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Module 1

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UNIT 1 A HISTORICAL BACKGROUND OF THE MEDIEVAL ERA IN ENGLAND

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1.0 INTRODUCTION

In this unit, you and I will take a trip to old England and relive major events that occurred there. These events are a rich source of material for you to ponder on and write about. An important fact to know is that centuries ago, the whole of Europe, including England, was ruled by the Romans, who were quite enlightened and were also lovers of the written word and the Arts. The major language of communication was Latin. However, the Romans did not have it easy maintaining a peaceful rule over the world of Europe; there were many countries that regularly staged wars to be free from the gripping rule of the Romans. From the 2nd century therefore, the Romans' rule became unpopular they had lost many of their soldiers in wars and their finances had grown lean from trying to fight wars with many tribes who wanted to be autonomous of their rule. As the 5th century gradually rolled to an end, the Roman Empire all over Europe started its gradual decline, and this eventually ushered in the medieval era. It is important you have this background information in order to understand

better the medieval period, especially as it occurred in England. The English literature as we have it today is shaped by the events of the old English or medieval era. The medieval period describes a time in Europe when all aspects of the society – political, economic and socio-cultural – were patterned after a body of beliefs and philosophy that were mainly religious in outlook. This is true of every country, state and community all over the world. There are always stages of development – at the physical, moral and social levels. Try to ask questions and read about your hometown or state history and you will observe this progression, the change from one stage to the other, usually referred to as development. In world history, a thousand years (at the least) usually make up a period. Just like many origin stories about communities, there have been many submissions about *when* the medieval period started; the 3rd to 10th centuries are usually proffered by many authors, with no one sure about the exact date. However, over time, the medieval period is believed by many to have existed in Europe from the fall of the Roman Empire in 500AD when the Roman emperor, Romulus Augustus, was deposed, to the beginning of the Renaissance period in Italy in early 15th century.

The word, ‘medieval’ is from the Latin language and it means, ‘middle age’. In other words, this period was flanked by two periods, before and after it respectively: the classical period and the modern age. You should know that each literary period exhibits peculiar characteristics which make it unique and in a class of its own. But this is not always so in the strictest sense; periods borrow certain features from the one before it and practise these in a more pronounced manner. But, every ideal is classifiably conventional to the said period.

The medieval era emphasized religion and most of its writings revolved around God and morality. Much emphasis was also placed on values and the practice of good works. You can relate this belief system to that of any ethnic nationality in Africa whose value system is known and the individual conscientiously adheres to these values. The attainment of Heaven was the ultimate goal, as the literary works of English medieval period show.

This unit will look at the medieval period in England – its people, taste, lifestyle, values and philosophy. Why England? Don’t forget that the literature you study in school is known as Literature in English, or its former term, English Literature. This is because English as a language belongs primarily to the English, whose home is England. That is why till today we still study in our higher institutions the literature of the English, because really, the Literature in English we know today, which is more encompassing as it involves literatures from other countries, stems from English Literature.

This module will pay particular attention to the medieval period in England and major political and natural events that influenced the writings in the era.

So, are you ready for a trip into old England in the medieval times? Alright, be alert; get your jotter or notepad ready, just in case you have to write some important points for later revision and possible recall.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- discuss what you find interesting in the century of crusades
- describe investiture disagreements in Medieval England
- differentiate between Late Middle Ages and High Middle Ages
- state the major conflicts that marked the English hundred years war
- compare the peasant's revolt in Medieval England with a similar event in your country
- identify Wars of the Roses with Medieval England
- provide a score card for the cultural and intellectual revival of medieval England.

3.0 MAIN CONTENT

3.1 The Early Middle Ages (The Dark Ages)

'The Dark Ages' is a term used to describe the medieval era in European history from 476 – 1066 AD. It was first used by a 16th century Italian Cardinal and historian, Ceasar Baronius, in his 12-volume book titled, *Annales Ecclesiastici*. The book gives a detailed and chronological history of the Catholic Church; however, Baronius was stuck when he got to the medieval era. He found that there hardly exist any readily accessible information and data of that period. In frustration, he labelled that era as the "Dark Age" to describe the lack of materials and information, as knowledge was repositied in the hands of few people. What reason can you give for the lack of documentation of the early middle period in England? The answer is not far fetched. Don't forget that we had earlier seen the collapse of the Roman Empire all over Europe. What do you think will happen when a generally perceived overbearing government is sacked? Many of the smaller states or kingdoms will fight to have independent status and also try to annex weaker states as part of their own. So this period saw invasions and counter invasions. Europe became one great mass of movements: battles, conquests, agreements, invasions, secessions, to mention a few. The situation was not much different in England. Documenting of records and history was far from the minds of many people during this period. This exercise is possible when there is relative peace, stable and united government.

With the exit of the Romans, many political and social upheavals occurred, and this affected the economy of many kingdoms, including England. Moreover, England's military could not withstand the more advanced armies of other regions, so many parts of England fell under the rule of other countries. For instance, the east of England was dominated by the Angles, Anglian culture, and the south was overpowered by the Saxons. However, there were some conquests of England that changed its history, culture and language. The most prominent ones were the conquest of large areas of England by King Penda of Mercia in 7th century; the Vikings carried out sustained and verocious attacks on England

between 789 and 856 AD; then the Danish Great Army also invaded England and captured York. However, the English fought valiantly for different parts of their kingdoms, especially under the able leadership of Alfred of Wessex, who pushed back many of the invaders and brought almost the whole of England under his rule. But with his death, and the reign of his son, Edgar, came many succession disputes, political disruptions and economic imbalance. But in all of these, do you think there was any creative writing going on? The events occurring all over England provided sufficient materials to write about but did this early medieval period, the 'dark age', produce any writer?

The medieval period had a rich intellectual environment made up of many writers and creative works, some of which are still being referred to today. Through the tumultuous events that emanated from the fall of the Roman Empire, England eventually settled into an era that had God at the centre. This, coupled with the wars and counter wars of the pre-medieval era provided sufficient material for writers to write about. Exploring all the genres of literature, men and women of the period churned out many writings: essays, poetry, plays, novels, prayers, homilies and hymns that were both religious and secular in nature. However, a bulk of these writings was anonymous, that is, no names were ascribed to individual works. Two reasons may be given for this practice; many of these writings were retold versions, copied or embellished from original sources of Catholic clerics. In spite of the creativity involved in the re-telling, these authors ascribed the ownership to the original writers. Secondly, even in cases where the writings were original literary works, their authors saw themselves as channels of God's wisdom. A popular Old England medieval work, *Beowulf*, had no name of any author ascribed to it. So also was an all time favourite, *King Arthur*. Others included *Sir Gawain and the Green Knight* and *The Pearl*. One of the most popular authors of this era, whose literary works are still been studied and analysed all over the world today, is Geoffrey Chaucer. He was a prolific writer who produced many plays, among which are the *Legend of Good Women* and *The Canterbury Tales*. We shall talk more about him in Module II. Other popular authors, whose writings made much impact on the peoples and their beliefs were Thomas Aquinas and Anselm of Canterbury.

3.2 The High Middle Ages (1066 – 1272)

With successive crises in England, William Duke of Normandy invaded in 1066 and defeated Harold in the famous battle of Hastings and occupied the Southern part of England. As a result of the occupation of England, revolts followed and Norman control of York was established and Norman lords took the confused opportunity in the region to attack and occupy South and North Wales. When William Normandy died in 1087, England became the largest part of Anglo-Norman territory, maintaining a stronghold frontier of Wales and other Normandy's conquered areas of England.

However, established Norman conquest of England gave way to the scramble for the throne, leading to violent and conflicts between those who claimed inheritance to the throne and other noble supporters. For instance, William II

who inherited the throne died in 1100, in the process of the conflict of assertion and precedence engaged in with his cousin, Stephen and Aumale. Also in spite of Robert's claims to the throne, his younger brother, Henry I took over the reign of power, leading to the life imprisonment of Robert after his defeat at Tinchebrai. The subsequent revolt that followed was masterminded by Robert's son, Clito until he died in 1128, a date that coincided with the white ship disaster that claimed the life of Henry's legitimate son.

The succession crisis to the English throne continued when Stephen of Blois, Henry's nephew seized the throne in 1135 but in the immediate disputation that followed by Matilda, Henry's daughter, civil war broke out but in the flaming violence that ensued, Henry, Matilda's son sued for peaceful settlement at Winchester and was enthroned as king in 1154.

It was this development that led to the establishment of the Angevin Empire, the emerging royal authority also claimed power in Ireland, acquired the duchy of Aquitaine by marriage to make England a part of the Western Europe also known as the Angevin Empire, clearly a colonisation of the country by Anglo-Norman. The royal authority improved the Economy of England and fortified England's borders in Scotland and Wales, but used the country's acquired wealth to embattle his rivals in France but could not ascend the throne as a result of the revolts led by rivals who were contesting the throne, especially Henry's children, including Richard who was enthroned in 1189.

Throughout his reign, he engaged enemies defending his frontier in what became known as the third crusade.

Richard's brother, John ruled England in 1199 in exclusion of Normandy and parts of Aquitaine after an engaging warfare. He launched aggressive and expensive campaign of repossession backed up by his English baron friends, and the eventual confrontation in 1215 while trying to restore peace through the Magna Carta agreement. He died fighting the rebel barons and their French allies, but the barons who were loyal to the young Henry III re-established royal power. With the outbreak of the second Barons war in 1264, England's government became unstable and her economy dwindled as her fame waned considerably, especially with the capture of the King of Simon de Montfort. But between 1265 and 1267, Henry's son Edward defeated the rebel factions and restored his father to power.

3.3 A Century of Crusades

The official religion of the Roman Empire has been Christianity. The churches that were built in the 4th century had the bishops and priests at the hierarchy of worship in the churches built in England. Pagan shrines existed but many were converted to the use of Christians. With the end of the Roman government in the 5th century, an end came to Christian religion worship in East England and the Germanic immigrants came with their polytheistic god form of worship Tiw and

Thunor). Although, the Western communities of England such as Somerset and Gloucestershire still practised Christianity.

Christianity was fully revived in the 6th and 7th centuries with the conversion of the Franks in the Northern part of France. King Ethelberht and members of his community were converted to Christian by a group of missionaries sent by Pope Gregory. And, Augustine became the first Archbishop of Canterbury, he built new churches all over the South-east overriding the pagan shrines. Oswiu and Oswald who were kings of Northumbria were converted in the 630s and 640's and leagues of Christian Missionaries continued with serial conversion of pagans in the Kingdoms of the South Saxons, Mercia and Isle of Wight, up to the 7th century. But, conversion became a tool against communities of atheists and pagans throughout the century. Another wave of conversion began with the 8th and 9th centuries invasion by the Vikings.

The Norse settlers in England were converted and their beliefs subsumed into Christianity following the occupation of York.

The Norse in the mainland Scandinavia who were worshippers of gods like Thor, Ullr and Odin like their Germanic counterpart got converted and employed English missionaries to help the Christian league.

With the huge success realised in the conversion, England witnessed church proliferation and Kings and local rulers financed church activities, Cathedrals were built and financed using secular canon in the European tradition. But, the quality of Christian religion practise diminished when the Christian institution was raided by the Viking in the 9th century. There were still skirmishes of reform with the pro-Christian activities of the Kings of Wessex who, for instance promoted the Benedictine rule which became famous in the continent. For instance, about forty Monastic Institutions across the South and East of England were established under the royal authority of the King, and this includes the control over the re-conquered Danelaw.

With the Norman conquest of 1066, a new set of Norman and French churchmen were brought to power thus, made the adoption and practise of the former Anglo-Saxon religious doctrine inevitable. A vast aspect of English land were granted to monasteries in Normandy paving the way for the creation of daughter monasteries all over the Kingdom. The Normandy adopted the Anglo-Saxon model of monastic Cathedral communities, making it possible for the majority of the Monks to control the Cathedrals. With the increased power of English Bishop, armies were raised against Scottish invaders and castles built across the country in the early 12th century.

The French Cluniac order became popular with England when new orders were introduced into England, Augustinians spread and the Cistercians reached England building houses with monastic rules like the Abbeys of Rievaulx and Fountains.

At last, England's ties to Normandy waned as the French Cluniac order gained currency and their houses introduced in England, the Cistercians reached England with the monastic rules dominating. In 1215, the monastic communities in England rose to over 600, it was around the period that the Dominican and Franciscan friars arrived in England, and established 150 Friaries around the end of the 13th century and was accepted in towns and local communities and preaching centres.

3.4 Investiture Disagreements

With the close relationships between the church and English government, Bishops and some monastic leaders played important role in government and the King's council. Bishops were entrusted with the responsibility to manage local taxation and over see towns and cities. But, the roles of the Bishops suffered set back with the incursions of the Vikings in the 9th century as seen in Worcester and the local ealdormen, a situation that got worst when the English church ran into disagreement on doctrinary ground. Although, this issue was addressed and some problems resolved by the Synod of Whitby in 1664, but for the whole part of the Medieval period, arguments between archbishop of Canterbury and York on who, among them had primacy across Britain began.

In the same vein, William the conqueror sought the support of the church for the invasion of England by promising ecclesiastical reform. He promoted celibacy among clergies and empowered ecclesiastical courts and subjected the church under Rome to which link he reduced and subjected the church under the King. This heightened reform tension and movement of Pope Gregory VII which promoted autonomy from royal power for the clergy, empowered papacy in church related issue and stopped the practise of Simony.

