt her and me.

And whilst our souls negotiate there,

We like sepulchral statues lay;

All day, the same our postures were,

And we said nothing, all the day.

If any, so by love refin'd

That he soul's language understood,

And by good love were grown all mind,

Within convenient distance stood,

He (though he knew not which soul spake,

Because both meant, both spake the same)

Might thence a new concoction take

And part far purer than he came.

This ecstasy doth unperplex,

We said, and tell us what we love;

We see by this it was not sex,

We see we saw not what did move;

But as all several souls contain

Mixture of things, they know not what,

Love these mix'd souls doth mix again

And makes both one, each this and that.

A single violet transplant,

The strength, the colour, and the size,

(All which before was poor and scant)

Redoubles still, and multiplies.

When love with one another so

Interinanimates two souls,

That abler soul, which thence doth flow,

Defects of loneliness controls.

We then, who are this new soul, know

Of what we are compos'd and made,

For th' atomies of which we grow

Are souls, whom no change can invade.

But oh alas, so long, so far,

Our bodies why do we forbear?

They're ours, though they're not we; we are

The intelligences, they the spheres.

We owe them thanks, because they thus

Did us, to us, at first convey,

Yielded their senses' force to us,

Nor are dross to us, but allay.

On man heaven's influence works not so,

But that it first imprints the air;

So soul into the soul may flow,

Though it to body first repair.

As our blood labors to beget

Spirits, as like souls as it can,

Because such fingers need to knit

That subtle knot which makes us man,

So must pure lovers' souls descend

T' affections, and to faculties,

Which sense may reach and apprehend,

Else a great prince in prison lies.

To'our bodies turn we then, that so

Weak men on love reveal'd may look;

Love's mysteries in souls do grow,

But yet the body is his book.

And if some lover, such as we,

Have heard this dialogue of one,

Let him still mark us, he shall see

Small change, when we're to bodies gone.

### Summary

The poem The Ecstasy is one of John Donne's most popular poems, which expresses his unique and unconventional ideas about love. It expounds the theme that pure, spiritual or real love can exist only in the

bond of souls established by the bodies. For Donne, true love only exists when both bodies and souls are inextricably united. Donne criticizes the platonic lover who excludes the body and emphasizes the soul.

opening - describing the scenery of a river or lakeside bank. He describes himself and another as pillows on a bed as they lie there.

The second stanza - how their hands were held together and "cemented" with perspiration. Then describes beams coming out of their eyes and twisting like thread which holds their eyes together as with a single, double thread.

The third stanza - states that the lovers hands were all they had to make themselves into one, further, he says that the reflections in their eyes were their only way to propagate.

Stanza four uses a metaphor of armies to describe their souls. The two are equal armies, and Fate keeps victory uncertain, which is like the way the lovers' souls are suspended.

Furthering the army metaphor, stanza five has the souls negotiating as their bodies lie like memorial statues. They remained that way the whole day and said nothing to each other.

The next stanza postulates whether any man can be so refined in love that he can understand the language of the soul, and furthermore, if that "good" love of the mind stood at a convenient distance.

Stanza seven relates that the two souls now speak as one; they may take a concoction and leave that place better off than when they arrived.

The eighth stanza states that their state of ecstasy "unperplexes" or simplifies things, and they can see that it was not sex that motivated them.

The ninth stanza furthers the idea that two lovers are one soul which is mixed as a part of the other.

The next uses a metaphor of a transplanted violet to show how two souls can be inter animated and how this "new" soul can repair the defects of each of the individual souls.

The eleventh stanza again furthers the idea of two souls as one. It says that the lovers know what they are made of, and that no change can invade them.

The next stanza asks why the bodies are left out, and it says that although the soul is the intelligence, the bodies are the sphere which controls them, like the celestial spheres.

Stanza thirteen thanks the bodies for their service of bringing the soul to be and for yielding their senses. The bodies are not impurities that weaken, but rather alloys that strengthen us.

The next stanza relates the method of how the body and soul are related. Heaven influence does not work on man like other things. It imprints the air so that people's souls may flow out from the body.

Stanza fifteen tells how our blood works to make "Spirits" that can help the body and soul together make us man.

Stanza sixteen postulates that lovers souls must give in to affections and wits that our bodies provide. If not, we are likened to a great prince in prison.

The next stanza says that we turn to our bodies so that weak men may look at them, but that love true mysteries are grown in the soul. The body is just the souls "book."

The last stanza sums up the scene by speculating how they would be regarded by another lover in their "dialogue" of the combined souls. Donne says that this lover will see a small change when their bodies are gone.

The images in *The Ecstasy* focus on the relationship of the soul to the body. Donne begins with visual images of water, hands, perspiration and things that are physical in nature. He proposes that two lovers souls are formed into one and uses metaphors of alloys, celestial spheres and even a violet to make his point. Furthermore, Donne describes the process at work in the body by relating the mechanisms of blood and air. All of the images between lines 13 and 75 relate to the union of two souls, which creates a third soul that transcends the sum of the two.

### **Paradise Lost Book IX, Lines 1–403**

**John Milton** (1608 – 1674) a civil servant for the Commonwealth of England under Oliver Cromwell. Epic poem *Paradise Lost* (1667) was written in blank verse. Writing in English, Latin, Greek, and Italian, he achieved international renown within his lifetime, and his celebrated *Areopagitica*. William Hayley's 1796 biography called him the "greatest English author."

#### **Summary**

Milton calls on Urania as the muse of Christian inspiration to help him complete his work. Then Milton returns to his story.

Satan returns to Eden eight days after being forced out by Gabriel. He has studied all the animals and has decided to approach Eve in the form of a serpent. He now believes that the Earth is more beautiful than Heaven ever was, and becomes jealous of Adam and Eve and their chosen status to occupy and maintain Paradise. He gripes that the excess beauty of Earth causes him to feel more torment and anguish. Gathering his thoughts into action, he finds a sleeping serpent and enters its body.

The next morning, Adam and Eve prepare for their usual morning labors. Since they have much work to do, Eve suggests that they work separately, so that they might get more work done. Adam is not keen on this idea. He fears that they will be more susceptible to Satan's temptation if they are alone. Eve, however, is eager to have her strength tested. After much resistance, Adam concedes, as Eve promises Adam that she will return to their bower soon. They go off to do their gardening independently.

### **Lines 404–1189**

Satan, in the form of the serpent, searches for the couple. He is delighted to find Eve alone. Coiling up, he gets her attention, and begins flattering her beauty, grace, and godliness. Eve is amazed to see a creature of the Garden speak. He tells her that he gained the gifts of speech and intellect by eating the savory fruit of one of the trees in the garden. He flatters Eve by saying that eating the apple also made him seek her out in order to worship her beauty.

Eve is amazed by the power that this fruit supposedly gives the snake. Curious to know which tree holds this fruit, Eve follows Satan until he brings her to the Tree of Knowledge. She recoils, telling him that God has forbidden them to eat from this tree, but Satan persists, arguing that God actually wants them to eat from the tree. Satan says that God forbids it only because he wants them to show their independence. Eve is now seriously tempted. She reasons that God claimed that eating from this tree meant death, but the serpent ate (or so he claims) and not only does he still live, but can speak and think. God would have no reason to forbid the fruit unless it were powerful, Eve thinks, and seeing it right before her eyes makes all of the warnings seem exaggerated. It looks so perfect to Eve. She reaches for an apple, plucks it from the tree, and takes a bite. The Earth then feels wounded and nature sighs in woe, for with this act, humankind has fallen.

Eve's first fallen thought is to find Adam and to have him eat of the forbidden fruit too so that they might be equal. She finds him nearby, and in hurried words tells him that she has eaten the fruit, and that her eyes have been opened. Adam drops the wreath of flowers he made for her. He is horrified because he knows that they are now doomed, but immediately decides that he cannot possibly live without Eve. Eve does not want Adam to remain and have another woman; she wants him to suffer the same fate as she. Adam realizes that if she is to be doomed, then he must follow. He eats the fruit. They covered their body.

Adam and Eve fall asleep briefly, but upon awakening they see the world in a new way. They recognize their sin, and realize that they have lost Paradise. At first, Adam and Eve both believe that they will gain glorious amounts of knowledge, but the knowledge that they gained by eating the apple was only of the good that they had lost and the evil that they had brought upon themselves. Milton explains that their appetite for knowledge has been fulfilled, and their hunger for God has been quenched. Angry and confused, they continue to blame each other for committing the sin, while neither will admit any fault. Their shameful and tearful argument continues for hours.

## **The Rape of the Lock**

### **Alexander Pope**

Alexander Pope was born in London in 1688. At the age of twelve, Pope contracted a form of tuberculosis that settled in his spine, leaving him stunted and misshapen and causing him great pain for much of his life. He never married. He formed a number of lifelong friendships in London's literary circles, most notably with Jonathan Swift.

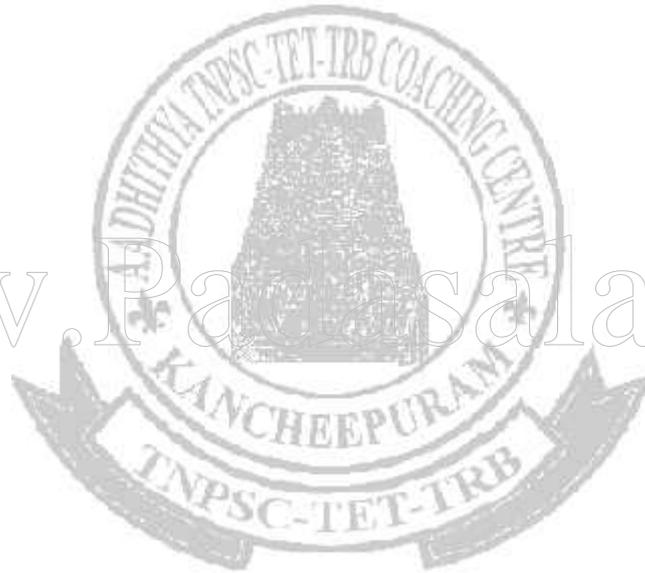
It is a mock-heroic narrative poem written by Alexander Pope, first published anonymously in Lintot's *Miscellaneous Poems and Translations* in May 1712 in two cantos (334 lines), but then revised, expanded and reissued in an edition "Written by Mr. Pope" on 4 March 1714, a 5-canto version (794 lines) accompanied by six engravings. Pope boasted that the poem sold more than three thousand copies in its first four days. The final form of the poem was available in 1717 with the addition of Clarissa's speech on good humour.

