Choose The Best Alternative From The Choices Given:

1. Which essay by Bacon has a reference to the trial of Jesus?

2. "It is the glory of a man to pass by an offence." The famous words of King Solomon of the Bible are quoted in

3. Who was called by Pope as 'the wisest, brightest, meanest of mankind'?

4. Francis Bacon is known as a great writer because of his

5. Who is called the Parent of Modern Science?

6. Which of the following is not used to refer to The Bible?

7. The authorised version of the Bible was brought out in
   a. 1610  b. 1612  c. 1611  d. 1613

8. The authorised version of the Bible was a work by
   a. John Donne and James I  b. a group of scholars, nominated by James

9. Who said these words to refer to himself? "I only sound the genius of investigation clarion; but enter not into the battle."
10. In which of his essays Bacon says "it is necessary to mix falsehood for an easier
transaction of business"?

11. In which of his essays Bacon says "an injury is committed because of self-love"?

12. "Certainly virtue is like precious odours, most fragrant when they are incensed or
crushed." These words appear in

13. Who was holding the title "Lord Verulam or Viscount St. Albans"?
   a. Francis Bacon  c. Chaucer  b. Spenser  d. Sidney

14. "A man that hath no virtue in himself, ever envieth virtue in others." These words
appear in

15. "Some books are to be tasted, others to be swallowed, and some few to be chewed
and digested." These are the words of

16. The translation of Bible into English had greater impact on English
   a. Drama  b. Novel  c. Prose  d. Criticism

17. "This is certain, that a man that studieth revenge, keeps his own wounds green,
which otherwise would heal and so well." Whose words are they?

18. "Prosperity is not without many fears and distastes; and adversity is not without
comforts and hopes." These words appear in
   a. Romeo and Juliet  b. Of Revenge  c. As You Like It  d. Of Adversity

19. "Reading maketh a. full man, conference a ready man, and writing an exact man."
These words belong to

20. "If he cut off, and shut up, or gather together, then who can hinder him?" This
biblical verse is from

21. Which of the following is true of Apologie for Poetrie?
   a. It was a product of the Renaissance by Sidney.
   b. It was written by Horace.
   c. It was originally written in French.
   d. It was written by Edmund Spenser in English.

22. It is an eloquent plea for poetry.
   △ It considers the poet the first lawgiver.
   △ It is written in teasing prose.
   △ It is less decorated and protests against the abuse of literary ornaments.

All the above statements can be attributed to

23. `Tragi-comedy' was called `a mongrel' by

24. Which of the following is true of Apologie for Poetrie?
   a. It expresses its desire to preserve the purity of the literary genres.
   b. It tells us that poetry moves us towards all vices.
   c. It tells us that only in poetry virtue is always punished.
   d. It is an attack on poetry with a puritanic spirit.

25. The other name for Apologie for Poetrie is

26. Sidney's Apologie for Poetrie is a reply to
   a. Stephen Gosson  b. Aristotle  c. his wife  d. Spenser

27. Sidney's Apologie is considered to be
   a. an attack on prose-writers.
   b. the first important theoretical text in English literary criticism.
   c. a Letter addressed to the queen of England.
   d. a violation of Aristotelian unities.

28. Apologie for Poetrie answers the question
   a. Why is poetry valuable?
   b. Why do we not dispense with poetry?
   c. Should we teach poetry at all?
   d. Why should we study Shakespeare?

29. Sidney's essay on poetry offers a double definition of poetry derived from
   a. Wyatt and Surrey  c. Socrates and Plato

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b. Chaucer and. Shakespeare  d. Aristotle and Horace

30. In Apologie for Poetrie Sidney extended the Aristot-elian distinction between poetry and history to
a. Politics and Economics  b. Prose and Drama 
c. Poetry and Philosophy  d. Shakespeare and Novel
31. Sidney commends Castelvetro's theory of
a. epic poetry  b. the unities of time and place  c. tragi-comedy  d. comedy and tragedy 
32. Who among the following was not quoted by Sidney in his Apologie for Poetrie?
33. Which of the following was not answered by Sidney in Apologie for Metric.?
   a. Secretes opposed the poets.  b. It is a waste of time studying poetry. 
   c. Poetry is the mother of lies.  d. Poetry is the nurse of abuses.
34. Who, according to Sidney, considered poetry "to be a very inspring of divine force?"
35. Who used these words? "Let us rather plant more laurels for to engarland our poet's head."
36. Which of the following was not quoted by Sidney in his Apologie for Poetrie?
   a. Lyrical Ballads  b. Shepheard'a Calendar  c. Gorboduc  d. psalms
37. Who said, employment of metre
   a. HOMER  b. SYDNEY  c. E LIOT  d. PLATO
38. According to Sidney, Herodotus because of their other historians are poets
   a. fiction, passion and liveliness
   b. observation of the three unities
   c. journalistic temperament
   d. prophetic qualities does not make one poet? 39. Diviner, Foreseer and Prophet
   are the names given to the poet by
   a. Greeks  b. Turks  c. Romans  d. Celts
40. "Yates' and "poietes' are the words that mean a
   a. poet  b. historian  c. patriot  d. lunatic
41. How did Sidney counter Plato's view that poetry is twice or thrice removed from reality?
   a. Poetry presents imaginary events.
   b. Poetry involves fiction and passion mixed with liveliness.
   c. Poet has the high-flying liberty of conceit.
   d. Poet expresses directly his own vision of the idea, without imitating an imitation.

42. Following the footsteps of Scaliger and Minturns Sidney classifies the poems into
   a. classical, neo-classical and romantic
   b. religious, philosophic and poetic
   c. virtuous and non-virtuous
   d. logical and illogical

43. According to Sidney, Orpheus and Amphion are the classical examples of
   a. religious poets
   b. logical poets
   c. social poets
   d. metrical poets

44. Sidney classifies, David, Solomon, Job and Moses as
   a. pure poets
   b. religious poets
   c. political poets
   d. philosophical poets

45 According to Sidney, Tyrtaeus, Lucretius, Manilius and Lucin are
   a. philosophical poets
   b. political poets
   c. religious poets
   d. pure poets

46. Who, according to Sidney, are 'right' poets?
   a. Those who "imitated the inconceivable excellencies of God"
   b. Those poets who deal with things as they are.
   c. Those poets who treat life imaginatively.
   d. The poets who were righteous.

47. Sidney deplored the classification into the pastoral, lyric, satiric, comic, tragic, heroic, elegiac and iambic forms because
   a. it is based only on the subject or metre.
   b. it is based on moral grounds.
   c. it is based on religious principles.
   d. it is based on the visionary gleam of 'the poets'.

48. According to Apologic for Poetriee, the pastoral poem is one which
   a. evokes 'admiration and commiseration'
   b. moves 'rather pity than blame'
   c. "can show the misery of the people under landlords and revenging soldiers."
   d. is lifted up with the vigour of invention

49. According to Apologic for Poetriee, the elegiac poem is one that
   a. moves 'rather pity than blame.'
   b. presents a picture of patience under wrong doing.
   c. imitates 'the common errors of our fife.'
d. criticises the improbabilities.

50. According to Sidney, the satiric poem makes a man
   a. present a picture of patience.
   b. insincere to the follies of others.
   c. laugh at folly and feel "ashamed to laugh at himself."
   d. reveal 'the weakness of mankind.'
51. Which according to Apologie for Poetrie, "sometimes raises up the voice to the height of the heavens."
   a. satiric poem  b. pastoral poem  c. lyric  d. elegy
52. According to Sidney, which kind of poetry deals with the fall of tyrants and the uncertainty of life?
   a. comedy  b. satiric poem  c. prosody  d. tragedy
53. Which of the unities of Aristotle did Sidney not mention in his Apologie for Poetrie?
   a. unity of time  b. unity of place  c. unity of action  d. none of the above
54. Which, according to Sidney, is "an imitation of the common errors of our life?"
   a. comedy  c. elegy  b. tragedy  d. ballad
55. Which, according to Apologie for Poetrie, qualifies the following descriptions:
   a. It has a corrective value.
   b. It evokes delight and laughter.
   c. The sting here is not so direct or so painful.
   Alternatives:
   a. satiric poem  b. lyric  c. comedy  d. epic
56. To which form did Sidney attribute these words? "Clowns are thrust in by head and shoulders to play a part in majestic matters with neither decency nor discretion."
   a. satire  b. tragi-comedy  c. comedy  d. tragedy
57. According to Apologie for Poetrie true comedy
   a. is a crude farce which seeks to provoke empty laughter.
   b. is insincere and devoid of passion.
   c. needs a synthesis of delight and laughter.
   d. seeks "to watch hornpipes with funerals."
58. Following the Italians, Sidney called 'epic,'
   a. a rhetoric  b. an elegiac poem  c. a tragedy  d. a heroic poem
59. Where do you find the following words? "...naked came I out of my mother's womb, and naked shall I return thither; the Lord gave, and the Lord bath taken away."

