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Unit - 2

English Literature From 1601 - 1798

TO HIS COY MISTRESS - ANDREW MARVELL

- ❖ **Andrew Marvell** was born on **March 31, 1621**, in the Yorkshire town of **Hull, England**.
- ❖ He was an **English metaphysical poet, Parliamentarian**, and the son of a **Church of England clergyman**.
- ❖ As a **metaphysical poet**, he is associated with **John Donne** and **George Herbert**.
- ❖ His father, **Rev. Andrew Marvell**, was a lecturer at **Holy Trinity Church** and master of the **Charterhouse**.
- ❖ Marvell was educated at **Hull grammar school** and **Trinity College, Cambridge**, taking a **B.A. in 1639**.
- ❖ He started writing poems in college, with two of his poems, one in **Latin** and the other in **Greek**, published in an anthology of **Cambridge poets**.
- ❖ He wanted to continue his studies and complete his **master's degree**, but his father's **accidental death** and the outbreak of the **civil war in 1642** forced him to abandon his studies.
- ❖ From the **middle of 1642 onwards**, Marvell probably travelled in **continental Europe**.

Career:

- ❖ He spent most of the **1650s** working as a **tutor**, first for **Mary Fairfax**, daughter of a **Lord Fairfax**, then for one of **Oliver Cromwell's ward, William Dutton**.
- ❖ In **September 1657**, Marvell was appointed **assistant to John Milton, Latin Secretary** for the Commonwealth.
- ❖ Marvell used his **political status** to free Milton, who was jailed during the **Restoration (1660)**, possibly saving the elder poet's life.
- ❖ By touring all over **Holland, France, Italy, and Spain**, he totally avoided the **civil war** back home in England.
- ❖ In **1659**, he was elected **Member of Parliament for Hull**, an office he held until his death, serving **skillfully and effectively**.

Works:

Poetry:

- ❖ **On a Drop of Dew**
- ❖ **The Coronet**
- ❖ **Eyes and Tears**
- ❖ **Bermudas**
- ❖ **Clorinda and Damon**
- ❖ **Two Songs at the Marriage of the Lord Fauconberg and the Lady Mary Cromwell**
- ❖ **A Dialogue between the Soul and Body**
- ❖ **The Nymph Complaining for the Death of her Fawn**
- ❖ **To His Coy Mistress**

- 200 years for each **breast**,
 - 30,000 years for the rest of her body,
 - The **final age** would be devoted to her **heart**.
- ❖ This exaggeration shows his **deep adoration**, and that **she deserves such worship**.
 - ❖ He insists he would never be **stingy or miserly** in expressing his love.

2. The Reality of Time and Death (Time is Limited)

- ❖ Suddenly, the tone shifts: he hears the **winged chariot of Time** rushing near.
- ❖ This alludes to **Apollo**, the sun god, who drives his golden chariot across the sky – time moves fast.
- ❖ He reminds her that **life is short**, and **eternity** is like a **desert** – vast, cold, and empty.
- ❖ Once dead, her **beauty will be gone** forever.
- ❖ She will lie in a **silent tomb**, where **his love songs cannot reach her**.
- ❖ Her **virginity** will be lost to **worms**, and her **honour** will turn to **dust**.
- ❖ His own **passion** will become **ashes**.
- ❖ The **grave is private and peaceful**, but **love cannot happen there**.

3. A Call to Seize the Moment (Carpe Diem)

- ❖ Marvell then urges her to **act now**, while they are **still young**.
- ❖ Her skin is **fresh and youthful**, like **morning dew**.
- ❖ Their **hearts burn with passion**, so they should **enjoy love while they can**.
- ❖ He compares them to **two birds of prey**, fierce and hungry for love.
- ❖ Better to **devour pleasure** now than be **devoured by Time**.
- ❖ Like a **cannonball smashing a castle gate**, they should break down barriers and **consummate their love** with intensity.
- ❖ He admits they cannot **stop the sun** from moving, but they can **outrun it metaphorically** by making **the most of their time**.

Themes:

1. Carpe Diem (Seize the Day):

- ❖ The central theme of the poem is the idea that life is short, and we must make the most of our time.
- ❖ The speaker urges his mistress to abandon her modesty and embrace love before it's too late.

2. Time and Mortality:

- ❖ The poem highlights the **inevitability of death** and the **fleeting nature of life**.
- ❖ The speaker uses vivid imagery to contrast the **beauty of youth** with the **horrors of decay**.