The poem satirises a minor incident by comparing it to the epic world of the gods. It was based on an actual incident recounted by Pope's friend, John Caryll. Arabella Fermor and her suitor, Lord Petre, were both from aristocratic Catholic families. Petre, had cut off a lock of Arabella's hair without permission,

and the consequent argument had created a breach between the two families. Pope, wrote the poem at the request of friends in an attempt to "comically merge the two." He utilised the character Belinda to represent Arabella and introduced an entire system of "sylphs," or guardian spirits of virgins, a parodied version of the gods and goddesses of conventional epic.

Pope's poem uses the traditional high stature of classical epics to emphasise the triviality of the incident. The abduction of Helen of Troy becomes here the theft of a lock of hair; the gods become minute sylphs; the description of Achilles' shield becomes an excursus on one of Belinda's petticoats. He also uses the epic style of invocations, lamentations, exclamations and similes, and in some cases adds parody to imitation by following the framework of actual speeches in Homer's *Iliad*.

It is one of the most commonly cited examples of high burlesque.



[www.Padasalai.Net](http://www.Padasalai.Net)

**Characters:**

**Belinda** - Belinda is based on Arabella Fermor.

**The Baron** - This is the pseudonym for the Robert, Lord Petre, who offended Arabella and her family by cutting off a lock of her hair.

**Caryl** - Caryl character is John Caryll, a friend of Pope and of the two families that had become estranged over the incident the poem relates.

**Goddess** - The muse who inspires poets to write their verses

**Shock** - Belinda's lapdog

**Ariel** - Belinda's guardian sylph, who oversees an army of invisible protective deities

**Umbriel** - The chief gnome, who travels to the Cave of Spleen and returns with bundles of sighs and tears to aggravate Belinda's vexation

**Brillante** - The sylph assigned to guard Belinda's earrings

**Momentilla** - Sylph which guard Belinda's watch

**Crispissa** - sylph to guard Belinda's "favourite Lock"

**Clarissa** - A woman in attendance at the Hampton Court party. She lends the Baron the pair of scissors with which he cuts Belinda's hair, and later delivers a moralizing lecture.

**Thalestris** - Belinda's friend, named for the Queen of the Amazons and representing the historical Gertrude Morley, a friend of Pope's and the wife of Sir George Browne. She demands that the lock be returned.

**Sir Plume** - Thalestris's "beau," who makes an ineffectual challenge to the Baron. He represents the historical Sir George Browne, a member of Pope's social circles.

**Canto 1**

The opening establishes its mock-heroic style. *The Rape of the Lock* begins with outlining the subject of the poem and invoking the aid of the muse. Then the sun appears to initiate the morning routines of a wealthy household. Lapdogs shake themselves awake, bells begin to ring, and although it is already noon, Belinda still sleeps. She has been dreaming, and that has been sent by "her guardian Sylph," Ariel. The dream is of a handsome youth who tells her that she is protected by "unnumber'd Spirits" Ariel, the chief of all Belinda's protectors, warns her in this dream that "some dread event" is going to happen that day, that she should "beware of Man!" Then Belinda awakes, to the licking tongue of her lapdog, Shock. Upon the delivery of a love-letter, she forgets all about the dream. She then proceeds to her dressing table and goes through an elaborate ritual of dressing, in which her own image in the mirror is described as a "heavenly image," a "goddess." The Sylphs, unseen, assist their charge as she prepares herself for the day's activities.

**Canto 2**

Belinda, rivaling the sun in her radiance, sets out by boat on the river Thames for Hampton Court Palace. She is accompanied by Nymphs and gentlemen. One of the young gentlemen on the boat, the Baron, particularly admires Belinda's locks, and has determined to steal them for himself. We read that he pray for success in this project. The gods listened to his prayer.

As the boat on its way, Ariel assigns her troop of bodyguards. Brillante is to guard her earrings, Momentilla her watch, and Crispissa her locks. Ariel will protect Shock, the lapdog. Fifty Sylphs will guard the petticoat. Ariel says that any sylph who neglects his assigned duty will be punished. They disperse to their posts and wait for fate to unfold.

### Canto 3

The boat arrives at Hampton Court Palace, and the ladies and gentlemen disembark to their courtly amusements. After chatting and gossip, Belinda sits down with two of the men to a game of cards. They play ombre, a three-handed game of tricks and trumps, somewhat like bridge.

The next ritual is the serving of coffee. The curling vapors of the steaming coffee remind the Baron of his intention to attempt Belinda's lock. Clarissa draws out her scissors for his use, as a lady would arm a knight in a romance. Taking up the scissors, he tries three times to clip the lock from behind without Belinda seeing. The Sylphs endeavor furiously to intervene, blowing the hair out of harm's way and tweaking her diamond earring to make her turn around. Ariel, in a last-minute effort, gains access to her brain, where he is surprised to find "an earthly lover lurking at her heart." He gives up protecting her then; the implication is that she secretly wants to be violated. Finally, the shears close on the curl. A daring sylph jumps in between the blades and is cut in two; but being a supernatural creature, he is quickly restored. The deed is done, and the Baron exults while Belinda's screams fill the air.

This canto is full of classic examples of Pope's masterful use of the heroic couplet.

### Canto 4

Belinda's "anxious cares" and "secret passions" after the loss of her lock are equal to the emotions of all who have ever known "rage, resentment and despair." An earthy gnome called Umbriel flies down to the "Cave of Spleen." He passes through Belinda's bedroom, where she lies with discomfiture and the headache. She is attended by "two handmaidens," Ill-Nature and Affectation. Umbriel passes safely through this melancholy chamber, holding a sprig of "spleenwort" before him as a charm. He addresses the "Goddess of Spleen," and returns with a bag of "sighs, sobs, and passions" and a vial of sorrow, grief, and tears. He unleashes the first bag on Belinda, fueling her ire and despair.

There to commiserate with Belinda is her friend Thalestris. (In Greek mythology, Thalestris is the name of one of the Amazons, a race of warrior women who excluded men from their society. Thalestris delivers a speech calculated to further foment Belinda's indignation and urge her to avenge herself. She then goes to Sir Plume, "her beau," to ask him to demand that the Baron return the hair. Sir Plume makes a weak and speech, to which the Baron refuses to give.

### Canto 5

The Baron remains impassive against all the ladies' tears and reproaches. Clarissa delivers a speech in which she questions why a society that so adores beauty in women does not also place a value on "good sense" and "good humour." Women are frequently called angels, she argues, but without reference to the moral qualities of these creatures. Especially since beauty is necessarily so short-lived, we must have something more substantial and permanent to fall back on. This sensible, moralizing speech falls on deaf ears Belinda, Thalestris and the rest ignore her and proceed to launch an all-out attack on the offending Baron. A chaotic tussle ensues, with the gnome Umbriel presiding in a posture of self-congratulation. The gentlemen are slain or revived according to the smiles and frowns of the fair ladies. Belinda and the Baron meet in combat and she emerges victorious by peppering him with snuff and drawing her bodkin. Having achieved a position of advantage, she again demands that he return the lock. But the ringlet has been lost in the chaos, and cannot be found. The poet avers that the lock has risen to the heavenly spheres to become a star; stargazers may admire it now for all eternity. The poem is a wonderful example of burlesque, a form that takes trivial subjects and treats them seriously, with the effect being comic.

### George Herbert

George Herbert (1593) was a Welsh born English poet, orator and Anglican priest. In 1624 he became a Member of Parliament, representing Montgomery. In 1633 Herbert finished a collection of poems entitled The Temple, which imitates the architectural style of churches through both the meaning of the words and

their visual layout. The themes of God and love are treated by Herbert as much as psychological forces as metaphysical phenomena.

### **Affliction (I)**

“Affliction” (I) relates a classic part of the traditional spiritual journey. Descriptions of such journeys were particularly common in poetry of Herbert’s period, but they recur in almost every century. The poem may be autobiographical, but it also mirrors the experience of countless others who aspire to a life of holiness.

The early stanzas show the stage of a spiritual life common to beginners, those in an early fervor in which everything is joyful, grace-filled, even easy. It is a traditional spiritual high point, and it is followed, not surprisingly, by a massive letdown in which the speaker finds the spiritual life not only difficult but also meaningless and distasteful. This state is also traditional, even predictable, in the spiritual life. The movement is from consolation to desolation, from first fervor to letdown. Countless believers have experienced this passage, each believing that he or she is the only one encountering these difficulties.

When the speaker seeks solace or refuge in the academic life, he follows a common path: He substitutes another good for the difficult and often unrewarding good of serving God. Here he falls prey to inappropriate motives, sustained by praise and the easy recognition of the university. Though the intellectual life is a good one, the temptation to intellectual pride is too great. .

### **The Pulley**

In "The Pulley," George Herbert creates a myth about God's creation of the world. When God created man, he wanted to give his new creation all possible blessings, such as beauty, wisdom, honour, and pleasure. God gives these blessings to man by pouring them out of a "glass of blessings." The only blessing that God leaves in the bottle is "Rest." This gift is so precious that God does not want to give it to man; if man would have it, he would worship "Nature, not the God of Nature."

God prefers that man should be "rich and weary," so that "weariness may toss him to my breast." In other words, if man will at least be tired, he will have reason to fear God, the one being who, in the words of the Psalms [121:4], does not "slumber nor sleep."

### **To His Coy Mistress Andrew Marvell**

In “To His Coy Mistress,” his most famous poem, Andrew Marvell follows many of the conventions of the *carpe diem* (Latin for “seize the day”) theme in poetry. On the surface, it functions extremely effectively as a lover’s argument in favor of pursuing pleasure. The speaker begins by assuring his lady that, “Had we but world enough, and time,” he would be well content to love her at a slow pace, devoting thousands of years to adoring each part of her. Time in this stanza is an agent of growth, as the speaker assures his beloved, “My vegetable love should grow/ Vaster than empires, and more slow.” The initial stanza moves at a leisurely metrical pace as the speaker uses extravagant and playful images to persuade the lady of his devotion and his wish that he could love her with the slow thoroughness that she deserves.