60. "And thine age shall be clearer than the noonday; thou shalt shine forth, thou shalt be as the morning." Who said these words?

61. "He preserveth not the life of the wicked: but giveth right to the poor:" Who said these words?

62. The Calamity that struck Europe during the second half of the 14th century was
   a. White Pestilence  b. The Black Death  c. Cholera  d. The Spanish War

63. Wyclif's religious schism divided the religious population into:
   a. Highlards and lowlords  b. Commoners and nobles  c. Lollards and the orthodox  d. Landlords and landless

64. Till the later part of the 14th century, the medium of prose in England was
   a. German  b. Greek  c. French  d. Latin

65. The Tale of Melibeus by Chaucer was borrowed from
   a. Boccaccio  b. Jean de Meun  c. Jean d'Arc  d. Romain Rolland

66. The Parson's Tale
   a. Latin Sermon  b. Greek Sermon was translated from a famous  c. Hebrew Sermon  d. French Sermon

67. The man who was called the first Protestant was
   a. William Tyndale  b. Martin Luther King  c. Covedale  d. John Wyclif

68. Wyclif's Lollards, opposed
   a. the friars  b. the bishops  c. the Pope  d. the priests

69. The Peasants' Revolt occurred in
   a. 1391  b. 1381  c. 1271  d. 1481

70. Wyclif's doctrines were condemned by

71. The man who supplied the first element of English translation of the Bible was
72. The author of Sir Gawayn and the Grene Knyght is
   a. Geoffrey Chaucer  b. Boccaccio  c. William Tyndale  d. unknown

73. William Langland wrote

74. King's English was the speech of
   a. the Wessex  b. the East Midlands  c. the Sussex  d. the West Indies

75. Confessio Amantis was composed by

76. Confessio Amantis was a

77. The age of Chaucer
   a. witnessed the discoveries of Columbus
   b. Did not witness any change in the religious orthodoxy
   c. was an age of unrest and transition
   d. includes Shakespeare

78. The writings of Chaucer are divided into
   a. octosyllabic line  b. heroic pentametres
   c. The French period, the Italian period and the English period
   d. The English and the German periods

79. The contemporary of Chaucer was

80. The first creator of English versification is

81. I Ise poem which represents Chaucer as a lover is
   a. The Bake of the Duchesse  b. Roman de la Rose
   c. Metamorphoses  d. Compleynt of Anelida

82. The Chaucer's allegory that competes with the Roman de la Rose is
   a. The Parlement of Foules  b. Divine Commedia
   c. Ballade of Grisalidis  d. House of Fame

83. Which of the following was not written by Chaucer?
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a. Troylus and Criseyde  b. II Filostrato  c. The legende of Goode Women  d. The Knight's Tale

84. The Canterbury Tales gives the portrait of
   a. Life seen during the time of Chaucer  b. Archbishop of Canterbury  c. Twenty-five pilgrims travelling to India  d. Thirty-five pilgrims abandoned near Canterbury

85. Which of the following would be true as regards The Canterbury Tales?
   a. Portrait of heroes  b. Shows men neither exalted nor demeaned  c. Noble picture of nobles  d. Good portrait of better people

86. The Wars of the Roses were fought between
   a. 1483-1514  b. 1445-1473  c. 1454-1483  d. 1454-1473

87. The author of Letter of Cupid is
   a. Thomas Occele  b. Jean de Meun  c. Lydgate  d. Geoffrey Chaucer

88. The most voluminous poet of the 14th century is

89. Which one was not written by John Lydgate?

90. The King who was also a poet, lived during 1394-1436 was
   a. King James I  b. King Edward I  c. King James II  d. Edward II

91. Which of the following is not a Scottish poet?

92. Chevy Chase is the oldest and the finest of
   a. ballads  b. sonnets  c. odes  d. novels

93. The plays of the early 15th century England were called.
   a. miracles  b. mysteries  c. moralities  d. histories

94. Every man is a
   a. morality play  b. miracle play  c. history  d. mystery

95. The emancipation of the 15'11 century English drama and its progress were connected with
   a. the development of the friars  b. the rise of the burgher class  c. the emancipation of the vulgar tongue  d. all the above-said reasons

96. Reginald Pecock was
a. an English man writing in Welsh.
b. a Scottish priest writing English prose.
c. a Welshman writing in English.
d. a bishop writing in Scottish.

97. William Caxton (1421-91) is 'mown as
a. the first book-binder of English
b. the first printer of England
c. the discoverer of printing press
d. the first translator in England

98. Morte d' Arthur was written by
a. William Caxton
b. Reginald Pecock
c. Sir John Fortesque

d. Thomas Malory

99. Humanism in England was heralded by
a. Sir Thomas More's Utopia
b. Malory's Prose
c. Caxton's Press
d. None

100. The first country to encounter Renaissance in Europe was
a. Italy
b. England

c. France
d. Egypt

101. The fall of Constantinople to the Turks occurred in
a. 1453
b. 1345
c. 1543
d. 1435

102. Who among the following does not belong to the Humanism?
 a. Erasums  
b. William Lily  
c. Thomas More  
d. Marlowe

103. Which one of the following is not an Educationist?
 a. Roger Moore  
b. Sir Thomas Wilson  
c. Sir Thomas Elyot  
d. Roger Ascham

104. The Schoolmaster was written by
a. Elyot  
b. Wilson  
c. Cheke  
d. Ascham

105. William Tindale began translating the New Testament into English as early as
a. 1522  
b. 1532  
c. 1512  
d. 1542

106. Tindale's translation of the Bible was completed by
a. Luther  
b. Miles Coverdale  
c. Calvin  
d. Lyly

107. Who wrote Adages and Praise of Follil?
 a. Erasmus  
b. Wilson  
c. Thomas More  
d. Calvin

108. To whom do you accribe The Art of Rhetorique?
 a. Erasmus  
b. Sir Thomas Wilson  
c. Ascham  
d. Thomas More

109. The English King who broke with the papacy was

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110. Which of the following did not occur during Henry VII’s reign?
   a. Sending Thomas More to the Scaffold   b. Translations of the Bible
   c. The suppressions of Religious Houses   d. Fight with the East India Company

111. The appearance of numerous chronicles from 1548 to 1604 signify
   a. the patriotic impulse prevalent at that time
   b. the struggle for power at that time
   c. their avidity to send their history abroad
   d. none of these reasons

112. Latimer and Foxe were
   a. reformative preachers and writers
   b. historians
   c. chroniclers
   d. political figures

113. The religious reformers who provoked a literary movement in Scotland were
   a. Latimer, Foxe and More
   b. Judas, John and Luke
   c. Lyndsay, Buchanan and Knox
   d. Hammer, Club and Scissors

114. Which of the following is true of Wyatt?
   a. Wyatt's sighs and supplications are Petrarchian.
   b. He did not imitate Horace and Alamanni in his satires,
   c. The cavalier tone of his personal sonnets and his satires does not recur in a few
      poems which are true songs.
   d. He did not borrow from the Italians poetic forms which were unknown to his
      fellow-countrymen.