3. Love and Desire:

- ❖ The poem explores the tension between **physical desire** and **modesty**.

○ **Opening Lines:**

- "Hail Bishop Valentine, whose day this is;
All the air is thy diocese..."

Elegies:

- ❖ **"To His Mistress Going to Bed"** - A sensual poem comparing the exploration of a lover's body to the discovery of America.
 - **Notable Lines:**
 - "Come, Madam, come, all rest my powers defy,
Until I labour, I in labour lie..."
- ❖ **"Elegy on His Mistress"** - A lament for a lost lover.
- ❖ **"The Heavens Rejoice in Motion"** - A philosophical poem exploring celestial motion.

Letters to Several Personages:

- ❖ **"To the Countess of Bedford"** - A letter addressed to his patron, Lucy, Countess of Bedford.
- ❖ **"To Mr. Izaak Walton"** - A letter to his friend, the writer and biographer Izaak Walton.
- ❖ **"To Ben Jonson"** - A letter to the playwright and poet Ben Jonson.

Satires:

- ❖ **"Of Religion"** - A critique of religious hypocrisy.
- ❖ **"Well; I May Now Receive, and Die"** - A meditation on death and acceptance.
- ❖ **"To Sir Nicolas Smyth"** - A satirical piece addressing Sir Nicolas Smyth.

THE CANONIZATION

For God's sake hold your tongue, and let me love,
Or chide my palsy, or my gout,
My five gray hairs, or ruined fortune flout,
With wealth your state, your mind with arts improve,
Take you a course, get you a place,
Observe his honor, or his grace,
Or the king's real, or his stampèd face
Contemplate; what you will, approve,
So you will let me love.

Alas, alas, who's injured by my love?
What merchant's ships have my sighs drowned?
Who says my tears have overflowed his ground?
When did my colds a forward spring remove?

He shows off the lock with pride, as though it's some **great prize** that he worked hard to earn. The moment is a parody of heroic declarations, making fun of how trivial the whole situation is.

Lines 141-146 - Umbriel Unleashes More Sorrow

Umbriel isn't done causing trouble. Now he breaks the bottle from earlier, releasing **more sorrow and grief** onto Belinda. As a result, she becomes even sadder – her eyes are half-closed with tears, and her head droops with misery. She sighs, lifts her head, and begins to speak.

Lines 147-176 - Belinda's Lament

Belinda now gives a sorrowful and dramatic speech, mourning the day she came to **Hampton Court**, where all this trouble began. She says this day should be **cursed forever** because it stole her **favorite lock** of hair.

She wishes she had **never come to the court** – and realizes she's not the only woman to be deceived by the **false glamour** of high society. She says it would've been better if she had lived in some lonely island or remote place, **unseen by men**, like a **rose that blooms and dies in the desert**.

She regrets chasing fashion and attention. She should've stayed home and **prayed**, instead of mingling with flashy young lords.

She also remembers some **bad omens** from the morning:

- ❖ Her **patch-box** (makeup case) fell three times.
- ❖ Her **China cup** shook on its own.
- ❖ Her **parrot**, Poll, was silent.
- ❖ Her **lapdog**, Shock, ignored her.
- ❖ A **sylph** even visited her in a dream to **warn her**.

But she ignored these signs.

Now, looking at the **remaining lock** of her hair, she is filled with disgust. It looks incomplete and sad without its twin. She decides she'll **cut it off herself**. She says the lone lock seems to **want to be cut**, just like its lost partner.

In the end, she turns to the Baron and cries out: "Why didn't you take some other, less visible hairs from my body? Why did it have to be **this lock**, the one everyone saw and admired?"

This final line mixes **humour with scandal**, hinting at something a little risqué – which adds to the poem's mock-epic, slightly naughty tone.

Another key conspirator is **Corah**, a manipulative Levite with a talent for fabricating believable yet false plots. His religious status gives him credibility, allowing him to spread lies against David.

With these figures rallying behind him, Absalom finally embraces his ambition. He leaves the court, fueled by impatience and a desire for renown, ready to act.

Lines 698-816: Absalom's Public Appeal

Absalom presents himself to the people with calculated sorrow, pretending to grieve over their suffering. He claims that foreign powers like Egypt and Tyrus are exploiting them and that the Jebusites threaten their religious freedoms. While professing love for his father, he accuses David of neglecting his duty and giving away the people's rights.