In the second stanza, the speaker shifts to images of swiftly passing time to impress upon his love that they in fact do not have the leisure to love at this slow rate. “At my back I always hear/ Time’s winged chariot hurrying near,” he says. Now time is destructive, and the meter moves rapidly. The speaker resorts to images of decay that are at once whimsical and frightening as he attempts to convince the beloved of the need to consummate their love in the present. Though images of death and decay are not unusual in *carpe diem* lyrics, Marvell’s images are particularly graphic and alarming: “in thy marble vault . . . / worms shall try/ That long-preserved virginity:/ And your quaint honour turn to dust.” The speaker employs dark humor as he ironically comments, “The grave’s a fine and private place,/ But none, I think, do there embrace.”

The third stanza exhorts the beloved to action. While they are still young, able, and desirable, he urges, they should “sport” while they may, and “Rather at once our time devour,/ Than languish in his slow-

chapped power.” By seizing the initiative and enthusiastically embracing life and pleasure, they can win a victory over destructive Time: “Thus, though we cannot make our sun/ Stand still, yet we will make him run.”

Similarly, the following stanzas are studded with religious references. Marvell conjures up an image of the “Deserts of vast eternity” that lie before the lovers, an image that may spur his beloved to action in this life but may just as well remind her of her eternal afterlife. He argues that time will turn her honor to “dust” and his lust to “ashes,” suggesting the terminology of the Christian burial service. He refers to the way (in reality or perhaps merely in his hopes) that her “willing soul transpires/ At every pore with instant fires.” Conjoining images of souls and fires cannot help but suggest hellfire and eternal damnation.

The final stanza, in which he urges action, presents a problematic vision of love. He compares himself and his lover to sportive animals, specifically “amorous birds of prey,” an odd image to use in attempting to win his lady. The love that he describes seems rough and violent: He suggests that they “devour” their time and says, “Let us . . . / Tear our pleasures with rough strife/ Thorough the iron grates of life” (“thorough” here means “through”). The lines have a rather strange and unromantic ring and qualify the speaker’s ostensibly enthusiastic description of love. Love as described in this stanza is not conventionally sweet and sentimental but rather vaguely dangerous and threatening; beneath the surface, Marvell seems to be issuing a warning as much as an exhortation.

More than a love poem, “To His Coy Mistress” is a meditation on time and death.

## THE PILGRIM’S PROGRESS John Bunyan

### Part I

**Christian** - Husband and father stricken by spiritual crisis. Christian is told by a messenger to leave his doomed city and begin a journey of progress toward spiritual achievement.

**Evangelist** - The messenger carrying the Gospel, or word of Christ, to Christian. Evangelist spurs Christian on his journey to the Celestial City.

**Obstinate** - A neighbor of Christian’s in the City of Destruction who refuses to accompany him.

**Pliable** - A neighbor of Christian’s who accompanies him for a while. After falling in the Slough of Despond, Pliable is discouraged and returns home, only to be mocked by the townsfolk.

**Help** - Fellow pilgrim who helps pull Christian from the Slough of Despond.

**Worldly Wiseman** - A reasonable and practical man whom Christian encounters early in his journey. Worldly Wiseman tries unsuccessfully to urge Christian to give up his religious foolishness and live a contented secular life.

**Formalist** - A traveler whom Christian meets along the wall of Salvation. With his companion Hypocrisy, Formalist sneaks over the wall, instead of following the strait and narrow as Christian did.

**Hypocrisy** - Formalist’s travel companion.

**Discretion** - One of the four mistresses of the Palace Beautiful. Discretion takes Christian in and feeds him.

**Piety** - One of the four mistresses of the Palace Beautiful.

**Prudence** - One of the four mistresses of the Palace Beautiful. Prudence tries to understand Christian’s purpose in traveling to Mount Zion.

**Charity** - One of the four mistresses of the Palace Beautiful. Charity asks Christian why he did not bring his family, which causes him to weep.

**The Interpreter** - Spiritual guide who shelters Christian. The Interpreter instructs Christian in the art of reading religious meanings hidden in everyday objects and events, which he houses in his Significant Rooms.

**Apollyon** - Fierce monster with fish scales, bear feet, and dragon wings. Apollyon threatens Christian and fights him with sword until Christian defeats him.

**Shining Ones** - Three celestial creatures who clothe Christian with new garments and give him the certificate. The Shining Ones act as guardians throughout Christian's journey.

**Faithful** - Fellow pilgrim from Christian's hometown who reports on the city they both left behind. Faithful loyally accompanies Christian until he is executed in the town of Vanity for the crime of disrespecting the local Satan-worshipping religion.

**Talkative** - Fellow pilgrim who travels alongside Christian and Faithful for a while. Talkative is spurned by Christian for valuing spiritual words over religious deeds.

**Mr. By-ends** - A user of religion for personal ends and social profit. Mr. By-ends accompanies Christian briefly after Christian escapes from Vanity.

**Hopeful** - Pilgrim who replaces Faithful as Christian's travel companion and confidant after leaving Vanity, all the way to the Celestial City. Hopeful saves Christian's life in the river before the gates to Mount Zion.

**Giant Despair** - Master of the Doubting Castle. Giant Despair imprisons Hopeful and Christian for trespassing on his domain and is later killed by Great-heart and Christiana's sons.

**Diffidence** - Giant Despair's wife. She encourages the harsh punishment of Hopeful and Christian in the Doubting Castle.

**Demas** - Gentlemanly figure who tries to entice Christian and Hopeful with silver and dreams of wealth.

**Temporary** - A would-be pilgrim whom Christian speaks of in a cautionary way, warning of Temporary's backsliding before his spiritual progress was complete.

### **Part I: Author's Apology, the First Stage, and the Second Stage**

In his Apology, Bunyan affirms his aim to strengthen religious belief through fiction. He attacks the popular misconception that religion and fiction are enemies, asserting that the Bible contains many fictional parables. Bunyan also states that he wrote his work mainly for himself, to further his own spiritual development.

Beginning the allegory, the narrator tells of his wandering through the wilderness, entering a den to sleep. He dreams that he sees a man in rags holding a book and crying. The man, named Christian, is visited by Evangelist, a spiritual guide who tells him he must leave his hometown, the City of Destruction, with a heavy burden on his back. Christian tries to convince his family to come with him, but they think he is mentally unwell and will recover. So Christian leaves home.

Christian tries to convince his neighbors Obstinate and Pliable to accompany him. Obstinate refuses, but Pliable agrees, though he is soon discouraged when he and Christian fall into a muddy pit called the Slough of Despond. Christian sinks because of the burden on his back. A man named Help pulls him out. Disappointed, Pliable turns back home. Walking alone now, Christian meets Worldly Wiseman, who urges him to throw down his burden. Although Christian distrusts Wordly Wiseman, he nevertheless listens to Wordly Wiseman speak. Later Evangelist returns to reproach Christian for listening to Worldly Wiseman.

Evangelist kisses Christian goodbye and wishes him well, and Christian resumes his journey. He comes upon a Wicket Gate and reads a sign hung above it that says to knock. A serious-looking attendant named Goodwill appears. Goodwill asks where Christian is heading, and Christian tells him he is on his way to

Mount Zion, also known as the Celestial City, to be saved from the wrath soon to be unleashed on the City of Destruction.

Goodwill announces to open. As it opens, he pulls Christian in, explaining that he is saving his guest from Beelzebub's arrows shot from a nearby castle. With Christian safe inside, Goodwill requests an account of his journey so far. Before agreeing, Christian asks whether he can first set down his burden. Goodwill says no, explaining that it must be carried and will drop off naturally when no longer needed. Christian reports his progress so far. Satisfied, Goodwill then sends Christian to a nearby house where the Interpreter lives, saying that the Interpreter may show Christian many helpful things.

The Interpreter invites Christian into his home. He shows Christian a picture of a serious man in a crown. Christian asks who it is, and the Interpreter tells him that the man saves souls and promises a better world beyond this one. Next Christian enters a large, dusty parlor where the Interpreter orders a man to sweep. Then at the Interpreter's command, a woman comes in and sprinkles water on the floor, cleaning it further. Christian asks what this means, and the Interpreter explains that the man's sweeping is the law of the Old Testament, while the woman's washing is the gospel of the New Testament. Both are necessary parts of faith.

Christian enters another room where a fire burns against a wall. A man pours water onto the fire, but the fire only burns higher and hotter. Christian is puzzled until he sees another man on the other side of the wall pouring oil to rouse the flames. The Interpreter tells Christian that the water-pourer is the devil, who tries to put out the fire of faith, while the oil-pourer is Christ, who nurtures it. Another man standing at a doorway prepares to fight a crowd inside the room. He puts on a helmet, grabs a weapon, and lunges in, fighting fiercely. Though he appears to be failing, the man wins in the end. Christian on his own understands that this is the valor a true pilgrim must show.

Finally the Interpreter leads Christian into a very dark room where a man sits, hands folded, in an iron cage. Christian asks what he is doing there, and the man explains that the cage is his despair. Once a successful professor confident he would reach heaven, the man experienced a crisis of faith that he could never overcome. Now he remains in misery. The Interpreter asks Christian what he feels at seeing all these things. Christian says he feels fear, and the Interpreter says that is a good thing, for fear will spur him on his journey.

### **Part I: The Third Stage, the Fourth Stage**

Continuing on his journey, Christian comes to a wall that the narrator identifies as Salvation. The wall fences in a field of rising land containing a cross and a sepulcher, or tomb. Passing by the wall, Christian feels his burden spontaneously drop to the ground. Amazed and relieved that the sight of the cross has eased his burden, Christian stands and cries for a while. The three Shining Ones appear and hand Christian a rolled-up certificate he will need one day to enter the Celestial City.