With all the above, bishops continued to play responsibilities given to them in government, but conflicts emerged between the English church and Kings over religious policy and rights of appointments, the disagreement forced Stephen Langton, Anselm. Theobald of Bec, Thomas Becket and some other archbishops into exile, while some of them were arrested and killed by royal knights. In the early part of the 13th century, the church won her autonomy, had direct link to Rome in the 1380's the traditional teachings of the church met with stiff opposition, especially with the teachings of John Wycliffe who argued that the scripture was the ideal guide to understanding God's intention, and that the superficial nature of the liturgy and illegal amass of wealth within the church by the senior church men in power was wrong. This moral view of the church outlived John Wycliffie's death in 1384 as men of the gentry tried to pass a parliamentary bill in 1395, a movement that was roundly condemned by the authority and termed "lollardy", The English bishops were charged to control and enforce the teaching of suitable sermons in local churches. By the 15th century, "Lollard preaching entered into English politics and was championed by Henry IV and his Lancastrian who employed the powers of the church and state to combat heresy.

3.5 The Late Middle Ages

When Edward I became King in 1272, he improved the English economy, overhauled royal finances, used the Parliament to raise new taxes and investigated the abuses of local governance. He also re-established royal power. However, under Edward II, civil war broke out in the 1320's, but on the contrary, Edward III, using the Exchequer and the nobility restored order. He employed a more sophisticated approach to the treatment of governance; hence his government advanced the nation's economy better than that of his predecessors. Legislation, taxation and general government administration was made the exclusive preserve of the Parliament in the 14th century. Royal initiatives were supported by taxation, threw elaborate party to unite his supporters. Great famine and black death in the early 14th century created social and economic crisis as incomes from rented lands collapsed, legislation was introduced to limit wages and minimized the consumption of luxury goods by low income earners. The legal system expanded dealing with a complex and knotty problems in the society. In 1399, the system of government which was described as "bastard feudalism" emerged with the deposition of Richard II in noble magnates, though Henry IV could contain them, but they controlled the country during the reign of Henry VI the magnates depended upon revenues from rents, and trade to enable them maintain paid armed retainers and buy supporters among wider gentry, the latter are the exercised domineering influence through the House of Commons, opposed the finance of the French wars through the source of taxes. The English government was thrown into serious financial difficulties in the 1430's and 40's leading to factional fighting between nobles and their followers. The wars of the Roses that followed escalated violence between noble leadership and enemies who were captured were executed. Henry VII who was enthroned in 1485 inherited weak government and social structure with disempowered nobility.

3.6 The Hundred Years War

In the century, following the Norman conquest, the connection of England to the continent has been broken. This was succeeded by conflict of interests and hostilities with France between 1337 to 1453. A number of factors were responsible for the conflict, but the interference of France in England's attempt to control Scotland was a lead reason for the conflict.

England tried to control Scotland led Edward III, and this made the latter to put forth a claim to the French throne and to invade France. The 1346 victories of the English at Crecy and Poitiers in 1356 increased English patriotism. The suspicion that the acrimony generated led to a long period of ill-feelings, though with long periods of interrupted truce up to the reign of Henry V in England even with the victory at Agincourt in 1415. The conflicts and struggles hindered the growth of trade and economy. The success against Agincourt in 1415 which England enjoyed in the reign of Henry V was short-lived. The time that was spent fighting in the battlefield was too long, and this provoked a feeling of animosity in the

minds of the English, French, the language of the enemy country was in use in England. The hundred years war was partly responsible for the downward trend experienced in the use of the French language in England.

Apart from the major conflicts that occurred across generations in the medieval era, warfare was endemic in the medieval period. The era gladiated in conflicts and warfare, as noblemen formed the nucleus of the armies with the help of fyrd, the latter are troops donated or gathered across the Kingdom. The 9th century period could boast of a large army, even at a short notice, 20,000 men could be drawn up for military campaign, apart from the 28,000 men that are reserved as guard. The trained men were rich in weapons of war such as swords and spear, that were used by wealthier nobles among Anglo-Saxons who were trained to fight from horseback. The use of shield walls in battle was a common war traffic popularized among the Vikings in the England of the 9th century. The Scandinavian seized power in the 11th century, and the method of power seizure led to the introduction of housecarls (elite soldiers who guide the king).

Another popular strategy of warfare among Anglo-Norman was aggressive territorial campaign leading to the control of enemy territories. Throughout the years, the armies were foot soldiers, infantry, armoured knights and short bow and cross bow men, the latter were many in the 12th century. The King also had permanent household guards supported in war by feudal levies. Mercenaries or professional fighting soldiers were used during wars and this was added expenses to the cost of military engagements.

In the 13th century, Edward I increased the axis of the army called familia Regis and upgraded it to a standing army part of the large regiment of 28,700 in addition to the foot soldiers who are normally drawn up for campaign in France and Scotland. Conversely, Edward III reduced the population of the army who were better equipped even with long bow and cannos, the later was first used in 1346 by the English at the battle of Crecy. Their fashionable uniform upgraded their social status in warfare. But by the late 15th century, English armies suffered setback, leaving the war of the Roses in the hands of amateur soldiers.

3.7 Black Death

Black death was the name given to the plague that ravaged the whole of Europe and killed over 250 million people, about 30 percent of the total populace of Europe. The victims showed symptoms of black boil-like blood shot shapes around parts of the body, especially groins, armpits and other sensitive parts of the body. The afflicted experienced severe pain and often die shortly after victims often coughed, sweat profusely with terrible odour all over, as the bubonic was accompanied by diarrhea, infect the victims blood stream, spread quickly over the body by physical contacts, coughing, sneezing and breathing. Physicians too were not exempted from the plague.

The geographical spread of the plague revealed that it showed it's first symptom in Messina-Cicily in October 1347 and by January 1348, it had spread into

France through Marseilles and engulfed North Africa through Tunisia, spread Westward through Spain to Central France.

In May, the plague had arrived Rome and Florence and already in Paris by June and in Lyon, London and Paris, Switzerland and Hungary in July. Within six months, it had accomplished its task and faded out of view, leaving a trail of mourner survivals. It reappeared in spring of some Northern cities and unpredictably in 1349, it spread to Holland, Ireland and Scotland. In 1349, Sweden, Prussia, Denmark and Ireland experienced the plague, and by 1350, it had gone round the whole of Europe. Europe became more devastated when in addition to the plague, Earthquake occurred in Naples and Venice in January 1348, released killing odour from the Earth and killed man and animals. Many and the church of God that had lost loved ones to the plague saw the event as the wrath of God over sinners; but the 19th century revealed the flea rat as the carrier of the deadly bacillus Yestina that live in the blood stream of the rat; the latter is often found in company of sailors aboard ships.

The Pope led a three day procession, perhaps to appease God who was thought of as the originator of what was said to be a divine punishment on mankind. Over two thousand people prayed, pulled their hair and wept, appealing to Virgin Mary. The official statement (Papal bull) of the Pope issued in September 1348 described the pestilence as God's affliction of Christians.

Based on the above, with man's fate in the hands of God, physicians washed victims with Vinegar, treated them with blood letting purgative laxatives and lancing the plague boils, they were also given rose water and bland diets. Even with that, Christian and non-Christians died in thousands and those who survived owed that to luck than any care given by a physician.

Indeed, the contagious nature of the plague exceeded anything previously known. It reached its height in 1349 extending into the beginning of 1350. once it afflicted its victim, the illness increased in rapidity such that within two or three days, the victim either recovered, showed signs of recovery or died, but mostly, it ended in death for the victim. There was no any form of remedies as it spread unhindered through communities with alarming mortality. Episcopal registers showed that 40 percent of the clergy died of the plague. As in most epidemics, the rich suffered less than the poor during the plague years and the result was a great shortage of labour, as a result, there was a rise in wages.

3.8 The Peasant's Revolt

The peasant's revolt may be described as the result of the black death, the deadly plague that spread through the whole of Europe killing more than 30 percent of the entire populace. The plague led to a great shortage of labour that was evident in the immediate rise in wages, the rise was so great that the statutes of labours were not enough to control or prevent. England did not immediately overcome the problem if we may judge from the thirteen re-enactments of the statutes in the next hundred years. Many of the cutters left the land in search of higher wages as

the economic importance of the labouring class increased and Villains too fled the land. Those who were left behind felt more acutely the burden of their and this led to a more general spirit of discontent, and the general state of discomfort and dissatisfaction led to the peasant's revolt of 1381.

3.9 Wars of the Roses

Wars of the Roses was fought between rival factions within the English nobility. This was sparked off mostly by the contests or common disagreements that stemmed from succession to the throne and often led to deaths that involved claimants and noble supporters. For instance, when William II inherited the English throne, he was attacked by the contestants to the throne including his older brother, Robert and Stephen Aumale, his cousin, but William II died in the process of the contest while hunting for the throne. In the same vein, Henry I, Roberts younger brother took over power violently leading to the eventual defeat of Robert at Tinchebrai and eventual imprisonment. The death of Henry's legitimate son, William in the whiteship disaster of 1120 fuelled succession crisis as Henry's nephew, Stephen of Blois claimed the throne in 1135, though dispute by Empress Matilda, Henry's daughter. Eventually, the inability of the various contestants to the throne to maintain lasting peace led to a prolonged Civil War later described as the "anarchy". Even when peaceful settlement to the throne was agreed upon, it was often a temporary measure, like the Winchester settlement after which there were rivals, power tussle revolts and campaigns of calumny, possessions and re-possession.

Wars of the Roses was brutal, savage and violent in nature between the noble leadership, the rivaled parties. Enemies capture and reduced to prisoners of war had their lands seized and or were either imprisoned or executed.

3.10 Cultural and Intellectual Revival

Medieval England was dominated by Anglo-Saxon language, the Old English ended with the invasion of Norman in 1066. It was the old English that developed into middle English variety kind of English as the influence of the Anglo-Norman French speakers. Traditionally, old English speakers do not distinguish between /f/ and /v/ like the speakers of modern German, old English speakers use both sounds /f/ and /v/ for the "letter Aefre" was pronounced (ever). But, after the conquest, English people had to distinguish between for instance veal and feel. This means that syntax and new words contributed to the change in the language and literature of the people/period.

However, most of the early writings were done in vernacular, Marie de France who wrote in Anglo-Norman was an accomplished vernacular writer. She was credited with writing the stories of King Arthur and the Round Table. In France, Chretien de Troyers wrote Arthurian romances for Marie Champagne with the cross cultural interactions, conflicts, and wars and social economic experiences, there were shared cultural and intellectual admixture in the medieval cultural and intellectual experience. Works of Pope Innocent IV, (an Oxford Professor Robert

Grosseteste), King John, Aristotle, and other Greeks were translated into Latin, and gradually there was a growing sense of nationalism and cultural awareness and separation between France and England.

For instance, some of the poetry produced in old English in the early century were written in the 10th and 11th century. Beowulf, one of such poems was 650 and 750 lines. The poem discusses the end of a Protagonist in the hands of a dragon. There were also poetries written in French after the Norman conquest in the 12th century, most of such poems are romantic and about love. Poems were written in Latin and French much as in English. Geoffrey Chaucer's *Canterbury Tables* was written in English style. Thomas Malory also compiled and Arthurian tales to produce *Le Morte d'Arthur*.

England was famous for music and singing in the period, the 13th century popularized gymel, with pipes, organ, guitar and other instruments, and songs were sponsored by Henry IV who was known to popularize France cultural influences like Carols and Ballads, especially *Ballard of Chery Chase* which described the activities of Robin Hood and miracle and mystery plays reflected the Bible variously.

Science and technology improved during the Middle Ages

Clocks were first built in England in the late 13th century, mechanical clocks were installed in Abbeys and Cathedrals in the 1320's; Watermills, Windmills, and water-powered filling mills, as well as the printing press were invented and used between the 13th and 15th centuries England. Also, Palmreading, Astrology and magical philosophies were considered as vital forms of knowledge in medieval England.

The period had some influential English scholars and philosophers like Roger Bacon, William Ockham, Franciscan Friar, Johannes de Sacrobosco and Gilbertus Anglicus. Some of the ground breaking ventures of the period are the fusion of Latin, Greek and Islamic writings into a general theory of logic by William Ocklam, the theoretical basis for future experiments in natural science was produced by Franciscan Friar, Johannes de Sacrobosco estimated the circumference of the Earth in the 13th century while the longest medical work ever written in Latin *Campedium Medicinae* was published by Gilbertus Anglicus. Translations of prominent historical and science texts began to be translated into English for the first time in the second half of the 14th century, some of them are *The Travels of Sir John Mandeville* and *Polychranicon*. Oxford University and Cambridge were established in the 11th and 12th centuries with the model of the University of Paris.

SELF ASSESSMENT EXERCISE

1. Write briefly on the Middle Ages.
2. Write short notes on:
 - (i) a century of crusades
 - (ii) Wars of the Roses

4.0 CONCLUSION

In this unit, we have discussed the early Middle Ages, High Middle Ages, late Middle Ages, medieval crusades, wars, investiture disagreements, black death, peasants revolt, as well as cultural and intellectual revival. In the next unit, you will be introduced to the rise of Literature in Medieval England.

5.0 SUMMARY

In this unit, you have learnt that events differentiate the early middle ages, High Middle Ages, from the late Middle Ages. We have also learnt the nature of crusades that spanned a century in England, investiture disagreements, hundred years war, reasons for black death, peasant's revolt and wars of the Roses. We have also unveiled the cultural and intellectual angles to Medieval England.

6.0 TUTOR – MARKED ASSIGNMENT

- 1) Write short notes on
 - (i) Wars of the Roses
 - (ii) Black Death
- 2) Write briefly on the late Middle Ages
- 3) Comment on the Hundred Years War
- 4) Outline the major issues of the peasants revolt
- 5) In spite of the chains of wars, Medieval England could boast of cultural and intellectual revival. Discuss.