115. "My heart I gave thee, not to do it pain" appears in
   a. Surrey's sonnet
   b. Wyatt's sonnet
   c. Sackville's poem
   d. Gascoigne's tragedy

116. The connecting link between Chaucer and Spenser in stanzaic verse is
   a. Wyatt
   b. Sackville
   c. Surrey
   d. Gascoigne

117. The first English comedy of the classical school is
   a. Ralph Roister Doister
   b. Agamemnon
   c. Gammer Gurton's Needle
   d. Everyman in his Humour

118. Thomas Sackville and Thomas Norton produced the first English Tragedy
   a. Spanish Tragedy
   b. Induction
   c. Agamemnon
   d. Gorboduc
119. Elizabethan literature, the expression of the national genius, hkl its birth in  
a. Hellenism  b. German  c. French  d. Italianism

120. Ascham’s The Schoolmaster is  
a. about a method of translating Latin  
b. an attack on school children  
c. a criticism about school  
d. none of the above

121. John Lyly was known as the father of  

122. The Arcadia was written by  

123. Arced is a story of  
a. War and death  b. Life and death  
c. Treachery and plotting  
d. Love and chivalry

124. The author of Astrophel and Stella was  

125. Shepheard's Calendar was written by  

126. Which of the following was not written by Spenser?  
a. Faeric Queene  b. Complaints  c. Mother ruberd's Tale  d. Arcadia

127. Amoretti is a collection of  

128. Who wrote Euphues or the Anatomy of Wit?  

129. Which of the following is not true of The Faerie Queen&  
a. It brings out the painterly attitude of Spenser.  
b. Several stanzas of The Faerie Queene are descriptions of tapestries and pictures.  
c. It contains the nine lined stanza with the rhyme scheme of abab be bcc.  
d. Its world is so natural with no sense of artificiality or strangeness.

130. Whose gravestone carried the inscription 'Prince of poet in his time'?  
a. Sidney  c. Spenser  b. Surrey  d. Wyatt
131. "Her long loose yellow locks like golden wire Sprinkled with pearl and purling flowers at been Do like a golden mantle her attire: And, being crowned with a garland green Seem, like some maiden queen." These lines were written by

132. "Her snowy neck like to a marble tower; And all her body like a palace fair." These lines appear in

133. The poem that celebrates the marriage of Lady Elizabeth and Lady Katherine Somerset is

134. Which of the following statements is true of Epitbalarnion?
   a. It was a wedding song written on the occasion of the marriage of Shakespeare.
   b. It is a wedding song celebrating the poet's love.
   c. It was written on Spenser by Sidney.
   d. It was written on Sidney's wedding by Spenser.

135. "All lovely daughters of the flood thereby With goodly greenish locks all loose untied." These lines appear in

136. The name of the Host of the Tabard Inn in "The Prologue" to the Canterbury Tales is

137. Chaucer's inspiration for the Canterbury Tales is
   a. The History of Henry VII  b. Dekker's The Shoemaker's Holiday
   c. Gower's Confessio Amantis  d. None of the above

138. The plan laid in "The Prologue" was carried out in the Canterbury Tales
   a. totally  c. hardly  b. partially  d. in the least

139. The Canterbury Tales is a
   a. tragic projection of fifteenth century life-style
   b. humorous pageant of sixteenth century life
   c. tragic pageant of thirteenth century life
   d. pageant of fourteenth century life

140. "And wilt thou leave me thus? Sai nay! say_nay!" Whose words are they and in which poem?
a. Sidney in 'London'
b. Spenser in Amoretti'
c. Wyatt in 'The Lover's Appeal'
d. Surrey in "Spring"

141. Which of the following is true of Wyatt and Surrey?
   a. Wyatt was the disciple of Surrey
   b. Wyatt wrote more effective sonnets than Surrey
   c. Surrey, the disciple of Wyatt, wrote more effective sonnets than Wyatt
   d. Wyatt excels his friend, Surrey as metrist

142. In which poem of Surrey the following lines appear? "And thus I see among these pleasant things Each care decays, and yet my sorrow springs!"
   a. Description of Spring  
   b. Chevy Chase  
   c. Lullaby of a Lover  
   d. Ode to Spring

143. Which of the following is not a Ballad?
   a. Sir Patrick Spans  
   b. Clerk Saunders  
   c. Abraham and Isaac  
   d. Child Waters

144. Which of the following lot characterize the Ballad?
   a. it was the expression of popular feeling.
   b. It had the religious and moral elements.
   c. The word 'ballad' indicates dance.
   d. It is associated with communal dance at festival times.

145. Historical ballads talk about
   a. the exploits of kings in battle.
   b. the rebels against the established law
   c. the family feuds and murders
   d. the ancient folklore.

146. Which of the following is a ballad?
   a. Agamemnon  
   b. Hero and Leander  
   c. The Bonny Earl of Murray  
   d. The Art of English Poesie
147. Which of the following was not written by Southey?
   a. Thalaba                      c. Kehama
   b. Rosalind and Helen          d. Medoc

148. Which is quite typical of Southey?
   a. He commits to verse a vague, exotic mythology, the visions and customs of Arabia, Mexico, and India and so deprives himself of the advantage of a real humanity.
   b. He did not achieve a fair measure of success in acquiring a pure and unadorned style.
   c. He has the powerful concentration of Wordsworth.
   d. He has Coleridge's thrill of supernatural.

149. Match the following:
   a. Thalaba      i. Blank verse
   b. Roderick and Madoc      ii. Epic allegory
   c. The Life of Nelson      iii. The moral biography
   d. Wat Tyler     iv. Social drama
   e. Joan of Arc    v. Epic poem

   a-ii, b-I, c-iii, d-iv, e-v

150. Which is not true of Walter Scott?
   a. He collaborated in the Tales of Terror of Lewis.
   b. He wrote 'The Lay of the Last Minstrel', 'The Vision of Don Roderick,' 'Marmion' and 'The Lady of the Lake'.
   c. The feudalism and medieval customs revived by Scott are part of a not very distant past.
   d. Poems of Scott did not embody the intentions and influences of Romanticism.
151. Which of the statements are true/not true?

a. In Scott’s poetry the past is evoked in a spirit romantic before it is human. True/not true.

b. The choice of descriptive traits, the development of action, and the characterization are a trifle conventional in the poetry of Scott. True/not true.

c. His Romanticism is a synthesis of all the elements of imaginative emotion, the lure of the past, the taste for chivalry, a sentimental respect for warlike and religious customs and the love for nature. True/not true.

   a-true, b-true, c-true  d-false

152. Which is not true of Scott's poetry’?

a. It has a sobriety of tone.

b. They are subservient to an essential discipline and measure.

c. The descriptive vein is always strongly controlled.

d. Tragedy with Scott reaches the stage of horror.

e. The poems of Scott belonged to the first generation of Romanticism.

153. Which of the following was not written by Walter Scott?

a. A Dream of Fair Women

b. Waverley

c. Guy Mannering

d. The Antiquary

154. Which of the following were written by Scott?

a. Tales of My Landlord

b. The Heart of Midlothian

c. The Bride of Lammermoor

d. Rob Roy

e. All of the above

f. None of the above
155. Which of the following was not written by Scott’?

a. North and South  c. The Monastery
b. Ivanhoe        d. Kenilworth

156. Which of the following is not a novel by Scott’?

a. The Abbot       c. The Fortunes of Nigel
b. The Pirate      d. The Warden

157. Which is not true of Scott as novelist?

a. His pages have kept an incomparable charm and youthfulness.
b. Neither fashions nor the changes in taste have had any serious effect upon his novels.
c. The novels of Scott have become part of the treasure of permanent literature.
d. Scott was not intimately acquainted with the past of Scotland.

158. Which is not true of Scott's prose’?

a. His humour has a ring of Scottish shrewdness and kindness about it.
b. Scott's language harmonises, with a familiar form of speech.
c. Incidents, pauses, picturesque evocations, and dialogues are interwoven with an instinctive, sure sense of measure.
d. He was not using Scottish dialect in his novels.

159. Which one of the following was an elegy written by Shelley on the death of Keats?

a. Queen Mab       c. Ode to the West Wind
b. Adonais        d. Hellas

106. Which one of the following was not written by Shelley?

a. Queen Mab       c. Don Juan
b. Adonais        d. The Cloud
161. Which of the following was written by P.B. Shelley?

   a. Endymion
   b. Childe Harold’s Pilgrimage
   c. Prometheus Unbound
   d. Hours of Idleness

162. Which of the following was not written by Keats?

   a. Cain
   b. Hyperion
   c. The Eve of St. Agnes
   d. Odes

163. Which one of the following was not an essayist of the early nineteenth century?

   a. Charles Lamb
   b. Leigh Hunt
   c. William Hazlitt
   d. George Meredith

164. Which of the following statements is not true of Charles Lamb?

   a. He led a quiet life of a clerk.
   b. For him beauty is the supreme truth.
   c. He studied at Christ’s Hospital, where he knew Coleridge.
   d. He wrote Tales from Shakespeare in collaboration with his sister.