Proceeding onward along the "strait and narrow" path of the wall of Salvation, Christian notices three figures—Simple, Sloth, and Presumption—asleep and bound with iron chains. He warns these figures that they must go on their way, but they want only to go back to sleep. Christian then sees two figures scrambling over the wall instead of following the narrow path as he did. Their names are Formalist and Hypocrisy, and they come from the town of Vain-Glory; they are headed to Mount Zion for praise. Christian accuses them of cheating by climbing over the wall, calling them thieves in the eyes of God, but they disagree.

Christian ascends a hill called Difficulty. There he finds a pleasant arbor where he decides to rest. He takes his rolled certificate from his chest pocket and falls asleep. Two men awaken him, warning of lions in the area. Christian is unsure what to do. He cannot go back where he came from, but he is scared of the lions. When Christian reaches for his certificate, he finds it missing. Reproaching himself for sleeping in the daytime and being careless, he calls sleep sinful. After retracing his steps, Christian finds his

certificate and vows always to remain watchful. He catches a glimpse of the pilgrims' hostel where he will take shelter, called the Palace Beautiful

Arriving late at the pilgrims' hotel, Christian has lost much time sleeping. The porter is skeptical about letting him in, and one of the lodge owner's four daughters, Discretion, asks who he is. After Christian identifies himself, Discretion allows him inside. The three other daughters, Piety, Prudence, and Charity, ask about Christian's journey. They also ask about Christian's family and why he left them behind. He weeps when talking about his wife and sons. Finally they eat, and the four women take Christian on a tour of the lodge, showing him mementos from the history of Christianity, including the slingshot with which David killed Goliath. They give Christian weapons for protection. Christian learns that a fellow townsman named Faithful has passed by in the meantime.

The four mistresses of the Palace Beautiful accompany Christian to the end of their property and give him food for his journey. They warn him of the slippery ground he will enter, called the Valley of Humiliation. Walking through the valley, Christian sees a foul monster approaching, a human form with dragon wings and bear feet, covered in fish scales. Christian is scared but does not flee. The monster's name is Apollyon, and he claims Christian as his subject, since Christian is on his land. Christian refutes him, saying he is already subject to a different prince, meaning Christ. Apollyon flies into a rage, voicing hatred for the rival prince. They fight with swords, and Apollyon nearly kills Christian, but Christian at the last minute saves himself and strikes Apollyon, who flies away.

Continuing, Christian finds himself in the Valley of the Shadow of Death, a hot desert full of pits. The narrator comments that this is where the mouth of hell is located. Christian realizes there is more danger for him here than his fight with Apollyon and hears the demons clamoring for him. He is deeply afraid but takes solace in the thought that Christ is protecting him like a candle in the dark. At the end of the valley, Christian sees the bones, ashes, and mangled remains of other pilgrims. The area is lorded over by two giants, Pope and Pagan, who devoured earlier pilgrims. Christian is not afraid, since they are both decrepit and unthreatening.

### **Part I: The Fifth Stage, the Sixth Stage, the Seventh Stage**

Christian meets up with his former fellow townsman Faithful, who fled the City of Destruction shortly after Christian left. Faithful reports that the townspeople discussed their impending doom, but that few took it seriously enough to leave. Faithful says that Christian's old acquaintance Pliable returned to town and was mocked for the dirt on his clothing from the Slough of Despond.

Faithful says he himself escaped the Slough but was tempted by a wanton woman and by an old man named Adam the First, who promised Faithful any of his three lusty daughters if he would stay. Faithful reports that he declined the offer, knowing it would be slavery. Even though he rejected Adam, Moses appeared to strike down Faithful in punishment, Christian concludes, for secretly being attracted by Adam's offer. Faithful reports that shame tried to turn him from his holy path, attacking religion as unmanly. Christian congratulates Faithful on his fortitude and then tells him of his own adventures.

Another townsman named Talkative joins the two. Faithful is initially impressed by Talkative's devoutness, since Talkative likes discussing religious topics. Christian sees otherwise and takes Faithful aside to tell him that Talkative's faith is all in words, not in deeds. He knows Talkative from his life before and knows that he has a fine tongue but little else. Rejoining Talkative, Christian asks him to explain the difference between speaking out against sin and abhorring it. Talkative has trouble seeing any difference between the two, and Christian sets him straight. Irrked, Talkative leaves them.

Emerging from the wilderness, Evangelist meets Christian and Faithful and congratulates them on overcoming their obstacles. Evangelist says they will soon enter a powerful enemy city where one of them will die. The narrator identifies this city as Vanity, home of a great and ancient festival called Vanity Fair, where tawdry products are traded and Beelzebub is worshipped. At Vanity Fair, Faithful and Christian are mocked, smeared with dirt, and thrown in a cage. Given a chance to repent, they stay true to

their righteous hatred of worldly possessions. They are condemned to death for belittling Vanity's false religion. Faithful tries to speak in his own defense but is burned at the stake and carried off to heaven. Christian is remanded to prison but escapes later.

Christian continues his journey joined by a new ally, Hopeful, and a stranger named By-ends, who sees religion as a way of getting ahead in the world. Christian refuses to let By-ends accompany them unless he affirms that poverty is an aspect of faith. By-ends is turned away and joins other religious fortune hunters, who are stunned when Christian denounces them. Christian and Hopeful enter the plain of Ease, where a gentlemanly figure named Demas entices them with buried silver and dreams of wealth. They spurn him, telling him they will not be nudged from their course by riches. On their way, they notice the pillar that once was Lot's wife who made the mistake of looking back at what she had left behind on her own path to salvation. Christian and Hopeful vow not to make the same mistake themselves.

Moving onward, they follow a man who says he knows a shortcut to the Celestial City. They realize it is not a shortcut after they fall into a pit. A storm rises, and they nearly drown when the rain floods their hole. When the rains abate, they come out and continue on. They find shelter near the Doubting Castle owned by the Giant Despair, where they sleep. The giant wakes them and says they must be punished for trespassing. His wife, Diffidence, encourages the harshest punishments. They are imprisoned and beaten and contemplate suicide, finally deciding against it as a sin. Christian remembers he has a key called Promise that will open any door in Despair's castle. Christian and Hopeful escape and mount a sign warning future travelers away from Despair.

### **Part I: The Eighth Stage, the Ninth Stage**

Christian and Hopeful reach the Delectable Mountains on the outskirts of the Celestial City. They bathe and eat in the gardens and orchards that they discover in the foothills of the mountains, which belong to the Lord Emmanuel. They meet some kind shepherds who welcome them and say that the lord gave them the charge of offering protection to good pilgrims. The shepherds invite them to sleep.

The next morning the shepherds warn Christian and Hopeful of the nearby hills called Error and Caution, which lead some travelers to disaster. The remains of pilgrims, who have made false assumptions about the nature of resurrection, litter the ground beneath Error. Similarly, on the hill of Caution, blind travelers wander among tombs and get stuck there. Both these views show Christian and Hopeful what to avoid. They ask how the blind pilgrims came to wander among the tombs. The shepherds inform them that they tried to take a shortcut to the Mountains, which led instead to the Doubting Castle, where Giant Despair imprisoned them, put out their eyes, and left them to wander on the grounds of his estate.

The shepherds allow Christian and Hopeful to look through a telescope at the Celestial City. Christian and Hopeful tremble with so much excitement that they can hardly see through the glass. The shepherds bid them farewell, give them directions to the Delectable Mountains, and warn them not to sleep on the Enchanted Ground and to beware of someone named Flatterer. The narrator wakes up from his dream.

The narrator resumes his dream and sees Christian and Hopeful go on into the Delectable Mountains toward the Celestial City. They meet Ignorance, a lively lad who accompanies them for a while. Ignorance goes through life hoping for the best. He believes a good life is enough to enter heaven and tells Christian and Hopeful that their path to the Celestial City is unnecessarily long and difficult. He knows of an easier route. Christian tells Hopeful in a whisper that he considers Ignorance a fool. They outpace Ignorance and leave him when they turn into a dark alley full of devils.

In the alley they see a man bound with his face turned away. Christian recalls him as an old acquaintance named Little-Faith and tells Hopeful his story. Little-Faith was traveling with his birthright, a precious jewel, as well as some money. Set upon by thieves, Little-Faith loses most of his cash and is forced to beg for the remainder of his journey, which he complains about ceaselessly. He still has his jewel in his possession but hardly thinks of it. Hopeful asks why Little-Faith did not pawn his jewel for travel money.

Christian reproaches him for foolishness, explaining that no believer can sell his faith for material comfort.

Christian and Hopeful follow Flatterer, a deceitful man in a white robe who speaks beautifully but ensnares them in a net. A Shining One arrives and cuts them loose. They meet Atheist, who laughs at their intention to reach the Celestial City. Atheist claims not to have found the Celestial City in twenty years of searching. The pilgrims affirm they have seen it.

Traveling onward, Christian and Hopeful discuss sin at great length. In part their discussion helps them ward off the sleepiness that comes from crossing the Enchanted Land. They ask whether any person is free from sin and agree that only Christ has been sinless. Christian asks Hopeful how he came to realize he was a sinner, and Hopeful tells of his realization. On the Enchanted Ground they fight off dangerous sleep. Seeing Ignorance again, they ask him why he lags behind, suspecting that this pilgrim does not like their company. They discuss Ignorance's belief that good living alone guarantees salvation. Christian asserts that salvation comes through revelation, not through a good life alone. They also discuss reasons for backsliding among the devout. Ignorance insults revelation, calling it nonsense and affirming that a natural faith in God is enough to sustain a believer. Ignorance says he cannot walk as fast as Christian and Hopeful and falls behind.

### **Part I: The Tenth Stage, Conclusion of Part I**

Christian asks Hopeful if he knows of a fellow named Temporary, who was religious and who resolved to go on a pilgrimage as they are doing now. Hopeful knows of the man. Christian says that Temporary's resolve only lasted a short time, until he met someone named Saveself and stopped talking to Christian. Temporary's example leads Hopeful to ask that they discuss the causes of spiritual backsliding in general. Hopeful explains that fear, shame, and guilt are all causes for the devout to lose sight of their salvation. He lists some key symptoms of backsliders, including the abandonment of duties, association with loose people, and the shunning of Christian friends.