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UNIT 2 THE RISE OF LITERATURE

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1.0 INTRODUCTION

We have designed this unit to explain the strength and the social connectivity of Medieval Literature to the English society of the period. This unit clearly delineates the different use to which Literature has been put in the period, as well as the distinctions of the literary output. This unit will broaden your knowledge, especially from the perspective that writers of medieval England were not solely English; medieval writers include Latin writers and the literatures of the period could be categorized into religious and secular; women too were notable writers in the age. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- discuss how the church impacted favourably on the medieval government
- differentiate between religious and secular writings
- identify some of the writings of the women writers of the age
- state the themes of John of Salisbury's policraticus and Nigel's Speculum Stultorum
- summarise Roger Bacon's Opus Majus
- outline the main points in the arguments of the Owl and the Nightingale in the poem.

3.0 MAIN CONTENT

3.1 The Church as Government

The medieval age had witnessed the fall of the Roman Empire. The populace of the period, especially the lower classes were not so educated, but were well 'schooled' in church activities and doctrine. If people were uneducated about anything, it is certainly not about church activities. The church was at the center of societal decisions.

The church was both the legal and social order of the period. No one could question the influential authority of the Pope in Rome. The Pope doubled as the number one citizen of the world and the church of his time. As a result, no one questions the action, inaction as well as the authority of the Pope. Those who dared asked questions that are contradictory to the decisions or policies of the Pope are tied to the stake and burnt, and those whose crime do not merit such punishment are excommunicated from the church or exiled.

Indeed, the dictates of the church controlled the life and general activities of the lower class members of the society, the church populace then were mostly the upper class members of the society. They were wealthy, and lived extravagantly. The path of the church was unquestionably the right path to heaven.

In those days, the church was so powerful, even greater than the kings of the time. Whatever decisions the church took was also binding on individuals outside the church. For instance, King Henry VIII began his own church when the Pope did not allow him to marry the woman of his choice. The pope of the time was a king maker, Charlemagne secured the Pope's authority to rule back in the 700's and was elevated to the exalted position of the Holy Roman Empire, making him the most powerful force in Europe, and whose reign was expected to last for one thousand years.

The church of the age was so powerful such that it's leadership dictates changes the order of things in the State. The church leaders became power drunk and dictatorial, as they merged with the social and material consciousness of the society.

The church assumed the role of machinery for the oppressed members of the society. Church requested the state to release soldiers to be sent to the abolitionist crusade, and defended itself against monarchs who encroached into the authority of the church, and when the emperor sought bishopship appointments for his political supporters.

3.1.1 English Literature as Instructive Modem

From the beginning, England struggled under foreign influences, in the first seven hundred years of its existence, her contact with the language of the celts, the Romans and Scandinavians, no doubt led to the exchange of some elements,

including the mixture of their languages. The contact of England with Latin, a more civilized culture earned medieval England commercial, military and later religious and intellectual advantages. The relationships extended over many centuries, long before the Anglo-Saxon came to England and continued throughout the old English period. Over hundreds of years, the Teutons who became the English still had relationships with the Romans, but the English were still occupying their island. About a century and half, later, a new cultural influence thrived in the Island, with the introduction of Christian missionaries by the Romans, this influence paved way more to the adoption of Latin elements into the English Language. The characters and borrowings greatly influenced the emerging Literature of the English, which served as instructive medium of the entire medieval period and through the Renaissance. Literary medium became a major avenue through which the teachings of the bible was expressed and doctrines of the early church made available to converts. The English literary tradition continued overtime, with great and traceable impacts in every aspect of the English national life.

Indeed, as time passed, so much of the words and borrowings that had occurred frequently in early texts of old and middle English had been lost in the poem for example of Adam Bede, Geoffrey Chaucer and others in the period.

In the flourishing state of the church in the reign of Alfred the Great, learned men were encouraged to express ideas that have moral basis. The works of Aelfric, reflect theological; and pedagogical classical tastes, with quite a number of works relating to the everyday characteristics of the religious teachings concerns of the period of English Literature. The main purpose of the inclusion of such words like “Baptist”, “baptizer”, “baptismal”, “vow”, “Christian name”, “baptistry”, and “baptism” time and others in the writings of the old and middle English Literature, the period of Christianization of England was to emphasise the religious commitment and moral focus of the Christian religion. English Literature became a tool for the expression of the moral concern of the church. Geoffrey Chaucer reflects the moral concern of English Literature in his dramatic but instructive *The Canterbury Tales*, his over twenty stories written in middle English – Vernacular English,

English Literature may be described as a form of religious instruction, considering the various moral themes expressed in such literary works as *Caedmon's hymn*. The work discusses praise as Christian virtue. Caedman, a shepherd in Northumbria, in the North of England heard the voice of God which inspired him to sing, praise and worship the Almighty God. Praise which is the central focus of the poem is Christian virtue held in high esteem.

Also, most middle English plays, the liturgicals have been used to reflect major teachings of the Old and New testament such as the story of Christ's crucifixion and resurrection, the temptations of Jesus Christ by Satan, the dialogue between the Angel and Mary as well as the lives of Christian Saints, the fall of Lucifer, creation of the world, the Nuanic flood, Adam and Eve in the Garden of Eden, Abraham and Isaac as well as the day of judgment.

English Literature as History and Diary of Events

As early as the 9th century was the beginning of a compendium of English history; that is now known as Anglo-Saxon chronicle. The different parts or elements of English history or important events of England variously documented by different peoples, monks, church clerks over the centuries now formed a very important document about England. Some parts of the document were written as poetry, some prose, some in the form of diary, or a document of the writer's travel experience, catalogue of Libraries, while some records the oral tradition that concerns some aspects of English history, some writers collate the experiences of others, edit, records and provided the observable gaps and irregularities or errors of dates and judgment. Some of its parts merely serve as a continuity of a previous document; while some of the writers wrote as eyewitness, giving the real life experience of England; it could be about wars, victories and loses, influences, and other relationships with friends and foes; some writers translated existing documents of English history, while writers comparer the documents; up to date, while some of its writers are known, some other are anonymous. The names given to the chronicle are derived from the location where it was written or the chronicles are named after the towns, churches, or periods, mostly Christian holiday period of writing.

Latin and Norman historians wrote major parts of the chronicle. For instance, the earliest manuscript, the Winchester Chronicle was written by a scribe up to the year 891 but subsequent ones were written by scribes in the years 892, 893, up to the years of Alfred the Great, 871 – 899. The original chronicle birthed the Winchester chronicle which copies were distributed to the centres of learning. The major languages of the Anglo-Saxon chronicle were the languages of instruction of the age, Old English and Latin languages; (seven are written in old English).

The different versions of the history were named differently, as follows, the *Bilingual Canterbury Epitome* (1100) the Peterborough Chronicle, the Winchester Chronicle (1001), the Parker Chronicle (the latter was named after Mathew Parker, an Archbishop of Canterbury. The six of the manuscripts that were printed in 1861 edition for the Rolls Series by Benjamin Thrope are the Cotton Otho (a copy of the Winchester, Cotton Domitian (Cottonian Fragment), and Cotton Caligula (An Easter Table Chronicle).

The Mercian Register was the version of the Anglo-Saxon composed at the monastery in Peterborough after the fire incident of 116 that destroyed earlier copy; giving rise to the Kentish version from the Canterbury. Beyond some of the controversies and misrepresentations that characterized the chronicle, it became the most comprehensive and reliable source of English history of the Anglo-Saxon time.

In addition, a number of the English vernacular literary writers of the twelfth, thirteenth, fourteenth and fifteenth centuries, including the Renaissance used literature to tell the stories of kings and express literary talents of the period. For

instance, an English woman named Marie de France was a strong force behind the Story of King Arthur and the Round Table. Geoffrey Chaucer, John Gower and William Langland used their literatures to make French language that was the language of education and literature less popular in medieval. In the polite English society, some of them, Chaucer's friend, John Gower wrote his major poems in French Latin and English, discussing humanistic themes in their literatures.

English Literature fuelled the Renaissance era, comparative learning in the various forms, science and arts was made possible through Literature; that became a widely acknowledged among the nobles and communers. It was an avenue through which Literatures and learning of other cultures like Latin flourished. For instance, Latin Literature flourished in the 12th century England, English Literature helped the English language to become the language of the government. The novel inventions of the period in Europe were popularized and advertised through the English literary medium for information, awareness and distribution and possible comparability. The printing revolution of Guttenberg influenced William Caxton in England, all encouraged literary texts and books, romances and tales of Kings.

The nature of the social cultural and religious connectivity of the English Literature as tool for the dissemination of learning caused its adoption for teaching, among church clerics and universities beyond England. Such early universities that took advantage of literature in the above respect are Oxford, Cambridge, Bologna, Padua and Paris. Science and Logic were also part of the intellectual focus of the universities.

3.1.3 Religious Writings in Medieval England

In the middle Ages, the Catholic clerics were at the centre of learning in the society, hence theology and theological related literatures were written in the period. It was easy to come by individual perceptions of the order of mass and hymns. Also, Europe in the middle Ages had record of a number of theological writers, some of them are the Spanish Maimonides, France born Troyes, among other Jewish authors, Francis of Assis was a Franciscan poet. Stabat Mater and Dies Irae are Latin poems on religious themes The Golden Legend of Jacobus de Voragine reportedly had readership population than the Bible. Famous theological scholars such as Thomas Aquinas and Anselm of Canterbury and Pierre Abelard are famous for their theological and philosophical treatises. Mystery plays also express Biblical subjects.

In addition, more than half of the Anglo-Saxon poetry is concerned with Christian themes, legend of saints as in the New and Old Testaments. Examples of such poetry originated from Mercia and Northumbra in the Seventh and Eight centuries. Other examples of similar English poems are "Caedmon" a lay brother in the monastery at Whitby. It reveals in dream, how he received the gift of song in a dream and how verses of the scripture were reduced to song forms as in Adam Bede. Juliana and Elene were legends of saints. Andreas and Guthlac

reveals the Apocalypse. There are a number of similar poems that revealed the temptation of Jesus Christ and the expulsion of Satan from Paradise as well as the Harrowing experience of Hell.

All of these poems have their counterparts in the other literatures of the Middle Ages. They are evidence of the cultural contact of England with Rome, and the evolving English cosmopolitan culture.

The various influences that characterized the English Literature of the Middle Ages are seen in the various themes discussed. Some of them are personal, but the religious themes were popular with the activities of the Christian monks in the monasteries. They were the early people who could read and write and for centuries, they guarded culture and learning. Although only a few of the writings of the monks were available, though their works embody heroic and Christian cultures and values. Many of the texts are anonymous, but a few had names attached to them. For instance, Caedmon's Hymn is a legend about a shepherd in Northumbria in the far North of England. He heard the voice of God, his hymn became the first song of praise in English Literature. The monks are credited to have written the *Vercelli Book* (kept in Vercelli Book in Italy), preserved texts from the Dark Ages. Also, Chaucer, Beowulf's long poems have religious theme, it celebrates the lives of saints and other vital topics in the Christian religion. Some of such poems are preserved in the *Exeter Book*. Some of the anonymous religious texts of the period that are categorized as the best are *The Dream of the Rood*, the word Rood means, "cross", the poem uses rich images and rich allusions and metaphor to describe the Cross of Jesus Christ. The poem can also be found in the *Vercelli Book*.

3.1.4 Secular Writings in Medieval England

The language of a people is generally expressed in their literature. It is in the literature of the people that a language displays its full potential. The Middle English Literature are of two types, some were brought to England by the Germanic conquerors from their continental homes. Such form of literature were preserved in the people's Pagan and Christian origin, both were not quite distinct. The pagan poetries that overlap with the Christian sentiments, both contain or have traces of earlier philosophy or the native traditions of the race. An example of the works of English Literature we may describe as the folk epic (embodies materials from the oral pool of expression) is Beowulf, that has about 3000 lines. It is a heroic epic, a narrative adventure of a young warrior, Beowulf who fought the monster, Grendel which threatened the land of King Hrothgar, killed it. Beowulf died years later while he was trying to get rid of a similar creature in his country (a fire breathing dragon).

The heroism of the epic reflects in the words of the hero, Beowulf before his encounter with Grendel's dam

Sorrow not... Better is it for every man that he avenge his friend than that he mourn greatly. Each of us must abide the end of this world's life; let him who may work mighty deeds

ere he die, for afterwards, when he lies lifeless, that is best for the warrior.

The heroic age was not an easy life, but of physical endurance, a loyal sense of duty, honour and courage. Apart from Beowulf, Anglo-Saxon poets were fascinated by the sea, minstrel life and ruined cities. The Teutonic tradition had a short poem Widsith. In the poem, a minstrel gives the accounts of his wanderings and how he exercised his craft before great kings and princess. Another poem is "Deor" a wanderer tragedy in the medieval learning, a man had enjoyed high respectability, became unfortunate when his lord died and friends and relations abandoned him, and he became a lone wanderer. "The Ruin" reflects a once great and prosperous city reduced to rubble by war, it became a shadow of itself. "The sea farer" in monologue danger of the sea and his wish to dare its visible danger once more.

Prior to and in the reign of the Anglo-Saxon King, Alfred the Great, 871 – 99. England had been most popular on the verse relying greatly on oral borrowings largely from residual pagan and renditions of imported cultures of the Germanic conquerors, Rome and Latin. He encouraged the learning and teaching of Latin by translating books written in Latin to English. For instance, as a guide for the clergy of his time, he translated Pope Gregory's Pastoral Care for the people to know more about their past. He also ensured that Adam Bede's *Ecclesiastical History of the English People*, 731, was translated. Alfred undertook the translation of a fourth book to English, *The Consolation of Philosophy*, written by Boethius; one of the famous books to be written and Alfred also encouraged a book to be written and compiled on the important events of English history. He authored two books of homilies, Wulfstan, the latter is a plea for moral and political reform.