165. Which of the following was not a work by Thomas De Quincey?

   a. The Confessions of an Opium Eater
   b. Kloster Leim
   c. The Logic of Political Economy
   d. The Love of the Angels

166. Which of the following statements was not true of Landor and Peacock?

   a. They were different from their romantic contemporaries.
   b. Both had middle-class background.
   c. Men of transition, they stander reaction against their time.
   d. They were more of romanticism than of classicism.
167. Which of the following is not the characteristics of utilitarianism?
   a. It expressed a restless state of the deeper life of the soul.
   b. It faced the decline of romanticism and the establishment of a more stable order.
   c. It aimed at reality, permeated by practical considerations.

168. Which of the following was not written by Mathew Arnold?
   a. Shadows of the Clouds
   b. The Popular Education of France
   c. Culture and Anarchy
   d. Essays in Criticism

169. Which is true of Arnold's criticism?
   a. As a literary critic he has clearly defined doctrines.
   b. He has written of Homer better than any of his contemporaries.
   c. He has lucidity of expression and an easy eloquence.
   d. All of the above.
   e. None of the above.

170. Which of the following statement is not true about Thomas Carlyle?
   a. He was born in 1795 in Scotland as son of a stone-mason.
   b. He wrote Sailor Resartus, French Revolution and On Heroes and Hero-Worship.
   c. He was the historian of literature with a spiritual vocation attracted by German School of thought.
   d. None of the above.
   e. All of the above.

171. Which of the following is not true of Carlyle?
   a. He borrowed from German writers.
   b. He wrote The Prelude and The Excursion.
   c. His portrait of Cromwell is admirable.
   d. Carlyle's last days were spent in an atmosphere of unrelieved sadness.
172. Who is more lining for the following qualifications?

a. Carlyle  
c. Charles Dickens  
b. Disraeli  
d. Charles Darwin

i. He treated the lower middle-class in a frank way in his works.

ii. He picturised the soul-debasing poverty.

iii. He portrayed social realism with pathos.

173. Which is not a work by Charles Dickens?

a. A Tale of Two Cities  
c. The Invisible Man  
b. Hard Times  
d. Bleak House

174. Which of the following is a work by Dickens?

a. Celt and Saxon  
c. Christmas Books  
b. Barchester Towers  
d. Westward Ho

175. Which of the following is not a work by Charles Dickens?

a. The Earthly Paradise  
b. Nicholas Nickleby  
c. The Old Curiosity Shop  
d. Oliver Twist

176. Which among the following were written by Charles Dickens?

a. American Notes; Barnaby Rudge; David Copperfield and Dombey and Son.  
b. History of the Renaissance; Imaginary Portraits and Greek Studies.

c. An Island Voyage and Travels with a Donkey in the Cavemes.  
d. The Shaving of Shagpat; Farina and Vittoria.

177. Which of the following statements is not true?

a. Dickens' art has a deep human quality.  
b. Dickens was employed in a blacking warehouse as a young boy.  
c. Dickens appreciated the Poor Law and the workhouse system.  
d. Dickens denounced the bad state of sanitation in the poor quarters of cities.
178. Which of the following statements is not true?

a. Disraeli supplied the 'Young England' party with a doctrine.

b. Disraeli's works include Vivian Grey, The Young Duke and Venitia.

c. Disraeli was the grandson of a Venitian Jew settled in England.

d. He kindled racial prejudice in the nation of aristocracy.

179. Which of the following was not written by Charlotte Brontë?

a. Jane Eyre  
b. New Arabian Nights  
c. Shirley  
d. Villette

180. Which of the following is not true?

c. Romanticism is the animating force in the works of Charlotte Bronte.

d. Charlotte developed a deep and romantic attachment for her tutor, which supplied the material for her first novel.

c. None of the above.

181. Which of the following is not a work by J.H. Newman?

a. Sermons  
b. Loss and gain  
c. Gallista  
d. Modern Painters

182. Say Yes/No

a. Charlotte Bronte's novels are tinged in passion, and moral austerity. - Yes/No

b. Wuthering Heights divines the emotions of the most passionate souls. - Yes/No

c. Newman played an important part from the beginning of the Oxford Movement. - Yes/No

d. Pre-Raphaelitism and The Aesthetic Revival are the vigorous offshoots of Romanticism. - Yes/No

183. Which of the following were written by John Ruskin?

a. Lectures on Architecture and Painting, Pre-Raphaelitism and Unto this Last.


c. None of the above.

d. Both a. and
184. Say Yes or No.

a. Tennyson was aware of the new influences at work in the atmosphere of his epoch. Yes/No
b. Tennyson's works include *The Princess*, *In Memoriam*, *Maud* and *Idylls of the King*. Yes/No
c. *The Lotus Eaters*, *The Palace of Art* and *A Dream of Fair Woman* are masterpieces of musical and visual evocation. Yes/No
d. *In Memoriam* is elegiac. Yes/No

185. Who wrote *The Song of the Shirt* and *The Bridge of Sikhs*?

a. Tennyson  c. D.G. Rossetti  
b. Thomas Hood  d. Ebenezer Elliott

186. Which of the following are true of D.G. Rossetti?

i. He was the son of an Italian refugee in England.  
ii. He took up painting, and followed the classes at the Royal Academy.  
iii. He wrote 'The Blessed Damozel' and 'The Cloud Confines'.  
iv. 'The House of Life', D.G. Rossetti's masterpiece, is a long sonnet sequence.  
a. i and iii  b. ii and iv  c. i, ii, iii and iv  d. ii and iii

187. Which of the following is not true of William Morris?

a. In him Pre-Raphaelitism is coloured by a nature whose instincts are more broadly English.  
b. *Jason*, *The Earthly Paradise*, and *Poems by the Way* were mitten by Morris.  
c. He was not influenced by Germanic and Scandinavian mythology.  
d. *A Dream of John Ball* and *News from Nowhere* were written by Morris.

188. Say Yes or No.

a. Christina Rossetti was the younger sister of Dante Gabriel Rossetti. Yes/No  
b. Her Poetry does not pulsate with the spirit of impassioned romanticism. Yes/No  
c. A veil of feminine reserve and piety interposes itself between her heart and her words. Yes/No  
d. *Goblin Market* is a delightful fairy tale Yes/No

189. Match the following:

i. D.G. Rossetti  a. *A Drama of Exile*
ii. William Morris  b. *The Angel in the House*
iii. Christina Rossetti  c. *The Prince's Progress*
iv. Mrs. Browning  d. *The Tale of Beowulf*
190. Which of the following was not written by Elizabeth Barrett?
   a. The Battle of Marathon. The Seraphim
   b. Aurora Leighe. Amours de Voyag
c. An Essay on Mind

191. Which of the following is true of Mathew Arnold?
   a. Was a poet and philosopher, who had the fine sensibility of the scholar.
   b. In The Scholar Gipsy the poetry of Arnold strikes its most original and its highest note.
   c. All of the above.

192. Which of the following was not written by Mathew Arnold?
   a. The Warden
   b. Sohrab and Rustum
c. Dover Beach
d. Thyris

193. Which of the following was written by Browning?
   a. Pauline
   b. Sordello
c. All the above
d. None of the above.

194. Which of the following, are the literary tendencies of Victorian Era?
   a. Realism
   b. All of the above
   c. Naturalism
d. None of the above

195. Which of the following is not true of William Makepiece Thackeray?
   a. He was born in Calcutta.
   b. His works show reason and lucidity.
   c. He was for popularised and cheap Romanticism.
d. He wrote Vanity Fair and Pendennis.
Unit 1: Chaucer to Shakespeare

The Prologue to the Canterbury Tales

BY : Geoffrey Chaucer

INTRODUCTION ABOUT POET :

- Age of Chaucer is a link bet the old and the New – age of transition 1373 – he began his Canterburry tales.
- In his Decameron, Boccaccio furnished for Chaucer’s Canterbury Tales greatest work of the English period.
- Chaucer borrowed ideas for his Canterburry Tales from Boccacio’s Decamaron .
- Fatter of English Poetry reason 1. set up the standard English Lang 2. First to teach the art of versification. Chaucer combines in himself the best elements of French and English culture. This is evident by comparing him with his two contemporaries – Langland and Gower .Langland seeks to revive old English tradition Gower stands for foreign culture chaucer stands midway bet Langland and Gower.
- was familiar with the works of Virgil and Ovid and Latin prose writers.
- The Black Death Occurred ( 4 times) in England during the reign of Edward III (1348-49)

<table>
<thead>
<tr>
<th>Period</th>
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<td>2. The book of the Duchess(1369) offer consolation</td>
<td>Italian English</td>
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<tr>
<td>To the of Gauant to the death of his French life “House of the fame”Wife Blanche</td>
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Roman de la rose

- allegory-love poem transacted into English. Hundred years of war began
  Canter burry Tales – greater work of this period
  in the reign of Edward III

C – The poet

Chaucer Introduced 7 line decasyllabic stanza riming abab bcc known as rime
royal was also called Triolus verse, Cressida verse, the Chaucerian stanza.

