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2. Who is the speaker?

- *Why does not the pope, whose wealth today is greater than the wealth of the richest Crassus, build the basilica of St. Peter with his own money rather than with the money of poor believers?*

Next slide; please look at it, who is the speaker here? Why does not the pope, whose wealth today is greater than the wealth of the richest Crassus, build the basilica of Saint Peter with his own money rather than with the money of poor believers? Who said that?

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Choose the correct response:

- Thomas More
- Thomas Cranmer
- Henry VIII
- Martin Luther

Look at the options a; Thomas More, b; Thomas Cranmer, c; Henry the VIII, d; Martin Luther.

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3. Identify the play by Shakespeare:

- "When shall we three meet again in thunder, lightning, or in rain? When the hurlyburly 's done, When the battle 's lost and won."

Third one; identify the play Shakespeare; when shall we 3 meet again in thunder, lightning, or in rain? When the hurlyburly is done, when the battle is lost and won.

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Choose the right answer:

- a. Macbeth
- b. King Lear
- c. Othello
- d. Hamlet

Choose the right answer; Macbeth, King Lear, Othello, Hamlet.

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4. Identify the play:

- *The reward of sin is death? That's hard.
Si peccasse negamus, fallimur, et nulla est in nobis veritas.
If we say that we have no sin,
We deceive ourselves, and there's no truth in us.
Why then belike we must sin,
And so consequently die.
Ay, we must die an everlasting death.
What doctrine call you this? Che sarà, sarà:
What will be, shall be! Divinity, adieu!
These metaphysics of magicians,
And necromantic books are heavenly!*

Next one; identify the play the reward of sin is death. That is hard. Si peccasse negamus, fallimur, et nulla est in nobis veritas. If we say that we have no sin, we deceive ourselves, and there is no truth in us. Why then belike we must sin, and so consequently die. Ay, we must die an everlasting death. What doctrine call you this? Che sara, sara: what will be, shall be! Divinity, adieu! These metaphysics of magicians and necromantic books are heavenly!

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- a. Hamlet
- b. Everyman in his Humour
- c. Tamburlaine
- d. Doctor Faustus

Who said that? A; Hamlet, b; Everyman in his Humour, c; Tumburlaine, d; Doctor Faustus. Look at the period, look at the age we are in and look at the conflict that the speaker is having theology and worldly pleasures this was a very persistent theme in all literatures of this period.

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5. Read the following passage:

- *Hail to the world's soul, and mine. More glad than is
The teeming earth to see the longed-for sun Peep
through the horns of the celestial ram, Am I, to view
they splendour, darkening his: That lying here, amongst
my other hoards, Show'st like a flame by night; or like
the day Struck out of chaos, when all darkness fled
Unto the center. Oh, thou son of Sol (But brighter than
thy father) let me kiss, With adoration, thee, and every
relic Of sacred treasure in this blessed room.*

Next please look at the slide here, read the passage; hail to the world's soul and mine. More glad than is the teeming earth to see the longed-for sun Peep through the horns of the celestial ram, am I to view this splendour; darkening his: that lying here, amongst my other hoards, Show'st like a flame by night; or like the day struck out of chaos, when all darkness fled unto the center. Oh, thou son of sol, but brighter than thy father let me kiss, with adoration, thee, and every relic of sacred treasure in this blessed room. Go through the passage carefully.

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Identify the writer:

- a. Christopher Marlowe
- b. Robert Greene
- c. Ben Jonson
- d. William Shakespeare

And here are your choices, identify the writer Christopher Marlowe, Robert Greene, Ben Johnson, William Shakespeare. It is a very important play by an extremely important dramatist.

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Read the excerpt below:

When thy inconsiderate hand
Flings ope this casement, with my trembling
name,
To look on one, whose wit or land,
New battery to thy heart may frame,
Then think this name alive, and that thou
thus
In it offend'st my Genius.

Next one read the excerpt bellow when thy inconsiderate hand flings ope this casement, with my trembling name, to look on one, whose wit or land, new battery to thy heart may frame, then think this name alive, and that thou thus in it offend'st my Genius. Who could be the poet here?

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Identify the poet

- a. George Herbert
- b. John Donne
- c. Andrew Marvell
- d. Richard Crashaw

Here are your choices identify the poet a; George Herbert, b; John Donne, c; Andrew Marvell, d; Richard Crashaw and the answers are first one; the quotes that I had given about King and kingliness and politics and princes that is c; Utopia by Sir Thomas More.

The remark on the pope and his wealth; answer is d; Martin Luther from Germany, we are already in to reform the great reformation third is a Macbeth, we 3 made the 3 witches of Macbeth and the fourth one is d; Doctor Faustus by Christopher Marlowe in extremely important writer for international exams purposes and so is your fifth writer answer is c; Ben Jonson in Volpone.