Many of the writings of the period were histories and books on information and not strictly imaginative as we had in the Renaissance or now. The Anglo-Saxon Chronicle tells the history of England from the beginning of the Christian era, at about AD 600 to 1154; it combined free expression with poetry. Aelfric, a monk from Winchester in Southern England, a writer and translator was a leading figure in the translation. Although, King Arthur was central to the writing of English history, by encouraging the writing of such work by authors like Layamon, the later incorporated classical Greek and Roman sources into British history combined themes and other important issues worth reminiscences. Geoffrey Chaucer's *Canterbury Tales* is both secular and religious Chaucer's best known work and the first major work in English Literature contains series of stories told by a group of people returning from an Inn in Southwark to the Cathedral of Saint Thomas Becket in Canterbury. The tale used different European version, as in his first poem, the dream poem in old English mode, *Troilus and Criseyde* (about 1385), and *The House of Fame* (1370's) Chaucer incorporated borrowed from classical times (Ovid) Latinic, Greek and Italian (Dante) (Boccaccio) poets and writers. Chaucer's theme includes moral, modern and the classical, takes both serious and comic view of life.

We observed that secular literatures were not in great numbers comparable to religious writings. There were courtly love poems written in Roman Languages in the 11th century. Some written in Spanish, Greek, French, Galician-Portuguese and Catalan languages. The troubadours travel singers earned a living through their nostalgic songs, they made great impacts. The goliardic, form of political poem with subjects dealing with matters of state made great and noticeable impacts in the period.

3.1.5 Women's Writing

Women in the middle Ages were not given any freedom that in anyway could be equated to that of their male counterparts. Some women were accorded their Rights under some sects like the Cathars. Few of the saints who wrote took advantage of the church to exercise their literary expression. Some saints published their prayers, reflections and revelations, Clare of Assisi, Catherine of Siena, Bridget of Sweden, Julian of Norwich, Marie de France, Christine de Pizan. Despite the restrictions on women in the period, they still voiced their thoughts, though largely described to be unorthodox by those in power, yet such works were a novel perspective to medieval experience, their works transcend religion and secular.

3.1.5.1 Latin Writers of England

The introduction of Christianity and the building of churches in England led to the establishment of monasteries. Then, Latin, the language of the services and ecclesiastical learning became famous. Schools were set up in monasteries under trained teachers. When in 669, a Greek bishop, Theodore of Tarsus became the archbishop of Canterbury, he was accompanied by the Greek and Latin scholar of repute, Hadrian. The teaching of Latin was greatly encouraged. Disciples were made and the learning of Latin Greek and profane Literature, using Holy Writ, they taught the arts of poetry, ecclesiastical arithmetic, arithmetic, and astronomy. Aldhelm a remarkable Latin literary scholar also wrote verses in Latin.

Most famous writers John Gower who did not only write in Latin, but also French was famous for his confession of a lover, *Confession Amantis*. The lover confesses that he will give up love because he is getting too old. Also, William Langland's *Piers Plowman* uses the dream vision model to write series of dream stories, satirising the middle Ages England and the reviving the old values of religious idealism and overriding ambition of his time. Also Wynken de Worde the 1470 printer in England wrote and printed literary works the first of which was a story of King Arthur and the Knights of the Round table called *Le Morte d'Arthur*.

There is also impressive debate between the Owl and the Nightingale (1195). This is a long poem in which two birds exchange recriminations in sociable fashion, somewhat the popular ballads of the time.

5.1.5.3 Roger Bacon's Opus Majus

Roger Bacon, an advocate of modern science is best known for his *Opus Majus* (optics). He was influenced by the works of Claudius Ptolemy and Alkindus (al-kindī) and Alhazen (Ibn al-Haytham). Roger initiated the idea of the physiology of the eyesight, the anatomy of the eye, brain as well as the effects and relationships of light, distance, position, size, direct and reflected vision, refraction, mirrors and lenses. Though, he leaned greatly on his previous knowledge of the works of Alhazen and Alkindus (al-kindī). Both Islamic scholars and opticians influenced his research into the properties of the magnifying lense/glass. Alhazen was also said to derive his primary interest from the 10th century old legacy of the dioptrics, Ibn Sahl.

3.1.5.4 The Owl and the Nightingale

This is a twelfth or thirteenth century poem of no specific authorial or date of composition.

However, the Owl and the Nightingale is unique for its use of conversational technique that probes the vital aspects of the medieval era. In what looks like a debate between the owl and the Nightingale that all assumed the mouthpiece of the society, the poem is thorough and investigative about human nature, and specific about the socio-economic, political as well as the church activities of the medieval age.

The Nightingale perched on a covered branch while the owl sits on a bough overgrown with Ivy. The argument begins with the Nightingale who probes and derides the Owl's physique, using invective words in its pattern of probe, addressing the Owl as dirty and ugly. But, the Owl prefers that the argument proceeds in a cautious manner. The Nightingale suggests that they invite Nicholas of Guildford into the scene of the debate as a most qualified umpire and judge for a such a serious debate. Nicholas may be frivolous in his youth but he is still considered a preferred judge in this case.

The Nightingale condemns the Owl for the Shrieks and Screeches she produces and described her active night activities as vices. The Owl condemns the excessive and boring howlings of the Nightingale. The latter replies that the Owl's boring songs is gloomy but the Nightingale's is beautiful and brings happiness to all in the world. The Owl says Nightingale sings only in summer when man is depressed and emotionally unstable. The Nightingale is blessed with the ability to sing while the Owl is skillful at using her songs to get rid of the church rats. The Nightingale insists she is also helpful to the church because her songs are capable of encouraging Christians to the Church of God and curry the favour of God. The Owl says people must confess their sins as condition to reaching Heaven. Her songs, though mournful makes man remorseful and reconsider and retraced their paths to Gods. She states that the Nightingale's beautiful melodies encourage women into promiscuity.

At last, the Nightingale hots up the debate by telling the Owl that she is only useful in death as her corpse is often used as scarecrow by farmers. The Nightingale invites other birds to humiliate the Owl while the latter threatens to assemble her predatory friends into the verbal scene, the Wren descends to quieten the conflict but they all agreed to wait until Nicholas Guildford of Portesham in Dorset arrives to deliver judgment. The Owl assures the assembly that she has a fine memory that will recall her view of the debate so far accurately when the judge arrives. The Nightingale agrees to find the judge, though the Intelligent Nicholas is said to be overworked but underpaid wealthy men and bishops. The debate ends with the birds flying off in search of the learned Nicholas.

The allegorical poem, though of symbolic characterization we may say mirrors the conflicting figures of the medieval era or conflicting institutions like the church and the State in the age. The Nightingale has been said to represent King Henry II and the Owl Bishops Thomas Becket of Canterbury. The Birds are like conflicting parties who turned to the court of law to resolve their disagreements, but that was not resolved till the end of the poem as the conflicting parties blamed the other using uncourth and invective languages. With the unresolved disagreement, the parties had to wait for Nicholas, a learned judge, probably the handicapped but learned legal system of medieval era. In other words, the learned jury who never arrived in the poem ends may be a prediction of the second coming of Jesus Christ whose arrival will end all conflicts and the order of things.

4.0 CONCLUSION

In this unit, we have discussed the church as government, while English Literature may be said to be instructive modem. We have also explained religious, secular, Latin and women's writing in Medieval England. Also, some Latin writers and popular literary debates of the period have been examined.

5.0 SUMMARY

In this unit, you have learnt that

- the church exerted so much influence in medieval England such that it controlled the State.
- English Literature played significant role as instructive modem.
- religious, writings differs from the secular in some respects.
- despite the restrictions placed on the women of the age, a few of them experimented with Literature.
- there were some Latin writers of England whose works influenced the age.
- the literary debates of the period expressed moral themes that bothered on church doctrines.

6.0 TUTOR-MARKED ASSIGNMENTS

1. Outline the various ways in which the church exerted power over the medieval government and society.
2. Differentiate between Religious and Secular Writings.
3. Discuss the themes of the debate between the Owl and the Nightingale.
4. Summarise Roger Bacon's *Opus Majus*.

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UNIT 3 LIFE AS A STAGE: THE PROLIFERATION OF STAGED PLAYS

CONTENTS

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 - 3.1 The Evolvement of Drama: From Roman and Greek to English
 - 3.1.1 Medieval Religious Plays
 - 3.1.2 Mystery Plays
 - 3.1.3 Miracle Plays
 - 3.1.4 Morality Plays
 - 3.1.5 Medieval Secular Plays
 - 3.1.6 Farces
 - 3.1.7 Masques
 - 3.1.8 The Transformation of Drama
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignments (TMA)
- 7.0 References/Further Reading

1.0 INTRODUCTION

We have designed this unit to introduce you to how Drama evolved in medieval England. We have attempted a chronological perspective of the subject matter, beginning with the Greek and Romans up to England. We have taken you through the terrain, leading through the historical path and patterning in such a way that you will find it easy and convenient to trace the sequence of drama, and how it evolved, especially considering how Drama and theatre were received in England, particularly in the church as well as how and why drama and theatre were forced into the street. Other concepts that relate to drama and theatre have been discussed so as not to keep you in the dark about how drama evolved from Greek and Roman to England. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- discuss how drama evolved from Greek, Rome to England in the medieval period
- explain how the doctrinal view of the early church was used as a weapon to evict drama and theatre from the church
- differentiate the differences between mystery and morality plays
- identify what differentiate Farces and Masques
- write briefly on the transformation of drama .

3.0 MAIN CONTENT

3.1 The Evolvement of Drama: From Greeks and Romans to England

Drama may be said to have evolved from certain religious ceremonies. Greek tragedy for instance, emerged from Dionysian rites of life and death.

Tragedy as we can see is concerned with the problems of death while comedy is from certain Dionysian rites of fertility. Drama was popular with the Greek and Romans until the powers of Greek and Rome diminished. But, Drama assumed a new life in the church as it was used by priests to explain some aspects of the scripture like the birth and death of Jesus Christ, the temptations of Jesus Christ by the Devil. Later, play production moved from the four walls of the church into the immediate society ministering to the social needs of a much larger audience, this marked the beginning of medieval drama, vernacular took the place of Latin as the language of rendition.

Afterwards, mystery plays birthed morality plays, the latter that focused on familiar Biblical themes was used to dramatise important but abstract biblical issues like meekness, virtue, disobedience, and sin. Morality plays led to interludes, that were short court entertainments, thus secularised drama, introducing farce which had its source as pagan religion rites in Greece.

Beginning with the fall of the Roman Empire in the 5th century A.D. throughout a thousand year period, drama in its general (liturgical, mystery and morality plays). Farces and masques flourished considerably. In the period, drama was moralistic in nature, hence moral themes, were prevalent, not only in medieval Europe, but in Rome and Greek, even as tragedies and comedies, dances and other social forms of entertainments dominated the stage.

However, in the Rome of 500 – 900 A.D drama and staged plays/theatre were considered diabolical and as such a threat to the growth and spread of Christian ethics and philosophy. The church fathers of the period like Augustine, Tatian, and Tertullian believed that the stage promoted immorality because its practices through acting are sinful and anti-Christian, especially in its mockery of God's creation, Christ and Christology. Every effort was made not only to convert Muslims, pagans and Jews, but to also destroy every existing pre-Christians institutions including non-Christian gods and religious that were considered satanic. For instance, Platonic Academy that was a thousand year old was shut, theatres were shut and Olympic Games banned, works of Greek and Roman Literatures were burnt.

The ban on theatre and dramatic performances by the church was strengthened with the laws that prohibited Roman actors from having contact with Christian women, slaves or wear gold. They were further excommunicated and forbidden to be married and prevented. Throughout Europe, actors are debased, viewed as vagabonds, lazy and uncourth fellows who should not be allowed to perform in any ideal society.

With the 'legislated' persecution against drama/actors by the church in Rome, there was chaos in Western Europe in the 5th century, but travelled or Nomadic band of actors made no meaningful progress as they hardly found audience in the midst of the confusion and condemnation that enveloped Drama and actors throughout the period.

In what looks like an effort to use drama to pursue the relevance of drama in church, society and other human institutions of the medieval period, Hrosvitha, an aristocratic canoness and historian in northern Germany wrote six plays using religious subjects in the 10th century A.D. Hrosvitha's plays modeled on Terence's comedies which was used in schools discusses common human pursuits like love, sex and marriage. Hrosvitha's preface argued that the moral purpose of the play was to replay/revisit the possible guilts Christians must feel when reading Classical Literature. The six postclassical plays were to also laud the finest deeds of women of the period. Hosvitha's works of 1510 that influenced religious and didactic plays of the sixteenth century was followed by Hildegard of Bingen (1179), Benedictine abbes, who wrote a Latin musical drama *Ordo Virtutum* (1155).

Apart from *Querolus*, an anonymous pagan play written in 420 and adapted by Vitalis of Blois in the 12th century, the century also witnessed other Latin secular plays written in France and England. *Babio* festival was said to be a theatrical performance of the pagan cultures (as disapproved by the clergy) of the period, but Adam de la Halle wrote musical play *Le jeu de Robin et Marion* in the 13th century, followed by a secular play *Jeu de Saint Nicolas* of Jean Bodel in (1200).

Although, the selected performances approved by the clergy of the period, low literacy level of the period limited the surviving sources of medieval drama generally.