Christian and Hopeful are told they face more difficulties. Two of the three Shining Ones encourage them onward. One difficulty soon appears before them: a river flowing between them and the city gate. There is no bridge, so when they try to cross, Christian feels himself start to sink, despairing of reaching his goal. He tells Hopeful he fears he will never see the land of milk and honey. Hopeful urges him on, but Christian tells him to go on without him. Then Hopeful mentions Jesus Christ, who wishes Christian well. The vision of Christ gives Christian new hope, and they emerge from the river.

The Shining Ones lead them up to the gate of the City on a tall hill, where trumpeters greet them. Christian and Hopeful realize they have lost their mortal garments in the river. The Shining Ones beseech the king of the City to open the gate. The king announces that anyone who keeps God's truth may enter and commands that the gate open for Christian and Hopeful. They enter and are clothed in garments of gold.

After watching Christian and Hopeful enter through the gate, the narrator wishes he were with them. Ignorance is shut out of the City because he is without a certificate of entry and is sent to hell. The narrator wakes up from his dream.

In the conclusion, the narrator says that he has told his dream and invites the reader to interpret it. Though he warns of the dangers of interpreting his dream wrongly, the narrator also cautions against playing around with the obvious surface content of the tale, being entertained by it rather than instructed. He says that, just as no one throws away an apple to save the core, so too must no one throw away the essence of his story to save its inessential parts.

## TOM JONES Henry Fielding

Henry Fielding was born in 1707. His first play, *Love in Several Masques*, was produced in February of 1728 at the Drury Lane Theater. Fielding would go on to write over twenty plays and farces, the most successful of which was *The Tragedy of Tragedies, or, The Life and Death of Tom Thumb the Great*.

Fielding's first major novel, *The Adventures of Joseph Andrews and his Friend, Mr. Abraham Adams*, was published in 1742. The novel was conceived as a satire poking fun of the insanely popular novel *Pamela, or Virtue Rewarded* by Fielding's rival Samuel Richardson, but its characters and plot developed independently of that text. *The History of Tom Jones, a Foundling* was published in 1749. Like his auto biography. Despite the demands of a family, a profession, and his rapidly deteriorating health, Fielding managed to publish his last novel, *Amelia*, in 1751. Although it is considered inferior to Fielding's two earlier novels, *Amelia* was an immediate commercial success, and Fielding's own favorite among his writings. Ever industrious, he documented his final travels in what would be published posthumously as *The Journal of a Voyage to Lisbon*, and the account took him almost to the moment of his death. Henry Fielding died in 1754.

### Characters

**Tom Jones** - a "bastard" raised by the Allworthy, is hero and protagonist. Although Tom's faults prevent him from being a perfect hero, his good heart and generosity make him Fielding's avatar of Virtue, along with Allworthy. Tom's handsome face and gallantry win him the love and affection of women throughout the countryside.

**Sophia Western** - heroine and the daughter of the violent Squire Western. Like Tom, Sophia treats people of all classes with respect. Sophia manages to reconcile her love for Tom, her filial duty to her father, and her hatred for Blifil through her courage and patience.

**Mr. Allworthy** - as his name implies - all worthy. Allworthy has a reputation throughout England because of his benevolent, altruistic behavior.

**Master Blifil** - antagonist to Tom Jones and the son of Bridget Allworthy and Captain Blifil. Although he appears as virtuous character, his hypocrisy soon exposes itself—Blifil pretends to be pious and principled, but greed governs him.

**Squire Western** - sophia's father.

**Mrs. Western** - the foil of her brother Squire Western, is a caricature of the artificial city lady who always acts out of expediency.

**Partridge** - teacher whom Allworthy accuses of being Tom's father.

**Jenny Jones**- (Mrs. Waters) is the student of Partridge whom Allworthy banishes for being Tom's mother—at the end of the novel we learn that Jenny is not Tom's mother. Jenny reappears as "Mrs. Waters" at Upton, where Tom saves her from a robbery. She eventually marries Parson Supple, a friend of Western.

**Bridget Allworthy**- the mother of Blifil and Tom. Bridget marries Captain Blifil because he flatters her religious views.

**Lady Bellaston** - a London lady, and a relative of Sophia, whose passionate, lusty personality leads her to dabble in intrigues. The stem of her last name "Bella-", meaning "war" in Latin, points to her malicious nature—she thinks of no one but herself.

**Harriet Fitzpatrick** - Sophia's cousin and the wife of Mr. Fitzpatrick.

**Mr. Fitzpatrick** - rash Irishman whom Harriet Fitzpatrick casts in the light of an ogre chasing her across the countryside.

**Mr. Dowling** - a shrewd, shifty lawyer who becomes a friend of Blifil. will not be able to reward him for his efforts, he defects to Tom and Allworthy's side.

**Mrs. Miller** - a faithful friend to Tom and the most caring and concerned of mothers to Nancy and Betty.

**Nightingale** - a foppish city gentleman, possesses the laudable traits of loyalty and compassion.

**Lord Fellamar** - a suitor of Sophia who, though he has a conscience, easily allows himself to be manipulated by Lady Bellaston.

**Square** - a philosopher who lives with Allworthy.

**Thwackum** - the vicious tutor of Blifil and Tom who constantly beats Tom and praises Blifil.

**Molly Seagrim** - the rugged, unfeminine daughter of Black George who seduces Tom.

**Black George** - servant who is favored by Tom.

**Nancy Miller** - the daughter of Mrs. Miller who becomes Nightingale's wife.

**Narrator** - The ironic, intrusive narrator can be assumed to be Fielding himself since he reflects on his process of creating *Tom Jones*

### Summary

The distinguished country gentleman Allworthy, who lives in Somersetshire with his unmarried sister Bridget Allworthy, arrives home from a trip to London to discover a baby boy in his bed. Allworthy undertakes to uncover the mother and father of this foundling, and finds local woman Jenny Jones and her tutor, Mr. Partridge, guilty. Allworthy sends Jenny away from the county, and the poverty-stricken Partridge leaves of his own accord. In spite of the criticism of the parish, Allworthy decides to bring up the boy. Soon after, Bridget marries Captain Blifil, a visitor at Allworthy's estate, and gives birth to a son of her own, named Blifil. Captain Blifil regards Tom Jones with jealousy, since he wishes his son to inherit all of Allworthy possessions. While meditating on money matters, Captain Blifil falls dead .

The narrator skips forward twelve years. Blifil and Tom Jones have been brought up together, but receive vastly different treatment from the other members of the household. Allworthy is the only person who shows consistent affection for Tom. The philosopher Square and the reverend Thwackum, the boys' tutors, despise Tom and adore Blifil, since Tom is wild and Blifil is pious. Tom frequently steals apples and ducks to support the family of Black George, one of Allworthy's servants. Tom tells all of his secrets to Blifil, who then relates these to Thwackum or Allworthy, thereby getting Tom into trouble. The people of the parish, hearing of Tom's generosity to Black George, begin to speak kindly of Tom while condemning Blifil for his sneakiness.

Tom spends much time with Squire Western—Allworthy's neighbor—since the Squire is impressed by Tom's sportsmanship. Sophia Western, Squire Western's daughter, falls deeply in love with Tom. Tom has already bestowed his affection on Molly Seagrim, the poor but feisty daughter of Black George. When Molly becomes pregnant, Tom prevents Allworthy from sending Molly to prison by admitting that he has fathered her child. Tom, at first oblivious to Sophia's charms and beauty, falls deeply in love with her, and begins to resent his ties to Molly. Yet he remains with Molly out of honor. Tom's commitment to Molly ends when he discovers that she has been having affairs, which means Tom is not the father of her child and frees him to confess his feelings to Sophia.

Allworthy falls gravely ill and summons his family and friends to be near him. He reads out his will, which states that Blifil will inherit most of his estate, although Tom is also provided for. Thwackum and Square are upset that they are each promised only a thousand pounds. Tom experiences great emotion at Allworthy's illness and barely leaves his bedside. A lawyer named Dowling arrives and announces the sudden and unexpected death of Bridget Allworthy. When the doctor announces that Allworthy will not

die, Tom rejoices and gets drunk on both joy and alcohol. Blifil calls Tom a "bastard" and Tom retaliates by hitting him. Tom, after swearing eternal constancy to Sophia, encounters Molly by chance and makes love to her.

Mrs. Western, the aunt with whom Sophia spent much of her youth, comes to stay at her brother's house. She and the Squire fight constantly, but they unite over Mrs. Western's plan to marry Sophia to Blifil. Mrs. Western promises not to reveal Sophia's love for Tom as long as Sophia submits to receiving Blifil as a suitor. Blifil thus begins his courtship of Sophia, and brags so much about his progress that Allworthy believes that Sophia must love Blifil. Sophia, however, strongly opposes the proposal, and Squire Western grows violent with her. Blifil tells Allworthy that Tom is a rascal who cavorted drunkenly about the house, and Allworthy banishes Tom from the county. Tom does not want to leave Sophia, but decides that he must follow the honorable path.

Tom begins to wander about the countryside. In Bristol, he happens to meet up with Partridge, who becomes his loyal servant. Tom also rescues a Mrs. Waters from being robbed, and they begin an affair at a local inn. Sophia, who has run away from Squire Western's estate to avoid marrying Blifil, stops at this inn and discovers that Tom is having an affair with Mrs. Waters. She leaves her muff in Tom's bed so that he knows she has been there. When Tom finds the muff, he frantically sets out in pursuit of Sophia. The Irishman Fitzpatrick arrives at the inn searching for his wife, and Western arrives searching for Sophia.

On the way to London, Sophia rides with her cousin Harriet, who is also Fitzpatrick's wife. In London, Sophia stays with her lady relative Lady Bellaston. Tom and Partridge arrive in London soon after, and they stay in the house of Mrs. Miller and her daughters, one of whom is named Nancy. A young gentleman called Nightingale also inhabits the house, and Tom soon realizes that he and Nancy are in love. Nancy falls pregnant and Tom convinces Nightingale to marry her. Lady Bellaston and Tom begin an affair, although Tom privately, continues to pursue Sophia. When he and Sophia are reconciled, Tom breaks off the relationship with Lady Bellaston by sending her a marriage proposal that scares her away. Yet Lady Bellaston is still determined not to allow Sophia and Tom's love to flourish. She encourages another young man, Lord Fellamar, to rape Sophia.