His tears and performance convince the people that he is their savior. They bless him, unaware that he is manipulating them. He parades through the land with chariots and horsemen, appearing as a benevolent guardian. However, this grand display is actually a means of identifying supporters and enemies, laying the groundwork for rebellion.

The poet warns that once a lawful king is overthrown by force, no one's property is secure. The people, in their ignorance, may make grievous mistakes, and even government officials can be swayed by rebellion. Those who seek to overthrow the existing order are ultimately dangerous and misguided.

Lines 817-932: David's Loyal Supporters

While Absalom gathers followers, David still has faithful allies.

- ❖ **Barzillai** is a noble and wealthy man who has always stood by David, even in difficult times.
- ❖ **Zadoc**, a righteous priest, remains loyal to the king.
- ❖ **The Sagan of Jerusalem**, another high priest, is a wise leader dedicated to the faith.
- ❖ **Adriel**, a patron of the arts, supports David with his intellect.
- ❖ **Jotham** is an observant and wise man who refuses to betray the king.
- ❖ **Hushai** is a longtime friend of David who has served the throne with care.
- ❖ **Aniel** is skilled in defending the kingdom.

This small but faithful group informs David that Absalom and Achitophel are plotting against him. They grieve for their king and the troubles facing Israel.

Lines 933-1031: David's Response

At last, David speaks. He admits that his love for Absalom made him delay action, but he will no longer let fatherly affection interfere with his duty as king. He declares that Absalom has been deceived and is more of a fool than a patriot. Religion and law do not support him.

Physical Appearance & Early Life

- ❖ Milton was reputed to be very handsome in his youth, earning the nickname "**Lady of his college.**"
- ❖ His **light brown hair** was parted at the front and hung down to his shoulders.
- ❖ He was **not very tall**, rather below average in height, and was described as narrowly escaping being "short and thick."
- ❖ He was **vigorous and active**, excelling in sword fighting, particularly with the **backsword** rather than the rapier.

Daily Habits & Lifestyle

- ❖ Milton was a **strict and disciplined scholar** with a rigorous daily routine.
- ❖ In his youth, he studied late at night but later **adjusted his sleeping schedule**:
 - **Slept from 9 PM to 4 AM (summer) / 5 AM (winter).**
 - **Started the day with a chapter from the Hebrew Bible.**
 - **Studied until noon**, followed by an hour of exercise.
 - **Played the organ and sang or listened to music.**
 - **Studied again until 6 PM**, then socialized with visitors until 8 PM.
 - **Ate supper, smoked a pipe, drank a glass of water, and went to bed.**
- ❖ After **losing his sight**, he dictated his writings while sitting in an elbow chair, sometimes assisted by his daughters.

Financial Status & Government Involvement

- ❖ Milton **loaned his personal wealth** to the Parliament during the English Civil War.
- ❖ When he sought repayment, he was met with **neglect and rebuke**.
- ❖ He was later **appointed Latin Secretary**, earning **£200 a year** and received **£1,000** for his *Defence of the People*.
- ❖ He reportedly **lost £2,000 to a scrivener** and had **£2,000 in the Excise Office disappear**.
- ❖ He had briefly **taken possession of an estate** from Westminster Abbey during the Civil War but had to return it.
- ❖ Despite financial losses, he was **never truly indigent** since his needs were modest.
- ❖ Before his death, he **sold his library** and left **£1,500 to his family**, but his widow **took most of it**, giving only £100 to each of his daughters.

Literary & Intellectual Abilities

- ❖ Milton was highly **erudite**, mastering multiple languages:
 - ❖ **Hebrew (with its dialects), Greek, Latin, Italian, French, and Spanish.**
- ❖ His **Latin prose was exceptionally skilled**, ranking him among the finest writers.
- ❖ He **admired Italian literature**, cultivating it with particular diligence.
- ❖ His **favorite authors** included:
 - ❖ **Homer (which he could almost recite from memory)**

by **urinating on it**. Charged with **treason**, Gulliver flees to **Blefuscu**, where he finds a boat and escapes. He is rescued by an English ship and returns home.

2. Voyage to Brobdingnag

- ❖ Gulliver sets sail again but is stranded in **Brobdingnag**, a land of **giants**. A farmer takes him in but exploits him by putting him on display for profit.
- ❖ Gulliver is eventually sold to the **queen** of Brobdingnag, who treats him kindly. However, his tiny size makes him vulnerable to constant danger, including attacks from giant animals and insects.
- ❖ After two years, Gulliver's traveling box is carried off by a bird and dropped into the sea. He is rescued by an English ship and returns home, but his experiences leave him feeling insignificant and disillusioned.