By the 11th century AD, the time that the invasions of the Viking ceased, liturgical drama had spread from Russia to Scandinavia and Italy except in the Muslim occupied area like Spain. Despite the popularity of liturgical drama in Europe of the time, only a few churches performed as many were not enthusiastic about it. *The Feast of Fools* that reflected the routine of the church life was an important comedy of the period. The plays were translated into vernacular and performed outside the church in the 12th century for eazy accessibility to the populace. The use of vernacular made the members of the society to understand and enjoy drama. Some popular plays of the period are *La Sente* Resurrection (Norman), *The Mystery of Adam*, *The Play of the Magi Kings* (Spanish) and *Sponsus* (French).

In the High Middle Ages, mystery plays were written in cycles of larger plays, Wakefield (32 plays) York (48 plays), Chester (24 plays), Unknown (42 plays) plays also survived in Germany and France in the period as well as religious dramas in generous performance in the late Middle Ages, using comedy, clowns, villains, and the devils.

The local populace served as the pool of personae where actors are drawn from for the plays. For instance, at Valenciennes in 1547, over 100 roles were assigned to 72 actors and plays were staged in Pageant Wagon Stages (which were platforms mounted on wheels used to move scenery. While other countries used females as actors, the case was different in England where actors were exclusively male. It appears that, anywhere that was considered suitable for performance could be a stage as there was no specific locale for performances.

3.0 MEDIEVAL RELIGIOUS PLAY

These are plays that evolved within the medieval Christian cycle, when it became imperative that activities of the missionaries and clergies needed a boost to achieve the church conversion activities.

In Medieval England, the church clergy decided to convert pagans and atheists, and as well replace the existing plays already viewed as immoral, especially when the background of such plays were considered far from the doctrinal view of the early church. This informed the decision of the clergies to reject some plays and performance within the church, while a few others too were approved so as to boost moral culture and ethics of the church, and strengthen missionary activities of the period.

3.2.1 Mystery Plays

Mystery play became popular in the 15th century. It was a form of drama that explores biblical stories, using religious themes in its rendition. It was popular in medieval period, especially during the corpus Christi festival, though it became obsolete when there was a shift in the focus of drama from religious practices. Mystery plays reached its height in the fourteenth and fifteenth centuries. With the spirit of the Renaissance, mystery plays diminished in popularity. Mystery plays too play the morality. For instance, the Dutch play, as translated *Everyman*.

In the Dutch play, *Everyman* receives Death's summons to die, he tried to escape but at last resigned to fate. In the struggle to escape with his life, he kindred, Goods and Fellowship deserted him leaving only Good deeds with him to the grave.

Characters of mystery plays are mostly unreal or shadowy but 'reflective', abstractive. The vices are lifelike, rascals, the play is often a comprehensive study of low life, interesting but for the antidote, prolixity which are characteristics of the mysteries.

3.1.2 Miracle Plays

This is a theatrical drama that accounted the life of a saint, including the martyrs sometimes take the form of biography, stories retold, fiction or non-fiction.

3.1.3 Morality Play

As the name suggests, such play teaches moral lessons and exhibits moral qualities generally. Mostly, the dramatic plot teaches the audience how to be a good Christian and live a morally conscious and fulfilled life. In teaching how to be a good and heavenly conscious Christian, the play mirrors and emphasizes the cultured man. The overall purpose of the play is the desire of religious writers to teach the principles of Christian living in a direct fashion made possible through the exploration of Biblical themes/stories of mysteries. It was a dramatized moral allegory. Usually, God is placed at the centre of stories with satanic figure playing the Villain, its features the supernatural while the man hero satirises every man. It reflect how man gives in to temptation live a life of sin and recklessness, and how he is eventually saved by confession and repentance, and he is pardoned by God's generous mercy, assured of salvation and the hope of Heaven.

3.1.5 Medieval Secular Plays

There were also a number of secular plays that were staged in the Middle Ages. The earliest of them is *The Play of the Greenwood* by Adam de la Halk staged in 1276. It is usually a satire that depicts folk materials, using faeries and supernatural elements experiences/discourses.

3.1.6 Farces

Farces began in the 13th century. It has its origin in France and Germany, its emphasis was mostly on sex and bodily excretions. Farces are similar in tone and form. A well known Farcist playwright of the period was Hans Sachs who wrote 1981 plays. His counterpart in England, John Heywood was an early farcist in England, well known plays are *The Second Shepherds* and play of the Wakefield Cycle. The independent appearance of farce in England began in the 16th century with the work of John Heywood.

3.1.7 Masques

This is a type of play with poetry, music, dance and songs that was popular in the 16th and 17th centuries. Masques were popular during the reign of Henry VIII who built a house of revels built, an office of revels established in 1545.

3.1.8 The Transformation of Drama

The Greco-Roman genesis of the drama, we should remember primarily evolved from religious rites/ceremonies with Dionysian symbolising tragedy (death) and comedy the fertility rite, both flourished in Greek and Roman Empire until the superpowers collapsed. Then drama, travelled into other parts of Europe re-evolving and getting transformed in the process, still modelled on the Greek tragedies of Euripides featured ghosts, tyrants and sensational themes of bloody murder, with revenge as a common motive from which I evolved senecan and Elizabethan tragedies. Thomas Kyd imitated the Spanish tragedy, a famous

example of Senecan tragedy but with a form of transformation, like the psychological development of character employed by dramatists like Christopher Marlowe and William Shakespeare, drawing their subject matter mostly from English history and social environment).

In addition, from the 4th and 5th centuries A.D., theatrical history from the Byzantine Empire was based on Greek texts and information through Greek's information web or archive called the "suda". With the subsequent minglings and cross-cultural interactions, drama became part of the church, but when labelled sinful for its satirically humorous perception of God's creation, it moved out of the four walls of the church into the street, though the new experience was problematic as stage were only temporary for performances, and actors were restless. New plays were still written but still influenced by classical style leading to the creation of Renaissance plays and theatres.

SELF ASSESSMENT EXERCISE

Outlines how drama evolved from the Greeks, Romans to England.

4.0 CONCLUSION

In this unit, we have discussed how drama evolved from Greeks through Rome to England. We have also talked about medieval Religious plays and secular plays as well as how drama transformed in Medieval England. You may wish to go over your work again.

5.0 SUMMARY

In this unit, you have learnt

- how drama evolved from Greeks, Rome and to England
- medieval religious plays like mystery plays, miracle plays, and morality plays
- types of medieval secular plays
- the various transformation that drama passed through
- the next unit will introduce you to morality Essays and travel Literature.

6.0 TUTOR-MARKED ASSIGNMENT

- (1) Drama began as a form of ceremony and will end with the world performing. Discuss.
- (2) Write short notes on
 - (i) mystery plays
 - (ii) miracle plays
 - (iii) morality plays

- (3) Briefly differentiate between Farces and Masques
- (4) Explain your understanding of the transformation of drama

7.0 REFERENCES/FURTHER READING

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UNIT 4 MORALITY ESSAYS AND TRAVEL LITERATURE

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- 2.0 Objectives
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1.0 INTRODUCTION

This unit is written, not just to ‘provoke’ your thought about the reading of English or any other type of Literature, but to further educate you about some forms of essays and Literatures that you may have read in the past, but ignorant of the class of essay or the literary genre such works belong. Our idea is to bring you to the known that apart from the traditionally known literary genres, drama, prose and poetry, there are other forms of Literature in class of their own. To achieve our aim, in this unit, we have not only treated the history of travel literature, and explained the various types; we have also given every example of the existing types of travel literature such that when you read the work, you will find it so interesting that it will be difficult to close every page, including our present unit that has been made to look like actual film, and real life travels.

Please read the subheadings below. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- discuss the history of travel Literature
- state what you find in common in the extracts from the traveller’s experiences given
- explain fictional travelogues with relevant examples
- differentiate between pilgrimage and imperialist travelogues
- outline the types of travelers
- summarise your idea of moralist essay
- identify the moral philosophy of Thomas Aquinas
- list the types of travelers known to you

3.1 The History of Travel Literature

Travel Literature comprises the literary genre in its broad sense and application, it includes writing literature, adventure literature, exploration, nature writing, mountain literature, guide books, diaries of traveller's experiences and accounts of visits to foreign countries, planets and remote places.

Travel literature gained currency during the Song Dynasty (960 – 1279) of medieval China. The genre was described as travel record or travel writing. It was commonly written as essay, diary and prose forms. The places and experiences of each traveler writer often dictated the type of material composition that make up such travel, for instance, the travel literature authors, Fan Chengda (1126 – 1193) and Xu Xiake (1587 – 1641) used geographical and topographical information/material comprehensively in their writing.

Early examples of travel writing popular in Britain includes the 14th century travel book credited to Sir John Mandeville, the account of Marco Polo's journey to China, Elizabeth an age of navigation, the discovery of Americas and West Indies as reported by Hakluyt, Raleigh and Drake and others which were widely read and have continued to inspire poets, novelists and general writers, especially in the 17th century Romantic period. Other examples are Coryate's accounts of his travels through Europe and to India, a work of lasting social and historical value; Daniel Defoe's, Cobbett, Livingstone, the latter as missionary explorer, Mary Kingsley, Isabella, Kinglare Stark, Jan Morris, Eric Newby, Thubron, Raban, Cavin Young, Bill Bryson, the latter explored England, Redmond Hanlen traveled up the Congo and the Amazon, the Australian, Robin Davidson had traveled the Australian desert on a camel back, poets Armitage and Maxwell have visited Iceland.

Also, Pausania gave a vivid description of Greece in his travel writing, *Description of Greece* in the 2nd century CE, so also is the travel journal of Ibn Jubayr (1145 – 1214) and Ibn Batutta (1304 – 1377), record of their travel across the world was also detailed. Such experience was common in medieval Arabic literature. Similarly, a poet, statement, Sushi (1037 – 1101) in his day trip essay Record of Stone. Bell Mountain viewed his travel from moral and philosophical dimension.

Sometimes, a travel writer may engage in travel and travel writing for the sake of mere interest and pleasure of seeing the unknown. Such was the case of Petrarch (1304 – 1374) who wrote about his exploration of mountain Venloux in 1336. He explained that he traveled to the top of the mountain by share pleasure of seeing the top of the mountain famous height. His companions who waited below the mountain he tagged *frigida incuriositas*, "a cold lack of curiosity". The writer then described his climb experience, comparing his moral experience in life with climbing the mountain as well as the allegory of his climb. His travel experience was similar with that of Michault Taillevent, a poet and Duke of Wellington who in 1430 travelled through the Jura Mountains, leaving his readers with the frightening reflections of the rock and flaming mountain streams. The emotional

tremor created by the climb to the crater of a volcano in the Lipari islands in 1407 probes our imagination to rehearse his travel experience, Antoine de la Sale in the 15th century in his of Petit Jehan de Saintre is even more humorous, as he described why he embarked on the travel as “Councils of Mad Youths”, perhaps, more clearly put, youthful madness, rambling desire drove our traveler to the tumultuous risk. In the same vein, Gilles le Bouvier in his *Livre de la description des pays* expressed his reason for travel

Because, many people of diverse nations and countries delight and take pleasure, as I have done past, in seeing the world and things therein and also because many wish to know without going there, and others wish to see, go and travel. I have begun this little book

From the foregoing, travel writers often engage in such experience for different reasons and purposes, many of which are as a result of what we may describe as ‘pushful interest’.

Other examples of travel writings or book of travel as it is commonly called includes the experiences of clergies, Aristocrats, some driven by pleasure, leisurely traveled to Europe to learn about architecture and the Arts, some driven by tourism, a pioneer of the latter is Robert Louis Stevenson (1879) about his travels in the Cevenne (France), it presented camping and hiking as recreational. Other popular form of travel literature in the form of narratives also explored colonial and postcolonial experiences. Example is Daniel Defoe’s *Robinson Crusoe*, Jonathan Swifts *Gulliver’s Travels* as well as Joseph Conrad’s the *Heart of Darkness* though, the above may be described as the fictionalized types of travel writings; the experiences of the travelers/writers, no doubt disseminate knowledge, and mirrors the human society to teach moral about human life and belief patterns.

In retrospect, some travelers may keep their experience in the form of a diary which may be edited and published. Such works are usually based on the actual experience and observation of the writer periodically, if could be of hourly basis, daily, weekly or monthly basis, depending on the nature of the travel and convenience. Examples of such works are *The Journal of a Tour to the Hebrides* published in 1786 by James Boswell in 1786, Goethes Italian journey documented in the form of a film written like a diary in 1816. The interesting travel diary of Che Guevara – *The Motorcycle Diaries* – it documented the places visited by the traveler. The interesting, observatory description of Greece, a travel writing by that title written by Pausania in the 2nd century AD belong to this category. Some travel writing categories served as a form of observations on a people, culture and their nation. For instance, the Trinidadian, V.S. Naipauls *India: A Wounded Civilization* the writer settled in an area for a period where he observed the peoples culture, tradition, religion and daily interactions all of which are made into a book form or document.

Example of such writings are Deborah Talls *The Island of the White Cow*, Peter Mayles *A Year in Provence*, Johnson Braid's *A Walk Up the Town of the Red People*. In most cases, travels and nature intermingled in writings and observations as in the works of Sally Carigher and Ivan T. Sanderson, Terry Hat, Louis Bright, Gerald Durrel as well as Ball Braide, Crane Edith, Anderson Thurber and Horgan Porter. There are the naturalist writers whose support their disciplines, examples are Charles Darwin who wrote an account of the journey of HMS Beagle at the fusion of science, natural history and travels, Charles Dickens *American Notes* (1842), D. H. Lawrence's *Twilight in Italy and Other Essays* (1916) *Morning in Mexico and Other Essays* (1927), John Steinbeck's *Travels with Charley: In Search of America*, Hilaire Belloc's *The Path to Rome* (1902) and Mary Wollstoncrafts *Letters Written during a Short Residence in Sweden, Norway and Denmark* (1796).