Soon after, Squire Western, Mrs. Western, Blifil, and Allworthy arrive in London, and Squire Western locks Sophia in her bedroom. Mr. Fitzpatrick thinks Tom is his wife's lover and begins a duel with Tom. In defending himself, Tom stabs Fitzpatrick with the sword and is thrown into jail. Partridge visits Tom in jail with the ghastly news that Mrs. Waters is Jenny Jones, Tom's mother. Mrs. Waters meets with Allworthy and explains that Fitzpatrick is still alive, and has admitted to initiating the duel. She also tells Allworthy that a lawyer acting on behalf of an unnamed gentleman tried to persuade her to conspire against Tom. Allworthy realizes that Blifil is this very gentleman, and he decides never to speak to him again. Tom, however, takes pity on Blifil and provides him with an annuity.

Mrs. Waters also reveals that Tom's mother was Bridget Allworthy. Square sends Allworthy a letter explaining that Tom's conduct during Allworthy's illness was honorable and compassionate. Tom is released from jail and he and Allworthy are reunited as nephew and uncle. Mrs. Miller explains to Sophia the reasons for Tom's marriage proposal to Lady Bellaston, and Sophia is satisfied. Now that Tom is Allworthy's heir, Squire Western eagerly encourages the marriage between Tom and Sophia. Sophia chastises Tom for his lack of chastity, but agrees to marry him. They live happily on Western's estate with two children, and shower everyone around them with kindness and generosity.

### All for Love

**John Dryden** (1631- 1700) made Poet Laureate in 1668. Walter Scott called him "Glorious John." His first play, *The Wild Gallant*, appeared in 1663 and was not successful but he was contracted to produce three plays a year for the King's Company in which he became a shareholder. He led the way in Restoration comedy, his best-known work, *Marriage à la Mode* (1672). In 1667, his dramatic career began, he published *Annus Mirabilis*, a lengthy historical poem (1670). He wrote *Of Dramatick*

*Poesie* (1668), his best heroic play *Aureng-zebe* (1675) . His play *All for Love* (1678) was written in blank verse..

Dryden's greatest achievements were in satiric verse: the mock-heroic *Mac Flecknoe*, This line of satire continued with *Absalom and Achitophel* (1681) and *The Medal* (1682). His other major works from this period are the religious poems *Religio Laici*(1682), written from the position of a member of the Church of England; his 1683 edition of *Plutarch's Lives Translated From the Greek by Several Hands* in which he introduced the word biography to English readers; and *The Hind and the Panther*, (1687) which celebrates his conversion to Roman Catholicism. In 1694 he began work on what would be his most ambitious and defining work as translator, *The Works of Virgil* (1697), which was published by subscription. His final translations appeared in the volume *Fables Ancient and Modern* (1700), a series of episodes from Homer, Ovid, and Boccaccio.

*All for Love* or, the World Well Lost, is a heroic drama by John Dryden written in 1677. It is an acknowledged imitation of Shakespeare's *Antony and Cleopatra*, and focuses on the last hours of the lives of its hero and heroine.

### Actwise Summary:

**Act One:** Serapion describes foreboding omens (of storms, whirlwinds, and the flooding of the Nile) of Egypt's impending doom. Alexas, Cleopatra's eunuch, dismisses it. He sees that Cleopatra dotes on Antony and worries that Antony will not continue seeing Cleopatra. Thus, Serapion hosts a festival to celebrate Antony's honour.

Ventidius comes to Alexandria and disagrees with Antony's relationship with Cleopatra and offers to give Antony troops if he leaves her. Although Antony is insulted by Ventidius's opinions regarding Cleopatra Antony agrees.

**Act Two:** Cleopatra mourns about her situation without Antony. Charmion attempts to set up a meeting between Cleopatra and Antony, but she is unsuccessful. Cleopatra thus sends Alexas to try to win back Antony using gifts (jewels including a bracelet). Alexas suggests that Cleopatra should tie the bracelet onto Antony's wrist. In the subsequent meeting between Cleopatra and Antony, Ventidius appears and tries to proclaim how Cleopatra is not Antony's rightful partner and would betray him for her own safety. However, Cleopatra wins this argument by demonstrating a letter showing that she refused Egypt and Syria from Octavius. Antony is overjoyed by Cleopatra's decision and proclaims his love for her.

### Act Three:

Antony is returning from battle and is overwhelmed with love for Cleopatra. Ventidius comes to speak with Antony. Antony does not want to go back to war but doesn't know how to stop it. He believes Dolabella can help him and Ventidius brings Dolabella. Dolabella, Antony's friend, appears after Antony's success in battle. Dolabella was banished for Antony's love for Cleopatra, but he returns with a warm welcome from Antony. Dolabella offers a gift that will bring peace between Antony and Caesar. The gift is Octavia, Antony's true wife and Caesar's sister, and Antony's two daughters. Octavia tells Antony the war will stop when he returns to his rightful place. Antony and Octavia reunite, and Alexas's attempts to meddle for the sake of Cleopatra. Cleopatra is informed of her defeat. Alexas tells her to avoid Octavia but Cleopatra chooses to face her as a rival. Cleopatra and Octavia have an argument, it seems clear that Octavia is whom Antony rightfully belongs to, even if it is not she whom he loves most.

**Act Four:** Antony has been convinced by Octavia that his rightful place is by her side, in Rome, with his children. Antony plans to leave but does not have the strength to tell Cleopatra . Antony asks Dolabella to tell Cleopatra. Ventidius overhears that Dolabella will be going to Cleopatra to bid her farewell. He also sees her devising a plan with Alexas to inspire jealousy in Antony by way of Dolabella. Ventidius and Octavia see Dolabella taking Cleopatra's hand, but when the time comes to make a move romantically, both of them fall apart from the guilt of their betrayal. Ventidius tells Antony that Cleopatra and

Dollabella have become lovers and Octavia also bears witness. Ventidius then asks Alexas to testify to the same story. Antony is infuriated but want to confirm Cleopatra's innocence. Antony's belief in Cleopatra's innocence hurts Octavia and she leaves permanently. When Dolabella and Cleopatra try to explain themselves Antony refuses to believe them.

**Act Five:** Antony takes Cleopatra's naval fleet and sails to Caesar where he is greeted like an old friend. They then sail back to Alexandria. When Cleopatra hears of this Alexas tells her to flee and that he will attempt to make amends with Caesar. Cleopatra tells him this would make him a traitor and that he cannot go to Caesar. Cleopatra flees and Alexas is left behind. Antony and Ventidius meet up and prepare to fight. Alexas, Cleopatra's messenger, comes and informs Antony that Cleopatra is dead. Antony then tells Ventidius to end his life, but Ventidius refuses and kills himself. With Ventidius dead, Antony then tried and failed to commit suicide. Cleopatra then comes in and sees Antony, still living, but on the verge of death. Antony dies. Cleopatra then kills herself. Serapion delivers their eulogy.

### **School for Scandal** by Richard Brinsley Sheridan (1751-1816)

It is classified as a "comedy of manners a critique of the moral laxity of Restoration society. Its first performance was in the Drury Lane Theatre in London on 8 May 1777.

#### **Characters:**

**Charles Surface:** Young bachelor notorious for his extravagance. He and Maria are in love.

**Joseph Surface:** Young bachelor who pretends to be an honorable gentlemen, brother of Charles Surface. He in love with the fortune Maria is to receive. He plots with Lady Sneerwell to break up Charles and Maria also attempts to seduce the wife of Sir Peter Teazle.

**Maria:** Wealthy young ward of Sir Peter Teazle.

**Sir Peter Teazle:** Gentleman of about age fifty who has recently married a young woman. Fooled by Joseph Surface's pretensions, he promotes a marriage between Joseph and Maria.

**Lady Teazle:** Young wife of Sir Peter.

**Lady Sneerwell:** Young widow of a knight. She is attracted to Charles Surface and plots with Joseph Surface to break up Charles and Maria.

**Snake:** . He spreads false rumors designed to help Lady Sneerwell achieve her goals.

**Sir Oliver Surface:** Wealthy uncle of Charles and Joseph Surface. Returns to England from the East Indies, he disguises himself to find out the truth about his nephews.

**Mrs. Candour:** Prolific gossip who says how wrong it is to spread rumors, then indulges in her favorite pastime—spreading rumors.

**Act I Sc I:** Lady Sneerwell, a wealthy young widow and Snake discuss her various scandal-spreading plots. Snake asks why she is so involved in the affairs of Sir Peter Teazle, his ward Maria, Charles and Joseph Surface, two young men under Sir Peter's informal guardianship, and why she has not yielded to the attentions of Joseph, who is highly respectable. Lady Sneerwell confides that Joseph wants Maria, who is an heiress, and that Maria wants Charles. Thus she and Joseph are plotting to alienate Maria from Charles by putting out rumors of an affair between Charles and Sir Peter's young wife, Lady Teazle. Joseph arrives to confer with Lady Sneerwell. Maria herself then enters. Mrs. Candour enters..After that, Sir Benjamin and Crabtree also enter, bringing a good deal of gossip with them. One item is the imminent return of the Surface brothers' rich uncle Sir Oliver from the East Indies, where he has been for fifteen years; another is Charles' dire financial situation.

**Scene II:** Sir Peter complains of Lady Teazle's spendthrift ways. He also complains that Maria has refused Joseph and seems attached to Charles, whom he denounces as a profligate. Rowley defends Charles, and then announces that Sir Oliver has just arrived from the East Indies.

**Act II Scene I:** Sir Peter argues with his wife, Lady Teazle and reminds her of her recent and far humbler country origins. Lady Teazle excuses herself and departs to visit Lady Sneerwell. Sir Peter still finds himself charmed by his wife even when she is arguing with him.