3. Voyage to Laputa, Balnibarbi, Glubbdubdrib, and Luggnagg

- ❖ Gulliver's third voyage takes him to the floating island of **Laputa**, inhabited by intellectuals obsessed with abstract theories but incapable of practical application. Gulliver finds their society absurd and frustrating.
- ❖ He visits **Balnibarbi**, the land below Laputa, where he encounters **projectors** – men who attempt impractical and ridiculous scientific experiments, leading to chaos and ruin.
- ❖ Gulliver then travels to **Glubbdubdrib**, an island of magicians, where he converses with historical figures like **Homer** and **Julius Caesar**, gaining insight into human folly.
- ❖ Next, he visits **Luggnagg**, where he learns about the **Struldbrugs**, immortal beings who suffer from eternal old age and decrepitude. This experience makes him question the value of immortality.
- ❖ Gulliver eventually returns to England via **Japan** and **Holland**, reflecting on the absurdities he has witnessed.

4. Voyage to the Land of the Houyhnhnms

- ❖ Gulliver's final voyage takes him to a land ruled by **Houyhnhnms**, rational and intelligent horses, and inhabited by **Yahoos**, primitive and brutish human-like creatures.
- ❖ Gulliver admires the **Houyhnhnms** for their reason and virtue, while he is repulsed by the **Yahoos**, whom he sees as a reflection of humanity's worst traits.
- ❖ He lives with the Houyhnhnms for three years, adopting their philosophy and rejecting his own humanity. However, the Houyhnhnms eventually banish him, as they consider him too similar to the Yahoos.
- ❖ Gulliver builds a boat and is rescued by a Portuguese ship. He returns to England but struggles to readjust to human society, preferring the company of horses to his own family.

- ❖ His influence continues today, with *The Pilgrim's Progress* still being read and studied worldwide for its theological depth and allegorical storytelling.

THE PILGRIM'S PROGRESS

- ❖ **Full Title:** The Pilgrim's Progress from This World, to That Which Is to Come
- ❖ **When Written:** 1670s, during Bunyan's imprisonment; First Part completed in 1677, Second Part in 1684
- ❖ **Where Written:** Bedfordshire, England
- ❖ **When Published:** 1678 (First Part), 1684 (Second Part)
- ❖ **Literary Period:** Restoration period
- ❖ **Genre:** Fiction, Religious Allegorical Fiction

CHARACTER LIST

Main Characters

- ❖ **Christian** - Protagonist; an "Everyman" on a journey from the City of Destruction to the Celestial City.
- ❖ **Faithful** - Christian's companion; martyred in Vanity Fair.
- ❖ **Hopeful** - Joins Christian after witnessing Faithful's execution; stays with him until the journey's end.
- ❖ **Christiana** - Christian's wife; initially mocks him but later follows in his footsteps.
- ❖ **Evangelist** - Guides Christian onto the path of salvation.
- ❖ **Mr. Worldly Wiseman** - Misguides Christian toward legalism instead of true faith.

Supporting Characters

- ❖ **Pliable** - Starts the journey with Christian but turns back at the first difficulty.
- ❖ **Legality** - Represents moralism; falsely claims to relieve burdens.
- ❖ **Good-will (Keeper of the Gate)** - Opens the Wicket-gate for Christian.
- ❖ **Shining Ones** - Angels who minister to Christian.
- ❖ **Formalist & Hypocrisy** - Try to take shortcuts to salvation.
- ❖ **Apollyon** - A demonic figure who battles Christian.
- ❖ **Talkative** - Loves discussing religion but lacks true faith.
- ❖ **By-ends** - A hypocritical pilgrim seeking worldly gain.
- ❖ **Giant Despair** - Holds Christian and Hopeful captive in Doubting Castle.
- ❖ **Shepherds** - Help Christian and Hopeful navigate their journey.
- ❖ **Ignorance** - Believes good deeds can earn salvation.

Minor Characters

- ❖ **Obstinate** - Tries to force Christian to return home.
- ❖ **Help** - Rescues Christian from the Slough of Despond.