The poem is or the 6 question; the poem is by John Donne; a valediction of my name in the window remember John Donne is an extremely important poet for international exams and also for national exams he has assured his place in the history of English literature a very respected figure and a very frequently occurring figure in literature in exams, John Donne was born in 1572. So, note the period; we are talking about 16th century in London, he is known as the founder of the metaphysical poets. This was a sort of group you know; we have the Romantics the Victorians, he has the metaphysical; it is a philosophically driven association of poets a term that was created by Samuel Johnson who was an eighteenth century English essays poet and philosophers, the term was given by Samuel Johnson; Doctor Samuel Johnson; an important rather one of the most important figures in English history.

Now, metaphysically poets it is a adhesive you can call it a loosely associated group that also included George Herbert and Remy Marlowe and Richard Raskin also John Donne. So, these are collectively they are known as the metaphysical poets the known for their ability to astonish the readers and also to cajole new perspectives to tease out new perspectives through paradoxical images subtle arguments and experimental syntax they were driven by imagery from art philosophy and religion and they have come to be associated with an extended metaphor for a conceit you should know all these the conceit of very often find this word occurring in literature.

Now, this we use it for pop culture or films also, so the conceit of the device of such insertion in such images, so conceit not to be confused with the more common place term conceited who conceited people mean spirited that here conceit is a positive term then raised beyond the rational and hierarchical structures of the 17th century with his conceits with his astonishing conceits with his startling conceits and imagery and whatever was happening in the world around in that period.

You know people experimenting and advancing or pushing the boundaries. So, that was also being done in literature. So, you can think of all this an associate how important these particular bunch of writers were the people who are writing during the 15th and 16th century they 2 were pushing the boundaries they 2 were advancing the exploratory spirit of their times at the beginning I said I am going to refer to King Lear also one of the greatest tragedies ever and adopted in several languages across the world including in our own country in our own various or diverse languages. So, it is a tragedy composed by Shakespeare in around 1605 or 6; dates are a little fuzzy. So, 1605 or 1606 written at the height of the Shakespeare's tragic period that was the period between 1601 to 1608.

Now, again as usual I was telling you about Hamlet and his the tragedies also material is largely borrowed the plot is largely borrowed, but then it is what he does the characters he adds the language he uses the atmosphere he creates that is what makes it or remakes it into a unique drama the completed play exploits fully the capacity of this melodramatic genre something that no subsequent writer has been able to do it finds the play finds its meaning by a deep exploration of the authors own time is commentary on kingship and hierarchies and dynasties. Remember in both plot and poetry it develops this meaning with plenty of end side which is typically Shakespeare like as Ben Jonson said of Shakespeare very highly he is not of an age, but for all time King Lear is a unique play is

not of an age, but for all time like most plays or most tragedies of Shakespeare the main plot is well known. Of course, its medieval chronicle story reworked by several 16th century writers including a Spenser and also anonymously written in by several other minor writers also the sub plot of Gloster is from Sir Philip Ignis Archedea which was published in 1590 composed in 1590.

Now, 2 facts have to be noticed here the first is that the earlier versions of these stories are relatively ill drawn sketchily drawn and they cannot be compared with Shakespeare's complex drama another thing is that 2 originally independent stories of Lear and Gloster are integrated here thoroughly welded here into one plot we hardly feel that these are 2 different stories one story was dealt with by other writers. And the second one by other writers that how skillfully Shakespeare brings them together and that is what makes King Lear agreed to play we should also understand the inter relationships of Gloster and Lear and of their children which is so essential to the play at the heart of the play.

If the relationships of these 2 men with the children and also with duplication of parental experiences the other day we were talking about Hamlet duplication of emotions Gertrude and Ophelia the first King and the second King Claudius the 3 sons were out to avenge the murder of their fathers. Again here, there is an ironic duplication of parental experiences in with the experience of King Lear and Gloster. Also we have to note the acceptance of a strong parental authority and a strong royal power Shakespeare was talking about or cautioning again the division of a united you know nation a country also notice the view that dastardly implies base character. And also note the privilege position of the fool who is free to say whatever he wants and shows often shows the mirror to the King also pay attention to the conception of nature as a universal order which has moral as well as physical metaphysical manifestations. So, these are the things that we have to note you have to remember we are in the renaissance where we have the transition from the medieval to the modern world and it is precisely such a clash of 2 distinct periods and ages that we see mirrored in King Lear the clash of ages is shown in terms of physical age also one generation in conflict against another.

But the play does more than represent the extreme difficulties between 2 generations is more than a family play or a problem family play in Lear we find the tragic hero the pride which. So, often characterizes the tragic hero and points to his flaw all the stakes the form of or all these things they take the form of self will now Lear makes several

major errors, but the biggest error is assessing character he believes that he can retain the privileges of kingship without the responsibilities insist that love can be measured both by charming words and by land.