- 7 line stanza (decasykabic)
- 10 syllable couplet called heroic couplet (the five beat line, in stanza or couplet)

Introduced

- Terzarima a seetian to “The complaint to his Lady”
- Popularised Freeh formes – Roundel and the balled

Chaucer Language

(14th imp for growth growth of Eng. Lang during the first half of 14th French was
the chief lang of nobility.

- In the age of Chaucer there were four dialects prevalent in England-northern
  southerm, the East midland and the west midland. Chaucer chose midland dialect
  because it was also used by the upper classes of society and it was really living.

- Poet of the lusty spring – Chaucer
  first great Eng humorist – Chaucer

In Chaucer’s poet. to he gives an account of (14th social and religious condition –
because religion is a part of life by the middle of (14th Eng was becoming the
common tongue of the nation. parliament was opened by an English speech in
1363.

- The kind of humor C and Shakespeare reveals based on insight and sympathy 30
  pilgrims – each has to tell a story
  (The discussion was held a “Tabard Inn south wark ”)
On the way to the shrine of Thomas Becket Prologue is a picture of medieval society but it is in the process of disintegration.

It tells about the society

The knight and “The squire – represent old tradition of chivalry
The friar, the monk, The pardoner parish priest, Oxford scholar – denounce the abuses and corruptions of the church.
A shipman – a blend of merchant
Sailor and pirate – merchant, a number of guild members Miller, the Manciple, the Reeve and Wife of Bath – ugly things about the medieval church.
The friar – bears witness to the worldliness and corruptions growing up among the clergy. He was so popular with the Franklin and respectable women of the town – licensed to hear confessions. Let the sinner give silver to the poor Friars and his sins were remitted at once.
Fria rough to be led to poverty but he led a merry and jovial life. paying little heed to religious concerns moved about like a master or Pope.

Wife of bath

C’s masterly creation quite respectable women in the society.

Dressed fashionably

First he go up to alter he make offerings

Wide traveler – had been to Jerusalem
30 pilgrims including the host belong to diverse professions
Knight and his son – represent war like elements

Represent by the man of law the Doctor, the oxford clerk and the poet – The learned and the liberal

The machant and The shipman – Higher commercial community
The wife of Bath – Expert cloth maker
Haberdasher and his associates – Belong to the class of smaller London traders and manufacturers
Playhman, the miller and the Franklin- Agriculturists
Maniple and Reeve – Upper servants represent down
Yeoman and cook – Lower servants represent country
The monk, Themonastery the prioress from her convent, her attendant priests, the village parson, the roaming – Religious order people.
Friar, the pardonner and the summour – Religious order people.
Chaucer gives distinctions among these characters by pointing out the difference in their clothes, manner of speech habits and tendencies and the characteristics of each profession. These are real human beings.

**Example:** The host, the reeve, the man of Law, the Franklin are drawn from living models.
Some of the characters seem to live even today

**Example:** The knight, The squire

The prologue is rightly called – the social picture of England of the late 14th as Dryden says “There is God’s plenty” Chaucer is “the poet of the lusty spring” – says H.A. Beers

**Characters of C.T**

The knight, a squire and yeoman – military profession.
A prioress, a nun (her secretary) – connected with Christian church Ecclesiastical group. member of RC religious community. A monk, A friar, A summoner, A pardonner, A poor parsan, parish prest , a clerk of oxford (student of divinity)

➢ A lawyer, A physician and many miscellaneous
Minor characters

A Franklin, A Merchant, A Shipman A Miller, A Cook, A Manipale, A Reeve (law officer in UK), A haberdesher(shop that makes sells men’s clothes), A carpenter, A weaver, a dyer, A tapycer, A ploughman and a cloth maker.

The knight – Perfect gentleman fond of love the truth, chivalry and honour.

- Representative of warfare.

The squire – Proud of his appearance

- Love sick

The prioress – Called Madame Eglantine = (only two women characters)
-nun, sings divine songs
-has pity only for dogs
- engraved a crowed “A” and has a golden brooch with an inscription.

“Love conquers very thing”

The Wife of Bath – unrefined and rough in temperament

- Important character - Married 5 times and had Many lovers in her youth. She had made pilgrimages to Jerusalem, Rome Boulogne and Cologne.

Monk – Supervisor of the monastery estate negligent in his duty. Hunting is his pastime which is actually unsuited to his profession.

Friar – Gay and merry – gets money for confessions – likes gossiping and flattering – rotally immoral and corruptive.

Sumnour – His duty is to bring sinners for trial before a church court

➢ impious, gentle rascal

➢ he can send his mistress to a sinner for 12 months for a bottle of wine.

Pardoner – Sells intelligence and gets more profit. He sells a pillow case in the name of virgin Mary’s veil, a piece of canvas as the saint peter’s sail, the bones of a pig as rollicks of a saint.
By presenting these characters, c has reflected the persons embodying the churches of England in the (14\textsuperscript{th} by C.T. C’s intention is to bring out the follies and foibles of the society. He expects a complete change in the conditions of the churches.

**Chaucer – 1340 – 1400**

**Born in London**

Chaucer lived during the period of three kings – Edward III Richard II and Henry IV

During the rule of Edward III – there was medieval civilization in England

Chaucer wrote knight’s tale – it was a chronicle of historical accounts.

1. Trade expansion – resulted – increase of wealth
2. Living conditions of the people – Miserable
3. Terrific epidemic called Black Death many people died
4. During the French wars the condition of the country – worsened
5. There was necessity for taxing the people - these situations brought the symptoms of social utmost.

100 years of war began in his reign King Richard II was unwise. The conflict between the king and the people. In the age of Chaucer evil increased to a greater extent. There was corruption in churches. Chaucer lived in this period. He wanted to reveal the shocking state of things of the churches.

There was also another prominent person lived at this age.

John Wyclif – morning star of reformation

- wanted to revive the spiritual Christianity of England
- wrote religious pamphlets.
- Produced the complete Eng version of the Bible

Later part of the (14\textsuperscript{th} – period of social umest and the beginning of a new religious movement and also new learning.
Petrarch (1304-74) and Boccaccio (1313-75) – considered to be the leaders of this revival.

They spread the spirit of humanism in England. This situation later on gave rise to renaissance. But the spirit of humanism was infused in chaucer’s age.

The divine comedy of Dante was the final and supreme expression of the world of medieval Christendom. The oxford scholars – Duns, Scotus

William Occam – are among last of the medieval school men

Geoffrey Chaucer (1340-1400)

Son of John Chaucer. After his marriage, he became a valet in the kings chamber.

Chaucer died in 1400 and was buried in the Westminster Abbey. The place afterwards came to be called ‘poet’s corner’ [FP – Freeh Period, IP – Italian Period]

ENGLISH PERIOD

Works

1369 – The Book of the duchess – (FP)
1372 – Troilus and Criseyde – (IP)
1377 – The parliament of fowls (IP)
1379 – The house of the fame(IP)
1384 – The Legend of Good women – (unfinished work) (adapted from latinwone of BoccacciosDe Claris Mulieribus)
1387 – The Centerbury Tales (EP)
1391 – The complaint of Venus(EP)
1399 – the complaint of Chaucer to His Empty Purse. Chaucer was influenced by the Italian master of Dante and Boccaccio.

English period

In his Decameron, Boccaccio furnished the example for Chaucer’s Canterbury Tales – greatest wore of English period. Chaucer – Not a poet of the people.
- Court poet
- wrote only for the high class readers and cultured society
- never took painful subjects
- not a serious reformer
- rightly called the morning star of Renaissance
- Mostly written in ‘out of door atmosphere’
- Father of English poetry
- First great painter of characters
- First great English humorist
- Calls himself ‘an unlettered man’
- First creator of human characters in English literature
- Poet of the lusty spring.