Some other adventurous writings are compositions coloured with nostalgia as the feeling of departure from relations and loved ones combined with fear of the unknown characterized their writings. This is evident in the works of the following travel writers in the extracts seen below

Fig. 1

Ben Hillary
*First Travel to
France 1982*

*A departure
described*

The will fell on me to embark on a journey that I had contemplated over the years. The strong will to go engaged my desire and reluctance to part with my love ones back home in England. More difficult was how to say a good bye to my wife, children and friends. But, how will I receive the friendly palms that will wave me off the shores of England at least for the brief separation?, how will I look back to return a wave of the hand to the land that nursed me? But, the will to leave killed other wills in me and I said good bye to England and left for the inviting nobility, succumbed to the allure of Paris.

Fig. 2

Joshua Slocum's
Sail from
Boston, *Sailing
Alone Around
the World*

*A departure
described* (1898)

I had resolved on a voyage around the world, and as the wind of the morning of April 24, 1895 was fair, at noon I weighed anchor, set sail... A thrilling pulse beat high in me. My step was light on deck in the crisp air, I felt there could be no turning back, and that I was engaging in adventure the meaning of which I thoroughly understood.

Fig. 3

Thomas West's
Sail from
London to India
Mountain

*A departure
described*
(1964)

I was set for a journey, an adventure I had long contemplated, and now this minute, this hour, this day, the time has come for me to take a ride, in the wing of time, time that will dictate my pace, that determines man's wills the very adventure that is his entire life. Time, I welcome you time, the arbiter, the sole determinant of the thought that conceived the journey I had long thought of a need to embark upon. Yes, I dare not look back at those I left behind with love, or else, I may be set back, I also dare not look back in anger, otherwise, it may be difficult for me to roll off the stone of vengeance locked up in me. And, now, I am good to go to that mountain, the mountain that had haunted my dream, good to go, I go...

In recent times, precisely in the 1990's travel literature has emerged as a field of study with its distinct platforms, having journals, monographs, anthologies, organisations and conferences. We have, for instance, pre-1995 monographs are Paul Fussel's *Abroad* (1980) a writing about British interwar travels, and A Grove Primitive: Modern intellects, savage minds. Marianna Torgovnick's 1990 inquiry into the primitivist representation of foreign cultures, Dennis Porter's taunted journeys: Desire and Transgression in European Travel Writing. There are many other travel writing soon to emerge as more writers are developing interests in travel writing in the contemporary time; especially in recent, that it has become part of academic discourses.

2.0 Fictional Travelogues

Travel literature or writings also exist in the form of fiction also called, fictionalized travels. This also exists in its generic form as non-fiction-fictionalised travel, the latter, though in some cases may not be easily differentiated from the fictionalized travel writings. Fictional travelogues are often based on real life or actual travels either of the writer or a real life account of another which the travel writer has described or fictionalized. Examples of travel literature based on actual journey are Joseph Conrad's *Heart of Darkness*. The novel was based on the actual journey up to the River Congo. Another real life travel which was reduced to a work of fiction like *Heart of Darkness* was Kira Salak's *The White Mary*. This was a journey between Papua New Guinea and the Congo. In the United States, Jack Kerouac wrote *On the Road* (1957) and *The Pharma Bums* (1958) to record his travels around the United States of America in 1940's and early 1950's. The travel journey of Marco Polo or John Mandeville which is classifiably fictional and non-fictional travel writing is also important to our category of fictional travelogues.

3.0 Pilgrimage Travels

This form of travel writing is not very different from the other popular types like the fiction and non-fictionalised, travel literature criticism, adventure literature, guide travel books, imaginary voyages among others. Although, there are often relativities and common experiences common to travel literatures around the world. Pilgrimage travel is not exempted from such connectivities that are both experiential and educative. Pilgrimage travels are forms of travel writings that discuss the experience of the traveler who has traveled to a place designated for religious purposes like Jerusalem or Mecca. Examples of pilgrimage travels are John Stephen Ken's *Pilgrimage to the Holy Land*, Flecknoe Batuta's *Journey around the Temple of the Budhust*. The latter gave a comprehensive and descriptive account of the Budhust's Temple, including the system of religious worship. Ibrahim Ibn Jabar's *A Travel Round the Kabar* (1980). Also in 1967, an American tourist, Mathew Johnson published *Jerusalem*, a travel writing that gave a descriptive account of the city of Jerusalem, focusing, especially on its spirituality and what makes the city religious pilgrimage worthy.

4.0 The Seven Types of Travellers

There are many types of travelers, but seven of them are explained below

Cultural explorer: Such kind of travelers are interested in the discovery and study of the culture of people, they study historic sites, monuments, engravings, designs history, language and whatever constitutes the cultural expression of the people.

Personal history explorers: This involves traveling with the aim to have a deeper understanding of your ancestry, heritage, touring important land mark areas in style and comfort in familiar hotels, but conscious of your security.

Virtual traveler, prefers the comfort of their home to the uncertainties of unknown cultures and places. Such people are satisfied with the exploration within their localities, trips are often within short distances and family centred.

Free spirit traveler gets excitement and satisfaction by traveling for the fun of it. This type gets thrilled seeking the best of everything, always emotionally engineered, emotionally charged or pushful to seek fun, away from the comfort of the home.

Cultural history buff

You go beyond your own familiar terrain or roots to understand the culture and history of other people mostly in the pursuance of personal interest or hobby, making the experience a more rewarding venture. You take the advantage of the experience to observe and learn either as you travel alone or in group.

Gentle explorer, you visit and enjoy the security and experience of familiar environment in the process, you avoid the dangerous and unknown while on tour, you are guided and details of such travel is made to appeal to you in an organized way. Such travel is usually fun seeking, and at the end you are expected to return home.

No hassle traveler seamless for relaxation and simplicity. You prefer to take a short leave to long distance. It is a bit of escapist, you hardly plan things in advance of your visit to family and friends. Such travel is usually worry-free and spending time with family and loved ones. You just go away on brief visit, often unplanned and pre-meditated.

5.0 Imperialist Travelogues

These are the kinds of travel writings that concerns the actions of a powerful country that tries to gain control or dominion over other countries or influence other countries socially, economically and politically. Such types of travel or imperialist travelogues are Joseph Conrad's *Heart of Darkness*, Sara Mills *Imperial Eyes* (1992), *Heart of Darkness* is about imperial exploration of Congo while the latter is a form of transcultural inquiry into the intersection of gender and colonialism. Mary Louise Pratt in 1994 analysed colonial ideology in her study of Victorian travel writing; Henshaw Dagger in 56 inquired into the nature of British imperial political, social and economic administration of America in his travel writing, the *Beautiful Reluctant Companions* (1940).

6.0 Morality essays

What is Morality?

Morality is the principles of right or wrong behaviour, mostly a system that tells people how they should behave or act according to certain cultural or organized, and acceptable conventional codes or ethics as in Christian principles and conservative political opinions in a given society. Over the Ages, there are certain special or classics reactions in writing against some forms of behaviours considered uncultured, uncouth and immoral in societies. Such Essays have been written to correct such existing behaviours that are antithetical or opposed to the right behaviours that are expected of every individual in the society.

The aim of such essays that are termed moralistic are to identify and correct such misbehaviours in the society. The writers of such essays have been described as moralists to reflect how much they have been identified with their moral ideals, morally conscious ideologies, principles or philosophies that are corrective in nature.

Morality Essays

Morality essays are ethical essays, which may also appear in the form of poems or any of the genres, the earliest example was Pope's in 1731. They were

inspired by Bolingbroke and take the form of four Epistles. Epistle I was addressed to Viscount Cobham dealing with the knowledge and characters of men, it sets forth the difficulties in judging man's characters and finds their solution in the discovery of the ruling passion. Epistle II which was addressed to Martha Blount deals with the character of women. Atussa was betrothed to either Sarah, duchess of Buckinghamshire, Chloe for Lady Suffolk, Philomode for Henrietta, duchess of Marlborough. Epistle III to Lord Bathurst, dealing with the use of riches. The Epistle contains the famous characters of the man of Roses. Other examples are Sir Balaam Epistle IV to Lord Burlington dealing with the similar subject of Epistle III, citing instances of the vanity of wealth, especially in architecture and gardening where humanity should regard nature, it ended with the strong advice on the moral use of wealth.

In the modern period, it is the doggedness or commitment of moralists to their moral ideas in their essays that makes the society to often refer to them as ideological voices or moral activists or social activists. We can quickly mention a number of moralists and their essays around the world, some of them are Frederick Watkins *The Age of Ideology*, Adam Smith's *The Wealth of Nation*, Robert Nozick's *A Libertarian Conception of Distributive Justice*, Russel Kirk's *The Problem of Social Justice*, Mikhail Bakunin's *letter to La Liberte*, Martin Luther King's *Letter from Birmingham Jail*, John Rawls *A Kantian Conception of Equality*, Mary Wollstonecraft's *A Valediction of the Rights of Woman* and William Godwin's *Love of Justice*. The sound moral basis of the numerous essays of Thomas Aquinas has left a lasting impression about his life and ideology up to date. This aspect will do a cursory look at the writings of Thomas Aquinas.

6.0 A Cursory Look at Some of the Writings of Thomas Aquinas

Thomas Aquinas, a Professor of Sacred Theology, moral philosopher and a catholic teacher was a critique and moralist who was popular for his ability to sieve the philosophy of the pagan Greek philosopher, Aristotle and decided its level or measure of relevance to Catholicism and theology. He wrote classics that covered the entire doctrine of Catholicism and trinity to morality before he died in 1274. Although, his work was massively criticized as early as 1277, before Pope Leo XIII, in the 19th century moved for the adoption and synthesis of Aquinas' moral philosophy in Christian theology and philosophy, if the modern church must overcome the critical positions of secularism and atheism.

Theology gained more strength in the 2nd or 3rd centuries as more people became Christians and church fathers as well as bishops and theologians issued their comments and views on the Bible; and such views were held in great esteem, except the perspectives of pagan philosophers that were not respected because the church of the time did not see them as Christians. Christian philosophers and theologians of the time experimented with the philosophy of inquiry, the search for the truth, though was considered irrelevant as the scripture was the truth undeniably, hence, it was needless going in search of the truth elsewhere. The scripture that has been interpreted by Saint Dominic, Waldo or

the Cathari, Pope or a Lateran Council and the one that is available are different. The old days of the former dogmatic approach to religion has been replaced with a general re-awakening in the continent of Europe.

Many religious organizations have emerged, for instance, heretics like Cathari of Southern France, and Waldensians with their own religious organizations still professed to be Christians. The latter did not even claim to be a Christian. He was of the view that the evil God, Jehovah allowed persecution and crucifixion of Jesus Christ. The Dominicans and Franciscans were extreme, extra-ecclesiastical, religious orders who defended Christian dogma had the unintended consequence of asserting their independence. Thomas Aquinas, a Dominican who taught at Paris preferred an academic University to reconcile reason and faith. His greatest achievement was the proof that God exists using the logic of Aristotle as the basis of his argument.

Thomas Aquinas studied and applied Aristotelian model to his entire reasoning. Aquinas theory of knowledge is not a vision of the divine truth, but of how man may know the world. Man is seen as a rational animal thus the world can only be understood by human reasoning, God has endowed man with reasoning ability so that he can understand his universe, and as a higher animal, man can only know that which he can experience with his senses. In his total Aristotelian applicability, Aquinas argues “whatever is known is known in the manner in which man can know it”. This is a fundamental principle of all knowledge that could lead man to two directions, observed Aquinas.

Man can know of the world only that which he learns from his experience of the material world. This brand of empiricism sets limits to what we can know. For Aquinas, this raised the question of: “how can we reconcile faith and reason?” The world is intelligible to rational man. Whatever exists, can be understood. Whatever exists has a set of causes. The causes are known only through man’s experience and his reflection upon that experience.

Investigating the causes or principle is the whole object of our knowledge. The experience derive can be expressed in language, words, propositions and demonstrations. He observed that man in his wisdom cannot have a total understanding or knowledge of this world. This is a theory of the limited functionality of the human knowledge, the individual knower.

The mind knows itself, its own nature. Aquinas, it appears was not satisfied with knowing things as they are, but he was interested in knowing the why of things, an idea that binds him to the logic of Aristotle. Aquinas believed in and found truth in logical argument, he was of the view that if one could argue back and forth successfully, one could find the first cause or first principle. The first cause, who is the prime mover was God. He adopted Aristotelian philosophy in the analysis of the intellectual history of Europe, and at the same time fused theological and philosophical analysis. He argued that faith and reason are

different but leads to single truth, but both are interwoven or interconnected. The truth is God's will and His knowledge – the basis of scholasticism, the divinity and Christian truth based on logical and rigorous argument.

Thomas Aquinas was certainly the new Aristotle of the 13th century. It was Dante Alighieri (1265 – 1321) the poet who was most critically damaging to Christianity. In his work, *The Divine Comedy* written after 1302, Dante was quite critical of the church of Rome. His criticisms were about the failure of Popes and the clergy to live up to the requirements of their offices. And, while he described the church as a harlot, he never though disputed church doctrine or orthodoxy. For Dante, the message was clear – the church was not serving the spiritual needs of the flock.

Abelard, Aquinas and Dante helped to construct worldview which placed reason and faith at the center of man's quest for truth. The truth was God and God's will. But, over the course of the next several centuries, reason and faith would be slowly drawn apart. The European mind awakened itself from centuries old slumber and began to justify itself according to the principle of a new synthesis. In the future was the bleak years. The Black Death of 1347 that would destroy nearly 35 percent of Europe's population. France and England would get to war for more than a century.