Enchanted Ground

The pilgrims soon entered a place called the **Enchanted Ground**, which was dangerous and made travelers sleepy. They were all tempted to fall asleep, but they fought the urge to rest. It was a forest with many dangers. **Great-heart** led the group in the front with his sword drawn, while **Valiant-for-truth** took up the rear. A **dark mist** surrounded them, and they began to stumble. They arrived at a **resting place** called **Sloth's Friend**. **Great-heart** checked his map and carefully avoided all the dangerous spots.

Heedless and Too-bold

They came to another resting place where they found two men named **Heedless** and **Too-bold** fast asleep. Despite their efforts to wake them, the two men stayed asleep and could not be awakened.

A Witch Called Bubble

The pilgrims then reached a spot where they found a man named **Mr. Stand-fast**, who was **praying to God**. Mr. Stand-fast shared that a woman named **Bubble**, a witch, had tried to tempt him by offering her body, her money, and her bed. He had refused her temptations and prayed to God for help in times of trial. This woman, **Bubble**, was known to lead people to sin, having caused **Absalom to turn against his father** and **Judas to betray Jesus**.

Land of Beulah

The pilgrims then arrived at the **Land of Beulah**, which was near the **Celestial City**. In Beulah, there was heavenly **music**, and the sun shone continuously, day and night. The pilgrims slept in **fragrant rooms**, and their bodies were **anointed with sweet oils**. It was a peaceful, beautiful place, preparing them for the final stage of their journey.

A Letter from the Lord

A few days later, a letter arrived from the **Celestial City**, calling **Christiana** to come before the Lord within seven days. Christiana made preparations to leave, giving away all her possessions to the poor. Her sons were sad to see her go. **Mr. Great-heart** and **Mr. Valiant-for-truth** expressed joy that she was going to the Celestial City.

Across the river, **horses and chariots** awaited to take **Christiana** to the gates of the Celestial City.

Other Pilgrims Called

Soon, other pilgrims were also summoned:

- **Ready-to-halt**
- **Mr. Feeble-mind**
- **Mr. Despondency** (and his daughter **Much-afraid**, who overcame her fear)

Capture by Pirates:

- ❖ On his second voyage to Africa, Crusoe's ship is attacked by pirates from Sallee, Morocco.
- ❖ The crew is captured and sold into slavery, and Crusoe becomes the personal slave of the pirate captain, a Moor.
- ❖ Crusoe serves the Moor for two years, dreaming of escape while tending to the captain's house and ship.

Escape with Xury:

- ❖ During a fishing trip with the Moor and two other slaves – a boy named Xury and a Moor named **Ismael** – Crusoe seizes the opportunity to escape.
- ❖ He pushes Ismael overboard (knowing he can swim to shore) and convinces Xury to join him.
- ❖ Crusoe and Xury sail south along the African coast, encountering wild animals and killing a lion for its skin.

Chapter 3:

Journey to Cape Verde:

- ❖ Crusoe and Xury continue sailing south, hoping to reach Cape Verde and encounter a European ship.
- ❖ They meet native Africans who provide them with food and water in exchange for a leopard Crusoe kills.

Rescue by a Portuguese Captain:

- ❖ Near Cape Verde, Crusoe and Xury spot a Portuguese ship, which rescues them.
- ❖ The Portuguese captain refuses payment for his help but buys Crusoe's boat, supplies, and animal skins.
- ❖ The captain also offers to buy Xury, and Crusoe reluctantly agrees after Xury consents and the captain promises to free him in 10 years if he converts to Christianity.

Life in Brazil:

- ❖ Crusoe settles in Brazil, where he lives with a sugar plantation owner and learns the business.
- ❖ He buys land and establishes his own plantation, working hard to build his fortune.
- ❖ Crusoe's only companion is a neighbor named **Wells**, who is in a similar situation.
- ❖ After four years, Crusoe decides to join a voyage to Guinea to buy slaves for his plantation.

Shipwreck and Stranding:

- ❖ Twelve days into the voyage, the ship encounters a storm and is forced off course.
- ❖ Another storm wrecks the ship in the Caribbean, and Crusoe is the sole survivor, washing ashore on a remote island.