So, that is not the way love can be measured that is what Shakespeare cautions us against his tragic flaw Lear's tragic flaw is the whole being of his daughter also their moral relationship to him is also shown. In the fact that only a short time after he miscalculates or takes that very fatal step of dividing his kingdom and at the same time almost like disinheriting the good daughter the so called good daughter and here he uses a mistake in calculation of love to play to place the wrong daughters in power and they too use a mistake in calculation of his need to deprive him of the followers that reverse his only symbol of power.

Remember how Lear accepts the meaningless hyperboles of his 2 daughters unworthy daughters Goneril and Regan it clearly reflects that he is suffering from a failure of imagination he is not able to look beyond near words anyone who flatters a massages his ego is good in all the suffering that follows the verbal lashing from the loyal fool the storm his men nervous breakdown the mental anguish actually Lear is recovering his faculties his imagination which was not there. So, at one point we also find clash between an imaginative view of life and a calculating view of life in which value is equated with material advantages again there is a clash between an older order of duties and loyalties represented by Kent, by Cordelia and eventually by Gloucester and a newer order in which the only loyalties to one's own profits and material advantages.

So, a great play although an extremely tragic play. So, I would suggest that you go through the tragedies very carefully of course, other plays are important to sonnets are also extremely important the great tragedies have to be looked into very carefully from here we will move on to Thomas More's Utopia 15-16. One of the seminal works of the renaissance literature Thomas More was born in 1477 and he wrote first formal utopia very imagine a complex self contained world set on an island a blissful island where communities share a common culture and way of life.

So, oppose to utopia is a more recent word recently coined word dystopia where nothing which is an exact opposite of utopia etymologically utopia is a Greek name of most coining from *eu* to oppose that is no place More's Utopia describes a *Utopia* and

kind of a socially city state in which the institutions and policies are governed by reason and logic not by Tierney the description of utopia is represented through mysterious traveler refail in support of his argument that equality among people is the only cure against egoism in private and public life.

One has to think of the good on the community the large greater good of the community through dialogue more speaks in favor of the mitigation of evil rather than its cure he believes that human nature is polymer some of the topics that more discusses phrenologist and state controlled education plurality way of life tolerance the question of divorce euthanasia and women's rights. So, all these problems are discussed and illustrate many of the systems and practices that more imagined for his utopias he also defines systems of punishment various hierarchies inequalities injustices also the state of agriculture and education and rituals customs for marriage and death and rituals in other aspects of life also.

Now, when I started the class today I said that we are going to look at Martin Luther not strictly an English author, but of course, how. So, important you know that kind of far reaching in fluency had on politics religion society and eventually literature of that period Martin Luther was born in Germany in a place called Idolben in 1483, he went on to become one of the most significant figures in the western history. His father was a business man and at age 5, Luther began his education at a local school where he learned reading writing and Latin as was the practice among those days for those days. At 13, Luther began to attend a school run by Brethren of the common life in Magdeburg. The brethrens teachings focused on personal peyote and while their Lutheran; oh sorry, Luther developed an early interest in religious life also monastic life in fifteen seventeen he wrote a document attacking the catholic churches practice of selling indulgences to absorb sin you can look up the term indulgences.

Because the cause is of a limited nature we cannot be discussing each and every term and concept. So, what were the indulgences and why did Luther protest against the selling of indulgences he wrote something called 95 thesis with propounded 2 central believes that the bible is the central religious authority and that humans may reach salvation only by the faith and not by their by the intermediaries and this is sparked or something called reformation.

So, on November 9, 1518, the pope condemned Luther's writing as conflicting with the teachings of the church one year later a series of commissions were convened to examine Luther's teachings and there was a Papal commission found which recognized Luther's writings as heretical a scandalous offense in July 1520. Pope Leo the tenth issued a papal bull which is called which is also called Popl; the sorry; a public decree a public decree that concluded that Luther's propositions were heretical and gave Luther 120 days to recant in room. Luther refused to recant and on January 3rd 1521 pope Leo excommunicated the Martin Luther from the Catholic Church in 1521 Luther appeared before the diet of worms it is so called is a council which was held at a place called worms in Germany.

So, therefore, diet of worms he again refused to recant and concluded his test many with the defined statement here I stand god help me I can do no other on may 25th. The Holy Roman the Emperor Charles the V signed an edict against Luther ordering his writings to be burned. So, all this was happening as we gradually move towards the beginning of the reign of the first Elizabeth or the Elizabeth the I.

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Elizabeth I

<https://www.biography.com/people/queen-elizabeth-i-9286133>

So, before I end up I would like you to take a look at this link a brief biography of Elizabeth the I. We will meet next and start with the Elizabethan period; Elizabethan age where we will be discussing several landmark works of literature during written the especially written during the reign of Queen Elizabeth the I.

Thank you very much.