**Synopsis** The frame story of the poem, as set out in the 858 lines of Middle English which makeup the General Prologue, is of a religious pilgrimage. The narrator, Geoffrey Chaucer, is in The Tabard Inn in Southwark, where he meets a group of "sundry folk" who are all on the way to Canterbury, the site of the shrine of Saint Thomas Becket.

The setting is April, and the prologue starts by singing the praises of that month whose rains and warm western wind restore life and fertility to the earth and its inhabitants. This abundance of life, the narrator says, prompts people to go on pilgrimages; in England, the goal of such pilgrimages is the shrine of Thomas Becket. The narrator falls in with a group of pilgrims, and the largest part of the prologue is taken up by a description of them; Chaucer seeks to describe their 'condition', their 'array', and their social 'degree':

To telle yow al the condiCioun,
Of ech of hem, so as it semed me,
And whiche they weren, and of what degree,
And eek in what array that they were inne,
And at a knyght than wol I first bigynne.
The pilgrims include a knight, his son a squire, the knight's yeoman, a prioress accompanied by a second nun and the nun's priest, a monk, a friar, a merchant, a clerk, a sergeant of law, a franklin, a haberdasher, a carpenter, a weaver, a dyer, a tapestry weaver, a cook, a shipman, a doctor of physic, a wife of Bath, a parson, his brother a plowman, a miller, a maniple, a reeve, a summoner, a pardoner, the host (a man called Harry Bailly), and a portrait of Chaucer himself. At the end of the section, the Host proposes the story-telling contest: each pilgrim will tell two stories on the way to Canterbury and two on the way back. Whoever tells the best story, with "the best sentence and moost solaas" (line 798) is to be given a free meal.

General Prologue: Introduction Summary

The narrator opens the General Prologue with a description of the return of spring. He describes the April rains, the burgeoning flowers and leaves, and the chirping birds. Around this time of year, the narrator says, people begin to feel the desire to go on a pilgrimage. Many devout English pilgrims set off to visit shrines in distant holy lands, but even more choose to travel to Canterbury to visit the relics of Saint Thomas Becket in Canterbury Cathedral, where they thank the martyr for having helped them when they were in need.

The narrator tells us that as he prepared to go on such a pilgrimage, staying at a tavern in Southwark called the Tabard Inn, a great company of twenty-nine travelers entered. The travelers were a diverse group who, like the narrator, were on their way to Canterbury. They happily agreed to let him join them. That night, the group slept at the Tabard, and woke up early the next morning to set off on their journey. Before continuing the tale, the narrator declares his intent to list and describe each of the members of the group.

The canterbury tales (middle english: tales of caunterbury[2]) is a collection of 24 stories that runs to over 17,000 lines written in middle english by geoffrey chaucer. in 1386 chaucer became controller of customs and justice of peace and then three years later in 1389 clerk of the king's work. it was during these years that chaucer began working on his most famous text, the canterbury tales. the tales (mostly written in verse, although some are in prose) are presented as part of a story-telling contest by a group of pilgrims as they travel together on a journey.

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from London to Canterbury in order to visit the shrine of Saint Thomas Becket at Canterbury Cathedral. The prize for this contest is a free meal at the Tabard Inn at Southwark on their return.

After a long list of works written earlier in his career, including Troilus and Criseyde, House of Fame, and Parliament of Fowls, the Canterbury Tales is near-unanimously seen as Chaucer's magnum opus. He uses the tales and the descriptions of its characters to paint an ironic and critical portrait of English society at the time, and particularly of the church. Chaucer's use of such a wide range of classes and types of people was without precedent in English. Although the characters are fictional, they still offer a variety of insights into the customs and practices of the time. Often, such insight leads to a variety of discussions and disagreements to people in the 14th century. For example, although a variety of social classes are represented in these stories and all pilgrims on a spiritual quest, it is apparent that they are more concerned with worldly things than spiritual. Structurally, the collection resembles the Decameron, which Chaucer may have read during his first diplomatic mission to Italy in 1372.

It is sometimes argued that the greatest contribution the Canterbury Tales made to English literature was in popularizing the literary use of the vernacular, English, rather than French, Italian or Latin. English had, however, been used as a literary language centuries before Chaucer's time, and several of Chaucer's contemporaries—John Gower, William Langland, the Pearl Poet, and Julian of Norwich—also wrote major literary works in English. It is unclear to what extent Chaucer was responsible for starting a trend as opposed to simply being part of it.

While Chaucer clearly states the addressees of many of his poems, the intended audience of the Canterbury Tales is more difficult to determine. Chaucer was a courtier, leading some to believe that he was mainly a court poet who wrote exclusively for nobility.

The Canterbury Tales were far from complete at the end of Chaucer's life. In the General Prologue,[3] some thirty pilgrims are introduced. Chaucer's intention was to write two stories from the perspective of each pilgrim on the way to and from their ultimate destination, St. Thomas Becket's shrine. Although perhaps incomplete, the Canterbury Tales is revered as one of the most important works in
english literature. not only do readers from all time frames find it entertaining, but also it is a work that is open to a range of interpretations.[4]the canterbury tales

The Pilgrims

The Narrator - The narrator makes it quite clear that he is also a character in his book. Although he is called Chaucer, we should be wary of accepting his words and opinions as Chaucer’s own. In the General Prologue, the narrator presents himself as a gregarious and naïve character. Later on, the Host accuses him of being silent and sullen. Because the narrator writes down his impressions of the pilgrims from memory, whom he does and does not like, and what he chooses and chooses not to remember about the characters, tells us as much about the narrator’s own prejudices as it does about the characters themselves.

The Knight - The first pilgrim Chaucer describes in the General Prologue, and the teller of the first tale. The Knight represents the ideal of a medieval Christian man-at-arms. He has participated in no less than fifteen of the great crusades of his era. Brave, experienced, and prudent, the narrator greatly admires him.

Read an in-depth analysis of The Knight.

The Wife of Bath - Bath is an English town on the Avon River, not the name of this woman’s husband. Though she is a seamstress by occupation, she seems to be a professional wife. She has been married five times and had many other affairs in her youth, making her well practiced in the art of love. She presents herself as someone who loves marriage and sex, but, from what we see of her, she also takes pleasure in rich attire, talking, and arguing. She is deaf in one ear and has a gap between her front teeth, which was considered attractive in Chaucer’s time. She has traveled on pilgrimages to Jerusalem three times and elsewhere in Europe as well.

Read an in-depth analysis of The Wife of Bath.

The Pardoner - Pardoners granted papal indulgences—reprieves from penance in exchange for charitable donations to the Church. Many pardoners, including this one, collected profits for themselves. In fact, Chaucer’s Pardoner excels in fraud, carrying a bag full of fake relics—for example, he claims to have the veil of the Virgin Mary. The Pardoner has long, greasy, yellow hair and is beardless. These
characteristics were associated with shiftiness and gender ambiguity in Chaucer’s time. The Pardoner also has a gift for singing and preaching whenever he finds himself inside a church.

Read an in-depth analysis of The Pardoner.

**The Miller** - Stout and brawny, the Miller has a wart on his nose and a big mouth, both literally and figuratively. He threatens the Host’s notion of propriety when he drunkenly insists on telling the second tale. Indeed, the Miller seems to enjoy overturning all conventions: he ruins the Host’s carefully planned storytelling order; he rips doors off hinges; and he tells a tale that is somewhat blasphemous, ridiculing religious clerks, scholarly clerks, carpenters, and women.

**The Prioress** - Described as modest and quiet, this Prioress (a nun who is head of her convent) aspires to have exquisite taste. Her table manners are dainty, she knows French (though not the French of the court), she dresses well, and she is charitable and compassionate.

**The Monk** - Most monks of the Middle Ages lived in monasteries according to the *Rule of Saint Benedict,* which demanded that they devote their lives to “work and prayer.” This Monk cares little for the Rule; his devotion is to hunting and eating. He is large, loud, and well clad in hunting boots and furs.

**The Friar** - Roaming priests with no ties to a monastery, friars were a great object of criticism in Chaucer’s time. Always ready to befriend young women or rich men who might need his services, the friar actively administers the sacraments in his town, especially those of marriage and confession. However, Chaucer’s worldly Friar has taken to accepting bribes.

**The Summoner** - The Summoner brings persons accused of violating Church law to ecclesiastical court. This Summoner is a lecherous man whose face is scarred by leprosy. He gets drunk frequently, is irritable, and is not particularly qualified for his position. He spouts the few words of Latin he knows in an attempt to sound educated.