- He reminds them that Egypt is already in **great danger** – Antony and Cleopatra **lost the Battle of Actium**, and their palace is now **surrounded by the Roman army**, led by **Octavius**.
- Antony's wife, **Octavia**, has also arrived, seeking revenge.
- ❖ Antony has **isolated himself in a temple**, refusing to see Cleopatra because he hopes to **free himself from his love for her**.
- ❖ The priests worry that if Antony and Cleopatra **lose the war**, Egypt will become a **Roman province**.
- ❖ They wonder if Cleopatra might **betray Antony to Octavius** in order to save her kingdom, but they know she is **still deeply in love with him**.

Ventidius Arrives

- ❖ **Ventidius**, Antony's loyal general, arrives.
- ❖ Alexas reassures the priests that **Ventidius is a man of honor**, despite having once been an enemy of Egypt.
- ❖ Ventidius **insists on seeing Antony**, but Antony's servant refuses.
 - He explains that Antony is in a **terrible state**, shifting between **cursing Octavius** and **thinking about suicide**.
 - Ventidius is not surprised, knowing that Antony often **swings between extreme emotions**.
- ❖ Alexas announces a **birthday feast** for Antony, and the servants start preparing the celebration.
- ❖ Ventidius is **outraged**, saying it is **foolish** to celebrate during a crisis.
- ❖ Alexas defends Cleopatra's love for Antony, but Ventidius **compares Cleopatra to an executioner**, saying she has **trapped Antony in a pleasurable prison**.
- ❖ He laments that Antony, once a great warrior, has **abandoned his military duties** and has become a **plaything for Cleopatra**.

Antony's Despair

- ❖ Antony finally **emerges from his room**, demanding that everyone leave him alone.
- ❖ Ventidius **hides** to listen to him.
- ❖ Antony **paces restlessly**, feeling that he has **lost everything** since coming to Egypt.
- ❖ He believes he is now just a "**shadow of an emperor**" and imagines that his **death is near**.
- ❖ He dreams of **leaving behind his troubles** and living as a **simple countryman**, resting beside a peaceful river.
- ❖ At this moment, Ventidius **steps out of hiding** and **challenges Antony**, asking him, "**Are you really the great Antony?**"
- ❖ Antony orders him to leave, but Ventidius **refuses** and begins **weeping**, saying he wants to stay with his friend.

- ❖ Trip surprises Sir Oliver by acting arrogant and trying to negotiate money matters with Moses, showing that even the servants in Charles's house are financially reckless.

Act 3, Scene 3

First Appearance of Charles Surface

- ❖ Charles Surface finally appears, living up to his reputation as reckless and carefree.
- ❖ His first words are a mild swear word and a complaint that people don't drink enough.
- ❖ He is surrounded by **his drinking companions – Careless, Sir Harry Bumper, and two unnamed gentlemen.**
- ❖ They all sing a **rowdy drinking song**, toasting women from ages 15 to 50.

Meeting "Mr. Premium" (Sir Oliver in Disguise)

- ❖ Trip brings in Moses and Sir Oliver, **who is disguised as Mr. Premium**, a moneylender.
- ❖ Charles admits he is broke **and** needs money.
- ❖ Sir Oliver (as Mr. Premium) **pretends he has no money himself but might be able to** secure a loan from a greedy friend, **though it would mean** high interest rates.

Selling Family Heirlooms

- ❖ Sir Oliver asks Charles what he can offer as security.
- ❖ Charles boasts about expecting a big inheritance from his wealthy uncle, Sir Oliver, who is currently abroad.
- ❖ Moses confirms Charles's high expectations, while Sir Oliver secretly reacts with shock.
- ❖ Charles casually mentions that he has already sold many family heirlooms.
- ❖ However, he still has one valuable set of items left – family portraits.

Charles Auctions Off Family Portraits

- ❖ To Sir Oliver's horror, Charles cheerfully offers to sell all the family portraits.
- ❖ Charles organizes an auction on the spot, with Moses as the appraiser and Careless as the auctioneer.
- ❖ **Sir Oliver is stunned** but continues to play along to see how far Charles will go.

Act 4, Scene 1:

Sir Oliver's Disguise and Charles's Auction:

- ❖ Sir Oliver Surface, disguised as Mr. Premium, observes Charles Surface with disapproval, calling him an "unnatural rogue" and an "ex post facto parricide."
- ❖ Charles prepares to auction off his ancestors' portraits to pay his debts, assigning **Careless** as the auctioneer.
- ❖ Charles jokes about his genealogy, making playful references to the playwright Sheridan and his father, Thomas.

- ❖ **"She Stoops to Conquer"** (1773): Goldsmith's most famous play, a comedy of manners that satirizes social pretensions and misunderstandings. It remains a classic of English literature.