The economy would collapse. Turmoil and disorder seemed to be the order of the day. The Italian and Northern Renaissance, of course, would damn all of this as a Dark Age. Europe was about to face even greater disasters but the reawakening of the Europeans mind was definite and continual. Perhaps, it was the religious institutions, the medieval church that would be more persecuted.

4.0 CONCLUSION

In this unit, we have discussed the history of travel literature, its types, morality essay and taken a cursory look into the works of Thomas Aquinas.

5.0 SUMMARY

In this unit, you have learnt

- travel literature has an interesting history
- there are different types of travel literature
- the moral and theological philosophy of Thomas Aquinas
- the nature of fictional, pilgrimage and imperialist travelogues

6.0 TUTOR-MARKED ASSIGNMENT

- 1) Discuss the history of travel literature.
- 2) What is fictional travel literature?
- 3) Write briefly on
 - (i) Pilgrimage travel
 - (ii) Imperialist travelogues
- 4) What do you find interesting in the moral philosophy of Thomas Aquinas?

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UNIT 5 The Growth of Humanism

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1.0 INTRODUCTION

In this unit, we have introduced you to Humanism and the various types of Humanism, as well as how Humanism developed across the Ages. It is important that you have a comprehensive knowledge of the Humanist aspect of English Literature, as it operated in the Medieval and Renaissance, so that it won't appear as if you have learnt the course without this vital aspect. A sure way to be a successful student of the course is to know what constitutes humanism, the conditions that drive the humanists into their various philosophies and how the English society accepted or viewed them as well as how they fared over the ages. From the definition of the concept of Humanism, types like the Christian Humanism, Classical Humanism, and how the view developed overtime, up to the examination of the activities of some Humanists of the period, will sharpen your comprehension and creative knowledge of the unit and the course generally. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- define Humanism
- discuss the origin of Humanism
- explain Christian Humanism
- choose and differentiate between two of the Humanists of the period
- outline what you find common/similar with the Humanists of the period

3.0 MAIN CONTENT

3.1 The Definition of Humanism

We may define Humanism as the rejection of a religion in favour of a belief in the advancement of humanity by its own efforts, a cultural movement of the Renaissance based on Classical studies. It is the belief that people can live using their intelligence and reason rather than depending on a god or religion. Someone who believes in humanism is called a humanist (see Collins English Dictionary & Thesaurus, 2006 and Macmillan English Dictionary for Advanced Learners, 2007).

In addition, in view of the dynamic nature of our world, and considering the characteristic implications of the consistent dynamics of our world, how the concept of humanism got evolved/evolving to cater for the various emerging spheres across human disciplines, we may attempt to give a wider/broadened definition of Humanism to cater for the newly evolving aspects not mentioned in the definitions already given above, in this unit.

Based on the above, we may define humanism from a more general perspective as renewed system of rational learning that propagates human ability for a possible regenerative, self-confidence, self-revival to cater for the novel dictates/demands of the present with the aim to achieving socio-economic, cultural and religious views within an existing/constituent philosophy. A current humanistic development may overlap with the past, but usually with layers of distinctions or differentiations, features that expresses the focus of the current humanistic rationality within an epoch or Age.

In whatever form humanism may evolve, it is usually geared towards achieving a patterned developmental goal, towards effecting a definite advancement by oiling the wheel of man's progress in the existing nucleus of man's total consciousness and world view.

Humanism, whether, it is viewed as a form of dictate, philosophy, religion, politics, ethics, law, critique, social dictate, fiction, a system or even as a culture, however, and in this what scope and rationality, it may be viewed to exist and function. It is human angle, and is a form of rational and correct behaviour when viewed from the angle of the members of its school of thought or disciples. Whereas, from the anti humanist perspective, of such humanism, such humanistic view may be considered, irrelevant, valueless, worthless or baseless, even anti-progress, anti-authority, anti-people, eccentric, anti-society deviance, plays god. It is in view of our observation above that we may say that humanism as a concept is classifiable based on nature of its origin, and the purpose for which it was created as well as the condition that birthed it, and what the proponents of such humanists advertise as the working philosophy of such kind/type or axis of such humanistic end.

3.2 Types of Humanism

Our definition of the concept of Humanism justifies the existence of the varieties of Humanism. Some of them are explained briefly below.

Secular Humanism emerged from the 18th century rationalism, scientists, historians and philosophers of the 19th century embraced its growth under the umbrella of humanistic organizations like the American Rationalist Federation, the Council of Democratic and Secular Humanism.

Literary Humanism is a devout of the humanities and literary culture.

Cultural Humanism originated from Greece and Rome and evolved through European History but now make up a good part of European law, ethics, science, politics, theory and history.

Naturalistic (Modern Humanism) which is of secular and religious origin is also called Ethical Humanism, Democratic Humanism, Scientific Humanism has been described by one of its proponent. Cerliss Lamont as a naturalistic philosophy that relies primarily on reason, science, human passion and democracy, thus anti-supernaturalism in nature.

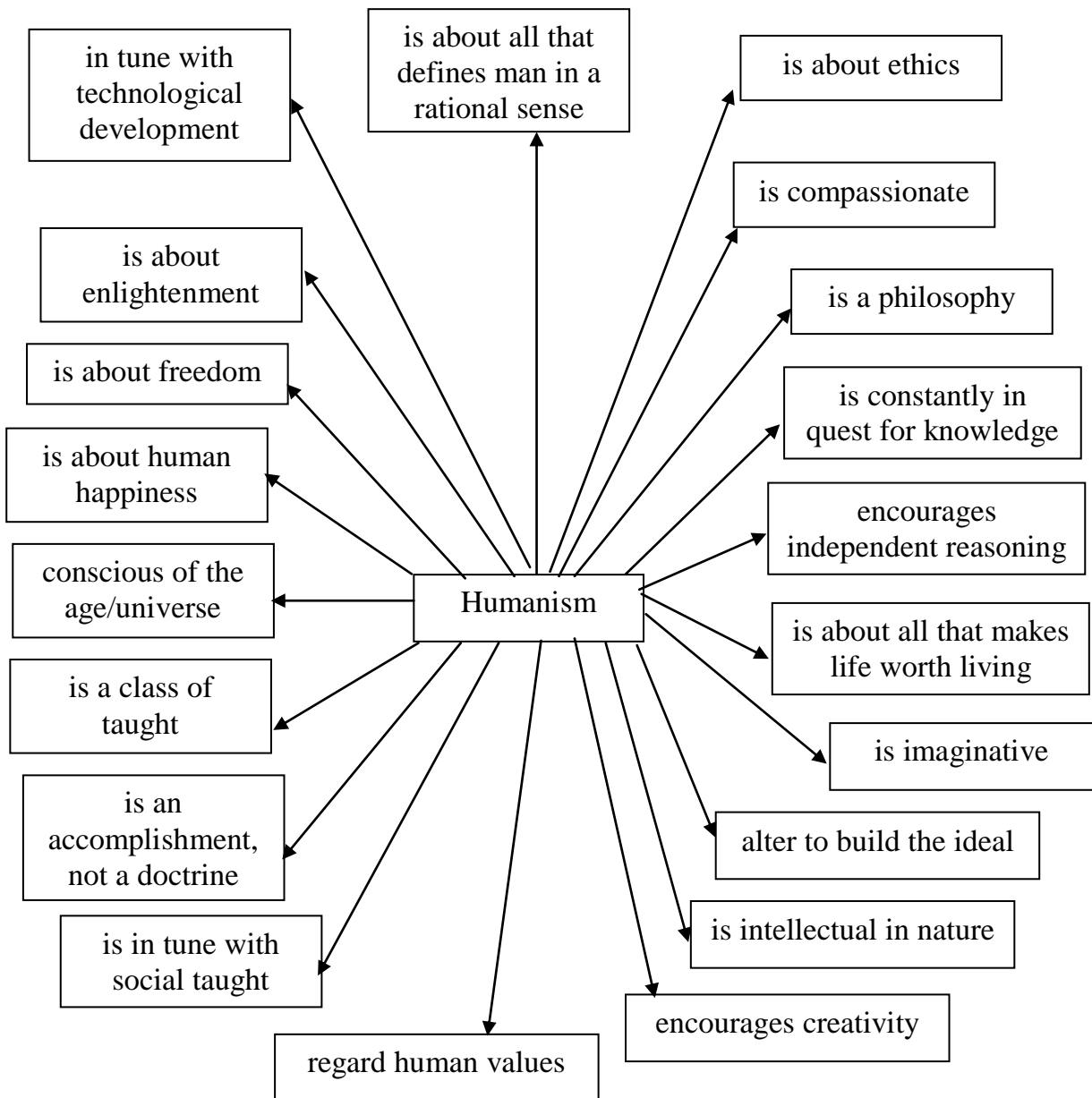
Philosophical Humanism believe in human needs and interests (includes Modern and Christian Humanism). Renaissance Humanism is premised in the philosophy that man is capable of differentiating between truth and falsehood. It developed at the end of the Middle Ages.

Religious Humanism evolved out of universalism, Unitarianism, based on ethical culture and practices.

We may provide the following strands to further educate you on what Humanism is or features of Humanism.

The figure below explains the general features (strands) of humanism

Fig. 4 Features of humanism



3.3 Christian Humanism

Christian Humanism is formed based on Christian ethics, codes or philosophy, and with the consciousness of the morally conscious, morally fulfilled man. The Christian Humanism is a large part of the humanism framework of the Renaissance period humanism, that is based on – Christian culture ethics, and practices; and ideological affirmation of Biblical contexts and doctrines based on Gods moral standard.

Indeed, Christian humanism began with the traditional teaching and believe that man was created in the image of God, a process known in Latin and Imago Dei, the material worth of the individual. The decline and fall of the Roman Empire

and civilization rose early human ideology for the society of the period. Education was controlled by Christian clerics as monasteries were upgraded to centres of educational learning from which universities grew in the 12th century. Authors of classical Greeks and Romans were studied, some of them are Homer's Iliad, Plato's dialogues, Aristotle's categories and speeches of Galen, Strabo, Dioscurides and others were studied the same way in which the Bible was read in homes and rudiments of grammar in the letters of Gregory Nazianzus and Basil were read.

Human logic began as aspect of Greek philosophy (syllogistic reasoning) and informed the process of theology in the 11th century, but was later declared illegal in the reign of Alexios I Komnenos (1081 – 1118) as thinkers were imprisoned. But, primitive humanism began when papacy rose in favour of the academic and religious elements. Humanists then gained popularity in the Renaissance with the effort of Petrarch, who wrote in *Oration on the Dignity of Man* that man has the free will to travel up and down a moral scale with the spread of Christ's humanist ethics in the 20th century led to the abolitionists, ever since Christian humanism did not just have a strong footing in England and spread beyond England.

3.4 Classical Humanism

This is a type of Humanism which characteristic relate to the ancient Greeks, and Roman civilization, designating, following or influencing by their art, culture and religion, and architecture, intellectualism, musical composition, restraint, standard, painting, education and conservatism based on the humanities and the study of Latin and Greeks, Physics, not involving the quantum theory or the theory of relativity. Classical humanism is modeled on the study of Greeks and Roman models.

3.5 Humanism and the Growth of the Arts

Humanism which can be traced to the writings of Justin Martyr in the 2nd – century, an early theological figure of the early Christian church had its roots from classical culture and philosophy. The principles of letters written by Basil of Caesarea, Gregory of Nyssa who were Cappadocian fathers were early records of the use of secular knowledge and experience. The fall of the Roman Empire and decline of her civilization rippled the human thoughts on the need for a more entrenched principle of Christ and Christological view of society. Although the education of the medieval period were under the control and powerful influence of the church, as the monasteries was the seat of learning, Charlemagne suggested that scholars should set up designated places of higher learning that could be christened universities in the 12th century. Eastern Christian of the period has continued the home master curriculum of the Classical Greek writers and their predecessors in Roman age of Plato Aristotle, Galen, Democritus, Strabo and Dioscurides.

The form of Christian education in the period was reduced to the rudiments of letters of Basil or the homilies of Gregory Nazianzus as well as learning the Bible from one's parents. The aspects of the Greek philosophy did not start until the 11th century when it emerged to push up the process of theology in the Byzantine Empire and Western European circles. We should remember that the Medieval Europe had interest in and maintained the activity of a number of scholars who were active in impressive scientific disciplines most of which were inherited or carried over from the Greek, Latin and Arabic speaking cultures and tradition. The mental attitudes and scholarly interest of the people were scientific in nature as early as the Mesopotamian civilization before 3000BC. There were early records of the invention of printing technology on cloth under the influence of Buddhism in China, printed by the use of the oldest wood-block called the Diamond Sutra in 11 May 868 was later practiced by Christian Europe as well as of printing on cloth, with the advent of paper technology, *Biblia pauperum* and *Ars moriendi* were common in the 15th century. With the influx of printing technology, nautical compass and other scientific inventions in medieval Europe, coupled with the scientifically assisted mass communication which advanced the human society.

The scientific revolution of the period reformed the masses, harassed the power of political and religious authorities, there was a sharp increase in literacy and this broke the monopoly of the literate elites on education and education among the middle class. European vernacular languages flowered to gradual displacement of Latin as *Lingua Franca*. With the establishment of Western Universities like Bologna, Padua, Paris and Oxford which emanated from the Gregorian Reform, Cathedral Schools, initially meant to train clerics became a training school for talented young men who were not only interested in studying Medicine, but Law, liberal arts of the quadrivium and trivium in addition to the existing Christian theology and non-theological education.