**The Host** - The leader of the group, the Host is large, loud, and merry, although he possesses a quick temper. He mediates among the pilgrims and facilitates the
flow of the tales. His title of “host” may be a pun, suggesting both an innkeeper and the Eucharist, or Holy Host.

**The Parson** - The only devout churchman in the company, the Parson lives in poverty, but is rich in holy thoughts and deeds. The pastor of a sizable town, he preaches the Gospel and makes sure to practice what he preaches. He is everything that the Monk, the Friar, and the Pardoner are not.

**The Squire** - The Knight’s son and apprentice. The Squire is curly-haired, youthfully handsome, and loves dancing and courting.

**The Clerk** - The Clerk is a poor student of philosophy. Having spent his money on books and learning rather than on fine clothes, he is threadbare and wan. He speaks little, but when he does, his words are wise and full of moral virtue.

**The Man of Law** - A successful lawyer commissioned by the king. He upholds justice in matters large and small and knows every statute of England’s law by heart.

**The Manciple** - A manciple was in charge of getting provisions for a college or court. Despite his lack of education, this Manciple is smarter than the thirty lawyers he feeds.

**The Merchant** - The Merchant trades in furs and other cloths, mostly from Flanders. He is part of a powerful and wealthy class in Chaucer’s society.

**The Shipman** - Brown-skinned from years of sailing, the Shipman has seen every bay and river in England, and exotic ports in Spain and Carthage as well. He is a bit of a rascal, known for stealing wine while the ship’s captain sleeps.

**The Physician** - The Physician is one of the best in his profession, for he knows the cause of every malady and can cure most of them. Though the Physician keeps himself in perfect physical health, the narrator calls into question the Physician’s spiritual health: he rarely consults the Bible and has an unhealthy love of financial gain.
The Franklin - The word “franklin” means “free man.” In Chaucer’s society, a franklin was neither a vassal serving a lord nor a member of the nobility. This particular franklin is a connoisseur of food and wine, so much so that his table remains laid and ready for food all day.

The Reeve - A reeve was similar to a steward of a manor, and this reeve performs his job shrewdly—his lord never loses so much as a ram to the other employees, and the vassals under his command are kept in line. However, he steals from his master.

The Plowman - The Plowman is the Parson’s brother and is equally good-hearted. A member of the peasant class, he pays his tithes to the Church and leads a good Christian life.

The Guildsmen - Listed together, the five Guildsmen appear as a unit. English guilds were a combination of labor unions and social fraternities: craftsmen of similar occupations joined together to increase their bargaining power and live communally. All five Guildsmen are clad in the livery of their brotherhood.

The Cook - The Cook works for the Guildsmen. Chaucer gives little detail about him, although he mentions a crusty sore on the Cook’s leg.

The Yeoman - The servant who accompanies the Knight and the Squire. The narrator mentions that his dress and weapons suggest he may be a forester.

The Second Nun - The Second Nun is not described in the General Prologue, but she tells a saint’s life for her tale.

The Nun’s Priest - Like the Second Nun, the Nun’s Priest is not described in the General Prologue. His story of Chanticleer, however, is well crafted and suggests that he is a witty, self-effacing preacher.
Shakespeare: Sonnets
(12, 18, 29, 30, 33, 53, 54, 60, 65, 73, 90, 94, 107, 116, 144)

William Shakespeare (26 April 1564 – 23 April 1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet, and the "Bard of Avon". His extant works, including collaborations, consist of approximately 38 plays, 154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and brought up in Stratford-upon-Avon, Warwickshire. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Sometime between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613, at age 49, where he died three years later. Few records of Shakespeare's private life survive, which has stimulated considerable speculation about such matters as his physical appearance, sexuality, and religious beliefs, and whether the works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613. His early plays were primarily comedies and histories, and these are regarded as some of the best work ever produced in these genres. He then wrote mainly tragedies until about 1608, including Hamlet, Othello, King Lear, and Macbeth, considered some of the finest works in the English language.[2] In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Many of his plays were published in editions of varying quality and accuracy during his lifetime. In 1623, however, John Heminges and Henry Condell, two friends and fellow actors of Shakespeare, published a more definitive text known as the First Folio, a posthumous collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's. It was
prefaced with a poem by Ben Jonson, in which Shakespeare is hailed, presciently, as "not of an age, but for all time"

In the 20th and 21st centuries, his works have been repeatedly adapted and rediscovered by new movements in scholarship and performance. His plays remain highly popular, and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

*Shakespeare's Sonnets* - is the title of a collection of 154 sonnets by William Shakespeare, which covers themes such as the passage of time, love, beauty and mortality. The first 126 sonnets are addressed to a young man; the last 28 to a woman.

The sonnets were first published in a 1609 quarto with the full stylized title: *SHAKE-SPEARES SONNETS. Never before Imprinted.* (although sonnets 138 and 144 had previously been published in the 1599 miscellany *The Passionate Pilgrim*). The quarto ends with "A Lover's Complaint", a narrative poem of 47 seven-line stanzas written in rhyme royal – though some scholars have argued convincingly against Shakespeare's authorship of the poem.¹

The sonnets to the young man express overwhelming, obsessional love. The main issue of debate has always been whether it remained platonic or became physical. The first 17 poems, traditionally called the procreation sonnets, are addressed to the young man urging him to marry and have children in order to immortalize his beauty by passing it to the next generation. Other sonnets express the speaker's love for the young man; brood upon loneliness, death, and the transience of life; seem to criticize the young man for preferring a rival poet; express ambiguous feelings for the speaker's mistress; and pun on the poet's name. The final two sonnets are allegorical treatments of Greek epigrams referring to the "little love-god" Cupid.
The publisher, Thomas Thorpe, entered the book in the Stationers' Register on 20 May 1609:

Thorpe. Entered for his copied under the hands of master Wilson and master Lowness Wardens a booked called Shakespeare’s sonnets.

Whether Thorpe used an authorized manuscript from Shakespeare or an unauthorized copy is unknown. George Eld printed the quarto, and the run was divided between the booksellers William Aspley and John Wright.

**Sonnet 12 is aprocreation sonnet** within the Fair Youth sequence. In the sonnet, the poet goes through a series of images of mortality, such as a clock, a withering flower, a barren tree and autumn, etc. Then, at the "turn" at the beginning of the third quatrain, the poet admits that the **young man** to whom the poem is addressed must go among the "wastes of time" just as all of the other images mentioned. The only way he can fight against Time, Shakespeare proposes, is by breeding and making a copy of himself.

**Sonnet 18**, often alternatively titled **Shall I compare thee to a summer's day?**, is one of the best-known of 154 sonnets written by the English playwright and poet William Shakespeare. Part of the Fair Youth sequence (which comprises sonnets 1–126 in the accepted numbering stemming from the first edition in 1609), it is the first of the cycle after the opening sequence now described as the procreation sonnets.

In the sonnet, the speaker compares his beloved to the summer season, and argues that his beloved is better. He also states that his beloved will live on forever through the words of the poem. Scholars have found parallels within the poem to Ovid's *Tristia* and *Amores*, both of which have love themes. Sonnet 18 is written in the typical Shakespearean sonnet form, having 14 lines of iambic pentameter ending in a rhymed couplet. Detailed exegeses have revealed several double meanings within the poem, giving it a greater depth of interpretation.

The poem starts with a flattering question to the beloved—"**Shall I compare thee to a summer's day?**" The beloved is both "more lovely and more temperate" than a summer's day. The speaker lists some negative things about summer: it is short—"**summer's lease hath all too short a date**"—and sometimes the sun is too hot—"**Sometime too hot the eye of heaven shines.**" However, the beloved has beauty that will last forever, unlike the fleeting beauty of a summer's day. By
putting his love's beauty into the form of poetry, the poet is preserving it forever. "So long as men can breathe, or eyes can see, So long lives this, and this gives life to thee." The lover's beauty will live on, through the poem which will last as long as it can be read.

**Sonnet 29** is part of the Fair Youth sequence (which comprises sonnets 1-126 in the accepted numbering stemming from the first edition in 1609). In the sonnet, the speaker bemoans his status as an outcast and failure but feels better upon thinking of his beloved. Sonnet 29 is written in the typical Shakespearean sonnet form, having 14 lines of iambic pentameter ending in a rhymed couplet.