Non-Fiction:

- ❖ **"An History of the Earth and Animated Nature"** (1774): A popular but scientifically inaccurate natural history book.
- ❖ **"An History of England"** (1771): A historical work that reflects Goldsmith's interest in storytelling and narrative.

Personal Life and Personality

- ❖ **Generosity and Debt:** Despite his financial struggles, Goldsmith was known for his **generosity**, often giving away money he could not afford to lose. He died deeply in debt.
- ❖ **Friendships:** He was part of the **Literary Club**, a group of intellectuals that included **Samuel Johnson, Edmund Burke, and Joshua Reynolds**. Johnson famously described him as a man who "wrote like an angel but talked like poor Poll."

Death and Legacy

- ❖ **Death:** Oliver Goldsmith died on **April 4, 1774**, in London, at the age of 45. The exact cause of his death is uncertain, but it is believed to have been related to a fever and kidney infection.

SHE STOOPS TO CONQUER

Introduction

- ❖ **Full Title:** **She Stoops to Conquer**
- ❖ **When Written:** 1771
- ❖ **Where Written:** London, England
- ❖ **When Published:** 1773
- ❖ **Literary Period:** Georgian comedy; "new" Comedy of Manners; Laughing Comedy
- ❖ **Genre:** Laughing Comedy; Comedy of Manners
- ❖ **Setting:** A small town in the English countryside during the Georgian era (18th century)
- ❖ **First Performed:** **March 15, 1773, at Covent Garden Theatre, London**
- ❖ **Subtitled:** *The Mistakes of a Night* (because the entire plot takes place over a single evening)
- ❖ **Inspired by:** Goldsmith's own experiences of being misled into thinking a country house was an inn during his travels

Epilogues:

1. Epilogue 1:

- Delivered by **Kate Hardcastle**, it summarizes the play's events and emphasizes how she "stooped to conquer" Marlow's heart.

2. Epilogue 2:

- Delivered by **Tony Lumpkin**, it celebrates his carefree and mischievous nature, asserting his independence and refusal to conform to societal expectations.

DETAILED SUMMARY

ACT I

Scene I: Mr. and Mrs. Hardcastle's Differences in Lifestyle and Values

- ❖ **Mr. and Mrs. Hardcastle** live in an old mansion in the countryside. It is a large, old-fashioned house. While Mr. Hardcastle enjoys everything that is old, including the house, his wife, and their traditions, **Mrs. Hardcastle** is more interested in the fashions and styles of **London**. She often wishes to go there to improve her manners and update her wardrobe. **Mr. Hardcastle** dislikes the new, fashionable trends that are taking over the countryside, and he believes that the bad habits of the city are spreading into their rural life.
- ❖ **Mrs. Hardcastle**, on the other hand, is tired of hearing about **Mr. Hardcastle's** old stories, like those about Prince Eugene and the Duke of Marlborough. She dislikes living in the mansion, feeling that it resembles an inn, as they rarely have any visitors except the **curate's old wife** and the **lame dancing master**.
- ❖ **Mr. Hardcastle** loves the past and enjoys everything traditional: old friends, old times, old manners, old books, old wine, and even his "old" wife. However, **Mrs. Hardcastle** does not like being called old and argues that she is only forty years old. She insists that she was only twenty when she had her son, **Tony**, with her first husband, **Lumpkin**. **Tony** is still a young man and hasn't come of age yet. **Mr. Hardcastle** jokes that **Tony** will never mature because **Mrs. Hardcastle** has spoiled him.

Tony Lumpkin

- ❖ **Mrs. Hardcastle** does not mind **Tony's** mischievous behavior because he is set to inherit his father's fortune, which is worth **fifteen hundred pounds a year**, once he becomes an adult. She believes that he doesn't need to study or learn anything. **Tony** is full of tricks, like burning the footmen's shoes, scaring the maids, and annoying the kittens. **Mrs. Hardcastle** calls these actions his "sense of humor," but **Mr. Hardcastle** disagrees. He recalls a time when **Tony** played a trick on him by attaching his wig to the back of his chair. When **Mr. Hardcastle** bowed to someone, his bald head was exposed for all to see.
- ❖ **Tony** is **Mrs. Hardcastle's** favorite child, and she refuses to send him to school, even though he could benefit from it. She argues that **Tony** is too sickly and fears that school