**Scene II:** At Lady Sneerwell's, the scandal-mongers have great fun at the expense of friends not present. Lady Teazle and Maria arrive; Lady Teazle joins in, but Maria is disgusted. So is Sir Peter he arrives and breaks up the party with his comments. He departs, the others retire to the next room, and Joseph seizes the opportunity to court Maria, who rejects him again. Lady Teazle returns and dismisses Maria, and it is revealed that she is seriously flirting with Joseph who doesn't want her, but cannot afford to alienate her.

**Scene III:** Sir Oliver meets his old friend Sir Peter. He is amused by Sir Peter's marriage to a young wife. Their talk turns to the Surface brothers. Sir Peter praises Joseph's high morals but Sir Oliver suspects it.

**Act III Scene I:** Sir Oliver describes his plan to visit each the brothers to test their characters in disguise as their needy relative Mr. Stanley, and ask each for his help. Rowley also brings in the "friendly Jew" Moses, a moneylender who has tried to help Charles, to explain Charles' position. Moses mentions that he is to introduce Charles to yet another moneylender "Mr. Premium" that very evening. Sir Oliver decides that with Moses' assistance, he will pose as Premium when visiting Charles.

Sir Peter is left alone and when Maria enters, he tries to convince her to marry Joseph expressing him as a worthier match than Charles, whom she favours. She goes, and Lady Teazle enters asking her husband for two hundred pounds. Sir Peter and Lady Teazle argue again, and conclude that they should separate.

**Scene II:** Sir Oliver (as Mr. Premium) arrives with Moses at Charles' house. While they are waiting in the hall, Trip, the servant, tries to negotiate a loan on his own account from Moses.

**Scene III:** Charles and his guests drink heavily and sing merry songs, as they prepare for a night of gambling. Charles raises a toast to Maria. Moses and "Premium" enter, and Sir Oliver is dismayed at the scene. Charles does not recognise his long-lost uncle. Charles frankly asks "Premium" for credit, noting that Sir Oliver will soon leave him a fortune. "Premium" discounts this possibility, noting that Sir Oliver could live many years, or disinherit his nephew. He asks if Charles has any valuables of his own to sell for immediate cash. Charles admits that he has sold the family silver and his late father's library, and offers to sell "Premium" the family portrait collection. "Premium" accepts, but Sir Oliver is silently outraged.

**Act IV Scene I:** Charles goes on to sell all of the family portraits to "Premium", using the rolled-up family tree as an auction-hammer. However, he refuses to sell the last portrait, which is of Sir Oliver, out of respect for his benefactor; Charles will not sell it even when "Premium" offers as much for it as for all the rest. Moved, Sir Oliver inwardly forgives Charles. Sir Oliver and Moses leave, and Charles sends a hundred pounds of the proceeds for the relief of "Mr. Stanley", despite Rowley's objection.

**Scene II:** Sir Oliver, reflecting on Charles's character with Moses, is met by Rowley, who has brought him the hundred pounds sent to "Stanley." Sir Oliver plans to meet Joseph as Stanley.

**Scene III:** Joseph, anxiously awaiting a visit from Lady Teazle, is told by a servant that she has just left. He asks the servant to draw a screen across the window because Lady sneerwell. On her entrance, Joseph forswears any interest in Maria, and flirts with Lady Teazle. The servant returns to announce Sir Peter, and Lady Teazle hides in panic behind the screen. Sir Peter enters and tells Joseph that he suspects an affair between Charles and Lady Teazle due to the rumours spread by Joseph and Lady Sneerwell. Joseph hypocritically professes confidence in Charles' and Lady Teazle's honour. Sir Peter confides his intention to give his wife a generous separate maintenance during his life and the bulk of his fortune on his demise.

He also urges Joseph to pursue his suit with Maria (much to Joseph's annoyance, as Lady Teazle is listening behind the screen).

Charles's arrival is announced. Sir Peter decides to hide, and have Joseph sound Charles out about his relationship with Lady Teazle. He starts behind the screen, but sees the corner of Lady Teazle's petticoat there already. Joseph "confesses" that he is not as virtuous as he seems: "a little French milliner, a silly rogue that plagues me" is hiding there to preserve her own reputation. Sir Peter then hides in the closet.

Charles now enters and Joseph questions him about Lady Teazle. Charles disclaims any designs on her, noting that Joseph and the lady seem to be intimate. To stop Charles, Joseph whispers to him that Sir Peter is hiding in the closet, and Charles hauls him forth. Sir Peter tells Charles he now regrets his suspicions about him. Charles passes off his comments about Joseph and Lady Teazle as a joke.

When Lady Sneerwell is announced, Joseph rushes out to stop her. Meanwhile, Sir Peter tells Charles about the "French milliner". Charles insists on having a look at her and flings down the screen as Joseph returns, discovering Lady Teazle. Charles, very amused, leaves the other three dumbstruck individuals. Joseph concocts an explanation for Sir Peter of why he and Lady Teazle are together. But she refuses to endorse it and admits that she came to pursue an affair with Joseph; however, having learned of Sir Peter's generosity, she has repented. She denounces Joseph and exits, and the enraged Sir Peter follows as Joseph continues trying to pretend innocence.

**Act V Scene I:** Sir Oliver (as Mr. Stanley) now visits Joseph. Joseph, like Charles, does not recognize his long-lost uncle. He greets "Stanley" with effusive professions of goodwill, but refuses to give "Stanley" any financial assistance, saying he has donated all his money to support Charles. But Joseph tells "Stanley" that Sir Oliver is in fact very stingy, and has given him nothing except trinkets such as tea, shawls, and "Indian crackers" he continued that has lent a great deal to his brother, so that he has nothing left for "Stanley". Sir Oliver knows both statements are flat lies – he sent Joseph 12,000 pounds from India. Rowley arrives with a letter for Joseph announcing that Sir Oliver has arrived in town.

**Scene II:** At Sir Peter's house, Lady Sneerwell, Mrs. Candour, Sir Benjamin, and Crabtree exchange confused rumours about the Teazle affair. Sir Benjamin says Sir Peter was wounded in a swordfight with Joseph Surface, while Crabtree insists it was a pistol duel with Charles. When Sir Oliver enters, they take him for a doctor and demand news of the wounded man. At that moment Sir Peter arrives to prove the report wrong, and orders the scandalmongers out of his house. Sir Oliver says he has met both of his nephews and agrees with Sir Peter's estimate of Joseph's high character. Rowley tells Sir Peter that Lady Teazle is in tears in the next room, and Sir Peter goes to reconcile with her.

**Scene III:** Lady Sneerwell complains to Joseph that Sir Peter knows the truth about him and will allow Charles to marry Maria. They plot to use Snake as a witness to a supposed relationship between Charles and Lady Sneerwell.

Sir Oliver arrives. Joseph takes him for "Stanley" and orders him out. Charles arrives and recognises "Premium". Despite the identity confusion, both brothers want the man out before Sir Oliver comes. At the moment Peter and Lady Teazle arrive with Maria, ending Sir Oliver's pretense. Sir Oliver, Sir Peter, and Lady Teazle together condemn Joseph, but Sir Oliver forgives Charles because of his refusal to sell Sir Oliver's picture and his generous aid to his uncle "Stanley." Maria, however, declines to give Charles her hand, citing his supposed involvement with Lady Sneerwell. Joseph now reveals Lady Sneerwell. Charles is baffled, and Rowley then summons Snake. Snake, however, has been bribed to turn against Sneerwell, so her lie is exposed. After Lady Teazle tells her that she is withdrawing from the School for Scandal, Lady Sneerwell leaves in a rage, and Joseph follows, supposedly to keep her from further malicious attacks. Charles and Maria are reconciled. The concluding line assures the audience that "even Scandal dies, if you approve."

**Epilogue:**The humorous epilogue, written by George Colman the Elder, is to be "Spoken by Lady Teazle." It portrays her as somewhat regretful of leaving country domesticity for London society, and includes an elaborate parody of a famous speech in Shakespeare's Othello.

### Way of the World by William Congreve

It is a play written and premiered in early March 1700 in Lincoln's Inn Fields in London. It is widely regarded as one of the best Restoration comedies.

#### Characters:

**Mirabell:** Hero

**Millamant:** Mirabell lover. Ward of Lady Wishfort. She is the niece of Lady Wishfort's long-dead husband. She is a first cousin of Mrs. Fainall.

**Fainall:** He and Mirabell know each other well but they do not really like each other. Fainall married his wife for her money.

**Mrs. Fainall:** Wealthy young widow, wife of Fainall and daughter of Lady Wishfort. Mirabell's mistress, presumably after her first husband died.

**Mrs. Marwood:** Fainall's mistress. She was in love with Mirabell. This love is not returned.

**Young Witwoud:** He came to London from the country to study law. He courts Millamant not seriously.

**Petulant:** a friend of Witwoud's.

**Lady Wishfort:** fifty-five years old woman, mother of Mrs. Fainall and the guardian of Millamant. She is in love with Mirabell.

**Sir Wilful Witwoud:** The elder brother of Young Witwoud, he is forty years old and is planning the grand tour of Europe. He is Lady Wishfort's nephew, a distant, non-blood relative of Millamant's. Lady Wishfort's choice as a suitor for Millamant's hand.

**Waitwell:** Mirabell's servant. At the beginning of the play, he has just been married to Foible, Lady Wishfort's maid. He masquerades as Sir Rowland, Mirabell's nonexistent uncle, and woos Lady Wishfort.

**Foible:** Lady Wishfort's maid, married to Waitwell.

**Mincing:** Millamant's maid.

**Peg:** A maid in Lady Wishfort's house.

#### Actwise Summary:

Before the action of the play begins, the following events are assumed to have taken place.

Mirabell has had an affair with Mrs. Fainall, the widowed daughter of Lady Wishfort. To protect her from scandal in the event of pregnancy, he has helped her to marry Mr. Fainall. Fainall married the young widow because he coveted her fortune to support his amour with Mrs. Marwood. Meanwhile the relation between Mirabell and Mrs. Fainall ended and Mirabell found himself in love with Millamant, the niece and ward of Lady Wishfort, and the cousin of his former mistress.

Half of Millamant's fortune was under her own control, but the other half, 6,000 pounds, was controlled by Lady Wishfort, to be turned over to Millamant if she married a suitor approved by her aunt. Unfortunately, Mirabell had earlier offended Lady Wishfort.