**Sonnet 30** was published in the Quarto in 1609. It is also part of the Fair Youth portion of the Shakespeare Sonnet collection where he writes about his affection for an unknown young man. While it is not known exactly when Sonnet 30 was written, most scholars agree that it was written between 1595 and 1600. It is written in Shakespearean form, comprising fourteen lines of iambic pentameter, divided into three quatrains and a couplet.

Within the sonnet, the narrator spends time remembering and reflecting on sad memories of a dear friend. He grieves of his shortcomings and failures, while also remembering happier memories. The narrator uses legal metaphors throughout the sonnet to describe the sadness that he goes through when his friend is forever gone and only exists in his memories. Then in the final couplet, the narrator changes his tone about the failures, as if the losses are now merely gains for himself.

**Summary** Sonnet 30 starts with Shakespeare mulling over his past failings and sufferings, including his dead friends and that he feels that he hasn't done anything useful. But in the final couplet Shakespeare comments on how thinking about his friend helps him to recover all of the things that he's lost, and it allows him stop mourning over all that has happened in the past.

**Shakespeare's Sonnet 33** is a member of the Fair Youth sequence, in which the poet expresses his love towards a young man. This sonnet is the first of what are sometimes called the estrangement sonnets, numbers 33-36: poems concerned with the speaker's response to an unspecified "sensual fault" mentioned in (35) committed by his beloved.
Shakespeare's Sonnet 53, presumably addressed to the same young man as the other sonnets in the first part of the sequence, raises some of the most common themes of the sonnet: the sublime beauty of the beloved, the weight of tradition, and the nature and extent of art's power. As in Sonnet 20, the beloved's beauty is compared to both a man's (Adonis) and a woman's (Helen).

Sonnet 54 is a member of the Fair Youth sequence. These sonnets are written from the perspective of an older man displaying his fondness of a younger man. It uses an extended metaphor to develop the theme of the beauty of the beloved and the preservative power of verse.

Synopsis Sonnet 54 by William Shakespeare is divided into three quatrains and one heroic couplet. The first two couplets work together, illustrating both the scentless canker bloom and the scented rose. In the first two lines of the first quatrain he says that beauty is more precious as a result of truth. In the next two he gives the example of a rose. He says that beyond its looks, we prize the rose for its scent. This scent is its "truth" or essence. In the second quatrain Shakespeare compares the rose to the canker bloom. They are similar in every way other than scent. Shakespeare use of the words "play" and "wantonly" together imply that "play" has a sexual connotation.

In the third quatrain the author compares the death of the two flowers. The canker bloom dies alone and "unrespected", while roses do not die alone, for "of their sweet deaths are sweetest odours made". In the final section, the heroic couplet, Shakespeare makes the point of the sonnet clear. He says that his poetry will distill the beautiful boy's beauty, his truth, even after it fades. It is interesting to compare this distillation to sonnet 5, where marriage was the distiller and beauty was distilled.

In either sonnet one gets the same result of the distillation process, which is beauty. However, in sonnet 5 the distillation process was through marriage, and in sonnet 54 it is the narrator's verse that distills this beauty. This the final product of the distillation process is brought to one in the final couplet of the poem, thus making the poem like the distillation process. This leaves the product of the verse, which is truth, enforcing the narrator's promise to leave only truth through his verse.
Sonnet 60 is a member of the Fair Youth sequence, in which the poet expresses his love towards a young beloved.

Synopsis Sonnet 60 focuses upon the theme of the passing of time. This is one of the major themes of Shakespeare's sonnets, it can be seen in Sonnet 1 as well. Like sonnets 1-126, Sonnet 60 is addressed to "a fair youth" whose identity is debated. In the last two lines (the couplet) the speaker says that his verse will live on and therefore make the beauty of the beloved immortal. The sonnet compares minutes to waves on a pebbled shore regularly replacing each other. Time is also depicted as a gift giver and also as a gift destroyer

Sonnet 65 is a member of the Fair Youth sequence, in which the poet expresses his love towards a young man.

Synopsis This sonnet is a continuation of Sonnet 64, and is an influential poem on the aspect of Time's destruction. Shakespeare also offers an escape from Time's clasp in his end couplet, suggesting that the love and human emotion he has used through his writing will test Time and that through the years the black ink will still shine bright. Shakespeare begins this sonnet by listing several seemingly vast and unbreakable things which are destroyed by time, then asking what chance beauty has of escaping the same fate. A main theme is that many things are powerful, but nothing remains in this universe forever, especially not a fleeting emotion such as love. Mortality rules over the universe and everything is perishable in this world, so it is only through the timeless art of writing that emotion and beauty can be preserved.

Sonnet 73, one of the most famous of William Shakespeare's 154 sonnets, focuses upon the theme of old age, with each of the three quatrains encompassing a metaphor. The sonnet is pensive in tone, and although it is written to a young friend (See: Fair Youth), it is wholly introspective until the final couplet, which finally turns to the person who is addressed (the "thou" in line one). Joseph Kau suggests that Samuel Daniel had a fair amount of influence on this sonnet and that Shakespeare's immediate source of the impresa, or motto, "Qua me alit me extinguit" came from Geoffrey Whitney's A Choice of Emblems (London, 1586)

Sonnet 90 is a member of the Fair Youth sequence, in which the poet expresses his love towards a young man.

Synopsis ; The sonnet continues the themes of the breakdown of the relationship between the youth and the poet. The poet suggests that the youth should reject him now that everyone seems to be against him. The poet exhorts the youth not to wait
to reject him until after these other, less important, sorrows have passed. At least if he is rejected now, his other problems will pale into insignificance.

Sonnet 94 is a member of the Fair Youth sequence, in which the poet expresses his love towards a young man.

**summary**

The first eight lines of this very difficult sonnet are devoted to the description of a certain kind of impressive, restrained person: “They that have pow’r to hurt” and do not use that power. These people seem not to do the thing they are most apparently able to do—they “do not do the thing they most do show”—and while they may move others, they remain themselves “as stone,” cold and slow to feel temptation. People such as this, the speaker says, inherit “heaven’s graces” and protect the riches of nature from expenditure. They are “the lords and owners of their faces,” completely in control of themselves, and others can only hope to steward a part of their “excellence.”

The next four lines undergo a remarkable shift, as the speaker turns from his description of those that “have pow’r to hurt and will do none” to a look at a flower in the summer. He says that the summer may treasure its flower (it is “to the summer sweet”) even if the flower itself does not feel terribly cognizant of its own importance (“to itself it only live and die”). But if the flower becomes sick—if it meets with a “base infection”—then it becomes more repulsive and less dignified than the “basest weed.” In the couplet, the speaker observes that it is behavior that determines the worth of a person or a thing: sweet things which behave badly turn sour, just as a flower that festers smells worse than a weed.

Sonnet 107 is a member of the Fair Youth sequence, in which the poet expresses his love towards a young man

**Synopsis** This poem repeats the theme of others, notably sonnet 18, that the poem itself will survive human mortality, and both the poet and Fair Youth will achieve immortality through it. In this case all the hazards of an unpredictable future are added to the inevitability of mortality.
Shakespeare's Sonnet 116 was first published in 1609. Its structure and form are a typical example of the Shakespearean sonnet. The poet begins by stating he should not stand in the way of "the marriage of true minds", and that love cannot be true if it changes for any reason; true love should be constant, through any difficulties. In the seventh line, the poet makes a nautical reference, alluding to love being much like the north star is to sailors. Love also should not fade with time; instead, true love is, as is the polar star, "ever-fixèd" and lasts forever.

"The movement of 116, like its tone, is careful, controlled, laborious…it defines and redefines its subject in each quatrain, and this subject becomes increasingly vulnerable". It starts out as motionless and distant, remote, independent—then moves to be "less remote, more tangible and earthbound", and the final couplet brings a sense of "coming back down to earth". Ideal love is deteriorating throughout the sonnet and continues to do so through the couplet.

Sonnet 144 (along with Sonnet 138) was published in the Passionate Pilgrim (1599). Shortly before this, Francis Meres referred to Shakespeare's Sonnets in his handbook of Elizabethan poetry, Palladis Tamia, or Wit's Treasurie, published in 1598, which was frequently talked about in the literary centers of London taverns. Shakespeare's sonnets are mostly addressed to a young man, but the chief subject of Sonnet 127 through Sonnet 152 is the "dark lady". Several sonnets portray a conflicted relationship between the speaker, the "dark lady" and the young man. Sonnet 144 is one of the most prominent sonnets to address this conflict.