#### Plan

Mirabell has arranged for a pretended uncle (his valet, Waitwell) to woo and win Lady Wishfort. Then Mirabell intends to reveal the actual status of the successful wooer and obtain her consent to his marriage

to Millamant by rescuing her from this misalliance. Waitwell was to marry Foible, Lady Wishfort's maid, before the masquerade so that he might not decide to hold Lady Wishfort to her contract; Mirabell is too much a man of his time to trust anyone in matters of money or love. Millamant is aware of the plot, probably through Foible. When the play opens, Mirabell is impatiently waiting to hear that Waitwell is married to Foible.

**Act 1:** It is set in a chocolate house where Mirabell and Fainall have just finished playing cards. A man tells Mirabell that Waitwell and Foible were married that morning. Mirabell tells Fainall about his love of Millamant and is encouraged to marry her. Witwoud and Petulant appear and Mirabell is informed that he will get the money of £6000 if he get Lady Wishfort consent to his and Millamant's marriage.

**Act 2:** It is set in St. James' Park. Mrs. Fainall and Mrs. Marwood are discussing their hatred of men. Fainall appears and accuses Mrs. Marwood of loving Mirabell. Mrs. Fainall tells Mirabell that she hates her husband, and they begin to plot to deceive Lady Wishfort into giving her consent to the marriage. Millamant appears in the park and, angry about the previous night (when Mirabell was confronted by Lady Wishfort), she tells Mirabell of her displeasure in his plan, which she only has a vague idea about. After she leaves, the newly wed servants appear and Mirabell reminds them of their roles in the plan.

**Act 3:** Set in the home of Lady Wishfort. Lady Wishfort is encouraged by Foible to marry the supposed Sir Rowland – Mirabell's uncle – so that Mirabell will lose his inheritance. Sir Rowland is Waitwell in disguise, and the plan is to entangle Lady Wishfort in a marriage which cannot go ahead, because it would be bigamy, not to mention a social disgrace (Waitwell is only a serving man, Lady Wishfort an aristocrat). Mirabell will offer to help her out of the embarrassing situation if she consents to his marriage. Later, Mrs. Fainall discusses this plan with Foible, but this is overheard by Mrs. Marwood. She later tells the plan to Fainall, who decides that he will take his wife's money and go away with Mrs. Marwood.

**Act 4:** Mirabell proposes to Millamant and, with Mrs. Fainall's encouragement Millamant accepts. Mirabell leaves as Lady Wishfort arrives, and she lets it be known that she wants Millamant to marry her nephew, Sir Wilfull Witwoud, who has just arrived from the countryside. Lady Wishfort later gets a letter telling her about the Sir Rowland plot. Sir Rowland takes the letter and accuses Mirabell of trying to sabotage their wedding. Lady Wishfort agrees to let Sir Rowland bring a marriage contract that night.

**Act 5:** Lady Wishfort has found out the plot, and Fainall has had Waitwell arrested. Mrs. Fainall tells Foible that her previous affair with Mirabell is now public knowledge. Lady Wishfort thanks Mrs. Marwood for unveiling the plot. Fainall then appears and uses the information of Mrs. Fainall's previous affair with Mirabell and Millamant's contract to marry him to blackmail Lady Wishfort. She offers Mirabell her consent to the marriage if he can save her fortune and honour. Mirabell calls on Waitwell who brings a contract from the time before the marriage of the Fainalls in which Mrs. Fainall gives all her property to Mirabell. This neutralises the blackmail attempts, after which Mirabell restores Mrs. Fainall's property to her possession and then is free to marry Millamant with the full £6000 inheritance.

### **She Stoops to Conquer**

It was first produced in London in 1773. The play is often published with a sub-title, as *She Stoops to Conquer, or the Mistakes of a Night*.

**Actwise Summary:** The play opens with a prologue in which an actor mourns the death of the classical low comedy at the altar of sentimental, "mawkish" comedy. He hopes that Dr. Goldsmith can remedy this problem through the play about to be presented.

**Act I:** Mr. and Mrs. Hardcastle live in an old house that resembles an inn, and they are waiting for the arrival of Marlow, son of Mr. Hardcastle's old friend and a possible suitor to his daughter Kate. Kate is very close to her father she dresses plainly in the evenings. Meanwhile, Mrs. Hardcastle's niece Constance

is in the old woman's care, and has her small inheritance consisting of some valuable jewels held until she is married, hopefully to Mrs. Hardcastle's who wants Tony Lumpkin to marry her. The problem is that neither Tony nor Constance loves the other, and in fact Constance has a beloved, who will be traveling to the house that night with Marlow. Tony's problem is that he is a drunk and a lover of low living. When Marlow and Hastings Constance's beloved arrive at the pub, lost on the way to Hardcastle's, Tony plays a practical joke by telling the two men that there is no room at the pub and that they can find lodging at the old inn down the road which is Hardcastle's home.

**Act II:** When Marlow and Hastings arrive, they are impertinent and rude with Hardcastle, whom they think is a landlord and not a host.. Hardcastle expects Marlow to be a polite young man, and is shocked at the behavior. Constance finds Hastings, and reveals to him that Tony must have played a trick. However, they decide to keep the truth from Marlow, because they think revealing it will upset him and ruin the trip. They decide they will try to get her jewels and elope together. Kate is nevertheless attracted to him, and decides to try and draw out his true character. Tony and Hastings decide together that Tony will steal the jewels for Hastings and Constance, so that he can be rid of his mother's pressure to marry Constance, whom he doesn't love.

**Act III:** opens with Hardcastle and Kate each confused with the side of Marlow they saw. Tony has stolen the jewels, but Constance doesn't know and continues to beg her aunt for them. Tony convinces Mrs. Hardcastle to pretend they were stolen to dissuade Constance, a plea she willingly accepts until she realizes they have actually been stolen. Meanwhile, Kate is now dressed in her plain dress and is mistaken by Marlow (who never looked her in the face in their earlier meeting) as a barmaid to whom he is attracted. She decides to play the part, and they have a lively, fun conversation that ends with him trying to embrace her, a move Mr. Hardcastle observes. Kate asks for the night to prove that he can be both respectful and lively.

**Act IV:** News has spread that Sir Charles Marlow (Hardcastle's friend, and father to young Marlow) is on his way, which will reveal Hastings's identity as beloved of Constance and also force the question of whether Kate and Marlow are to marry. Hastings has sent the jewels in a casket to Marlow for safekeeping but Marlow, confused, has given them to Mrs. Hardcastle (whom he believes is the landlady of the inn). When Hastings learns this, he realizes his plan to elope with wealth is over, and decides he must convince Constance to elope immediately. Marlow's impertinence towards Hardcastle (whom he believes is the landlord) reaches its apex, and Hardcastle kicks him out of the house, then Marlow begins to realize what is actually happening. He finds Kate, who now pretends to be a poor relation to the Hardcastles, which would make her a proper match as far as class but not a good marriage as far as wealth. Marlow is starting to love her, but cannot pursue it because it would be unacceptable to his father because of her lack of wealth, so he leaves her. Meanwhile, a letter from Hastings arrives that Mrs. Hardcastle intercepts, and she reads that he waits for Constance in the garden, ready to elope. Angry, she insists that she will bring Constance far away, and makes plans for that. Marlow, Hastings and Tony confront one another, and the anger over all the deceit leads to a severe argument, resolved temporarily when Tony promises to solve the problem for Hastings.

**Act V:** Sir Charles has arrived, and he and Hastings laugh together over the confusion young Marlow was in. Marlow arrives to apologize, and in the discussion over Kate, claims he barely talked to Kate. Hardcastle accuses him of lying, since Hardcastle saw him embrace Kate (but Marlow does not know that was indeed Kate). Kate arrives after Marlow leaves the room and convinces the older men she will reveal the full truth if they watch an interview between the two from a hidden vantage behind a screen. Meanwhile, Hastings waits in the garden, per Tony's instruction, and Tony arrives to tell him that he drove his mother and Constance all over in circles, so that they think they are lost far from home when in fact they have been left nearby. Mrs. Hardcastle, distraught, arrives and is convinced she must hide from a highwayman who is approaching. The "highwayman" proves to be Mr. Hardcastle, who scares her in her confusion for a while but ultimately discovers what is happening. Hastings and Constance, nearby, decide they will not elope but rather appeal to Mr. Hardcastle for mercy. Back at the house, the interview

between Kate and Marlow reveals his truly good character, and after some discussion, everyone agrees to the match. Hastings and Constance ask permission to marry and, since Tony has decided not to marry Constance, the permission is granted. All are happy (except for miserly Mrs. Hardcastle), and the "mistakes of a night" have been corrected.

**Characters:**

**Sir Charles Marlow:** The father of Young Marlow and friend of Hardcastle. An aristocratic fellow from the town who believes his son is of very modest character.

**Marlow:** Hero of a play. A respectable fellow who comes to Hardcastle's home to meet Kate Hardcastle.

**Hardcastle:** The patriarch of the Hardcastle family, and owner of the estate where the play is set.

**Hastings:** Friend of Marlow's, and lover of Constance Neville who is willing to marry her even without her money.

**Tony Lumpkin:** Son of Mrs. Hardcastle from an earlier marriage, and known for his free-wheeling ways of drinking and tomfoolery. His mother wants him to marry Constance but he is set against the idea.

**Diggory:** Hardcastle's head servant.

**Mrs. Hardcastle:** Matriarch of the Hardcastle family, most notable for her pronounced vanity. She coddles her son Tony, and wants him to marry her niece, Constance Neville.

**Kate Hardcastle:** Heroine, she is called "Miss Hardcastle" in the play. She pretends to be a barmaid in order to judge her suitor Marlow's true character.

**Constance Neville:** Called "Miss Neville" in the play. Niece of Mrs. Hardcastle, an orphan whose only inheritance is a set of jewels in the care of her aunt. Her aunt wishes her to marry Tony Lumpkin, but Constance wants to marry Hastings.

**Maid:** Kate's servant.

**Landlord:** Landlord of the Three Pigeons, who welcomes Marlow and Hastings, and helps Tony to play his trick on them.

**Jeremy:** Marlow's drunken servant.