Gradually, the dawn of the Renaissance experienced an explosion of the Arts – humanism, with the efforts of the early humanistic figure, Petrarch who contributed generously to language and literature, that promoted the development of the studia humanities which strengthened and formalized and prioritized ancient languages including Greek and Latin as well as classical writers and rhetorics. Within this framework, the existing development merged with Christian humanists who practiced scriptural teachings, patristic writings, ecclesiastical reform, Hebrew and clerical education. This practice was promoted with the *Giovanmi Pico della Mirandola's Oration on the Dignity of Man* which emphasises man's freedom to move up and down the moral scale with God and Angels, at the top and Satan located at the bottom. Italian universities and academia of the period emphasized classical mythology and writings as the source of knowledge, but France and Roman Empire universities leaned their teachings on the church clerics.

There was renewed confidence in Christian humanism in the Renaissance with more Christians studying philological sources of the Greek New Testament and Hebrew Bible.

With the reformation movement in full swing, new editions of the Bible were published, such men behind the great work are Erasmus of Rotterdam (A Catholic) Martin Luther (An Augustan Priest) translated the Bible into German language, John Calvin, a Sorbornne theologian wrote text on the Old and new testaments scripture excluding the book of Judges, Ruth, Samuel, Kings, Chronicles and Ezra, Nehemiah, Esther, Proverbs, Ecclesiastes, Songs of Songs, Second Epistle of John, Third Epistle of John and the Book of Revelation. He was respected for leading the vanguard for church proliferation in France, Switzerland, Netherlands, Belgium, Lithuania, Hungary, Poland and parts of Germany, thus the tradition of Christian humanism, enlightenment and progress in the Arts continued throughout and beyond the Renaissance. The enlightenment Christened humanism as a form of secular liberal philosophy, thus marked the beginning of what became known as Arts.

3.6 Major Humanists of the Period

Prominent men who were distinguished by their contributions to humanism of the Medieval Europe were not just noticed and read in the medieval and Renaissance, their works are still being studied up to now; with special consideration to the various disciplines where they functioned. Some of the major humanists of the period are Plato (347-427BC), Petrarch (1304-1374), Plato (428-348BC), Giovanni Boccaccio (1313-1375), Coluccio Salutati (1331-1406), Gasparno Barzizza (1360-1430), Aristotle (384-822BC), Guarino Veronese (1374-1460), Niccolo Machiavelli (1469-1527), Francesco Guicciardini (1483-1540), Rudolphus Agricola (1443-1485), John Colet (1467-1519), Sir Thomas More (1478-1535), Francis Bacon (1561-1626) and Michael Montaigne (1533-1592), Arnoldus Arlenius (1510-1582), Nicholas of Cusa, Nicolaus Cusanus, Nicholas Kues (1401-1464), Thomas Reid, (1586-1624), Roger Bacon (1214-1294), Michael Servetus (1509-1553).

Gian Vittorio Rossi Giano Nico Eritreo (1577-1647), and David Hume or Home (1558-1629) to mention the known humanists of the period, some of whom had their movements in Latin, Italy, Greece, Rome, Spain, the United States and many cities all around the world, influencing extended areas of human disciplines including arts, politics, philosophy, medicine, law, mathematics.

Plato (428 – 348BC) is a Greek philosopher born in Athens. He was a friend of Socrates. He was on exile after the death of Socrates, returned to Athens in 380's and began a school called the Academy. His works existed as dialogue. Some of his works are *The Lion*, *Euthyphro*, *Protaguras* and *Georgia*. The second part of his work includes *The Crito*, *Apology*, *Phaedo*, *Symposium*. The third group of his work are *Theaetetus*, *Parmenides*, *Timaeus*, *Sophistes*, *Philebus*, as well as *The Republic* and *The Laws*, the latter are his two monumental treatises that has provided lasting appeal to philosophers across the ages.

and also honourable in the state, creators of noble in the state. Creators of noble actions, let their poems be song even though, they may not be very musical... Nor shall anyone dare to sing a song which has not been approved by the judgment of the guardians of the laws, not even if his strain be sweeter than the songs of Thamyras and Orpheus, but only such poems as have been judged sacred and dedicated to the gods and such are the works of good men.

Above all, Plato approves poets for the state, but they must not be less than fifty years old. Such a poet must be talented and be of great nobility and recognized in deeds and morals by the state; and such poet too must have his poem approved by the laws of the state. Poets dare not sing, without state approval, no matter how melodious.

3.8 Aristotle (384-322BC)

He was born at Stagira in Macedon. He spent 20 years studying under Plato. Aristotle was widely traveled, later appointed as a tutor under Philip of Macedon. He began a school in the Lyceum when he returned to Athens where students were taught logic, ethics, metaphysics, zoology, physics, rhetorics, politics and poetics. His works gave a new shape to Medieval Literature and was regarded as the source of knowledge in the Arab World and Latin West. In the 12th century, his excellence in knowledge and novel curriculum won a central place. His works influenced Spenser, Sidney, Dryden, Dr. Johnson, Donne and Sir Browne at the end of the 17th century. He was revered for his *Poetics* which contributed immensely to the rise of neo-classicism and general literary theory and practice up to our contemporary age.

Aristotle's Poetics appears like an attempt to answer the critical questions raised by his teacher, Plato, the latter was concerned about the social, political and moral problems of Athens and how to transform the society to a disciplined one. In his very influential theory, poetics, traced the origin of poetry to the natural urge in man to imitate and his sense of pleasure he derives from imitation. Human experiences which may give pain to man, gives him pleasure when watched on stage or read in the works of literature. He states that there is distinction between tragedy, comedy, poetry, dithyrambic, poetry and music and comedy. He insists that it is natural to imitate and derive pleasure in imitation. Man imitates man in action, men who are better or worse, apart from music, all others imitate using language in metrics or metrical pattern. Only the poet imitate men in action, unlike the philosopher or historian who even when write in verse still do not qualify to be called a poet.

The focus of his *Poetics* was tragedy. He says tragedy is the "imitation of an action that is serious, complete and of certain magnitude, in language embellished with each kind existing in separate parts of the play or in the form of

action, not of narrative, through pity and fear affecting the proper purgation (Catharsis) of these emotions". He disagreed with the view of Plato that poetry do not make one emotionally fat and intellectually lean, but drain our emotions to brighten our insight.

Aristotle argued that his comparisons in poetry are correct because we cannot use the similar standard to measure what is correct in reality with that in poetry. He insists that the description of a chariot racing in poetry was correct and that poetry does not imitate the inferior ideal and it has universal appeal than philosophy and history. Poetry he says does not concern itself with what has happened but that which may happen; the possibility based on the law of probability.

Aristotle explains

...the difference between the historian and the poet is not in their utterances being in verse or prose the difference lies in the fact that the historian speaks of what has happened, the poet of the kind of thing that can happen. Hence, also poetry is more philosophical serious business than history, for poetry speaks more of the universals, history of particulars.

Aristotle introduced and popularized the theory of form in literature, indicating the difference between a tragedy and comedy compared life to a tragedy, the latter according to him has a beginning, middle and an end but with each part relating to the other, the tragic hero is "not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty". He has a flaw (hamartia) that may not be his own making; hence as a mortal, his fall from fortune to misfortune may not be surprising. Aristotle further identified six elements of tragedy as plot, character, thought, diction, song, and spectacle; out of which he says plot is the chief among them all; hence described as the soul of tragedy, tragic plot thus contains "peripeteia" (a reversal of fortunes), "anagnorisis" (discovery or exposition).

Aristotle poetics indicates the philosopher's attempt to answer doubts raised by Plato to justify the existence of poets in any ideal Republic.

4.2 Zeno of Elea

Zeno of Elea (490-430BC) was an Italian presocratic philosopher, inventor of the dialectic, famous for his paradoxes and member of the Eleatic School. His rare philosophy earned him a citation in Aristotle Physics. Zeno was reputed to be skillful in arguments. Taking on arguments from both sides, he produced about forty arguments as recorded by Proclus in his *Commentary on Plato's Parmenides*. Zeno, an advocate of arguments gave the first examples of a method of proof called *reductio ad absurdum* which means, to reduce to the absurd Zeno was the first philosopher to deal with the earliest attestable accounts of mathematical infinity. Apart from his argument against motion described in

Aristotle's *Physics*, his paradoxes challenged, inspired, freaked, became the fancy of physicists, mathematicians and philosophers for centuries.

4.3 St. Augustine

Elected Bishop of Hippo, one of the intellectual centres of North Africa in 399, Augustine spent over thirty years, writing and interpreting Christian theology and combating heresy. He wrote *The Confession*, the leading autobiography in Western History. Perhaps influenced by the nature of Hippo, the focus of lively debates on numerous theological issues, he authored, *The City of God*, a voluminous treatise published in 413 and 426. He wrote *City of God* to explain that it was God's plan that Rome should decline and fall and that humanity may realize that Christianity was the salvation of mankind. He also meant that there is divine relationship between history and Christianity, as both expose God's plan about the individual and the world. As the architect propagate of Western theology, as expressed in his beautiful literary outputs, *The City of God*, for example combines the sacred history of the Jews as well as the pagan history of the Greeks and Romans and the Christian hope of salvation. He cites Plato, Cicero, Herodotus, Tacitus, Aristotle and New and Old Testaments, combined with the interpretations and comments of the church fathers of his time. *The City of God* for instance juxtaposes two cities, that of God and man, the latter reflects the city of Rome, with its abundant evils, which merit a decline and fall. St. Augustine, wrote his experience, combine with a prediction into the future, while not ignoring history which he used to express his present. To him, *The City of God* is in the divine, which should be the main focus and desire of every Christian. The earth therefore should not be taken so seriously, because of its temporal characteristics and the inevitably transient nature of man. Eternity the highest and inescapable reality of every Christian, there is no reality in the earth but mere illusion. The chosen will find his final resting place in Heaven. Augustine studied ancient classics, hence he fused the idea of Plato and Christianity, the classical humanist's idea of form. He believed in the wisdom contained in classical philosophy and literature for the moral development of man. He was of the opinion that the classical virtue and philosophical based beliefs of the Greeks will help prepare Christians for Christ. Such will help change Christianity from a simple ethical creed to a theoretical Christian. Theology had a birthplace and time but Christ was the divine logos (reason) in human form.

St. Augustine, of course did not believe that Jesus Christ, by his death had opened the door to heaven for every soul. Most humanity stand condemned to eternal punishment, only a few souls had the gift of faith and the assured promise of heaven as people do not have power over sins, and moral and spiritual regeneration is attainable by the Grace of God, who determines who could be saved or damned.

St. Augustine's idea of predestination was rejected by the church, only a few people would be saved, but the church of the 16th century was of the view that the death of Jesus Christ had given salvation to every man. But, to the Augustine,

the human centered philosophy of classical humanism allowed God-centred world view.

SELF ASSESSMENT EXERCISE

Explain what is interesting about St. Augustine?

4.0 CONCLUSION

In this unit, we have defined the concept of humanism, identified and discussed the types of humanism, provided a figure, indicating the features of humanism, differentiate between Christian and classical humanism. We have also explained humanism and the growth of the Arts. A comprehensive discussion of the humanistic efforts of Plato and Aristotle, Zeno of Elea and St. Augustine are given in this unit.

5.0 SUMMARY

In this unit, you have learnt

- the definition of humanism
- humanism are of various types
- there are features that are common to humanism (all humanists)
- that humanism is related to the Arts
- the humanistic values of Plato, Aristotle, Zeno of Elea and St. Augustine

6.0 TUTOR-MARKED ASSIGNMENT

- 1) what is humanism?
- 2) based on the harvested definitions, define humanism in your own word
- 3) outline the features that are common to all humanism
- 4) choose and outline the achievements of a humanist of your choice
- 5) write briefly on the following types of humanism
 - (i) classical humanism
 - (ii) Christian humanism

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MODULE 2

UNIT 1 LIFE IS A JOURNEY: GEOFFREY CHAUCER AND HIS CANTERBURY TALES

Unit 1	Life is a Journey: Geoffrey Chaucer and His Canterbury Tales
Unit 2	The Love of People: Edmund Spencer's Poetry
Unit 3	Sober Reflections: John Miltons Paradise Lost
Unit 4	Other Notable Writers: Sir Philip Sidney
Unit 5	A Comparative Analysis of the Stylistic Elements in Medieval and Renaissance Writings

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3.3	Themes in <i>The Canterbury Tales</i>
3.4	Styles in <i>The Canterbury Tales</i>
3.5	Chaucer and his Language
3.6	The Questions of Incompleteness and Expansion of <i>The Canterbury Tales</i>
3.7	Relativities/Borrowings and Geoffrey Chaucer's <i>The Canterbury Tales</i>
3.8	Tales from Medieval England: Adaptations of Geoffrey Chaucer's <i>The Canterbury Tales</i>
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignments (TMA)
7.0	References/Further Reading

1.0 INTRODUCTION

We have designed this unit to recreate the literary efforts of Geoffrey Chaucer, you will no doubt be impressed on why and how his Canterbury takes became so famous in literary circle since middle English across ages. We have not only discussed his tales in a manner convincing, but attempt has been made to resolve some of the aged long controversies and shroudity that characterised the Canterbury Tales across ages. Some questions that relate to the famous tale but were answered half way or left unanswered or hanging have been given

convincing explanations in this unit. If you can take time to read through it, you will not only find yourself garnering further useful facts/details about the beautiful Canterbury tales but will also find yourself travelling down memory lane to Geoffrey Chaucer's fictive Canterbury. Our discussion of the tale will educate you on the extent to which the English writer used Literature to probe the English society of his time, particularly the moral degeneracies of medieval England. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- discuss relationships between History and Geoffrey Chaucer's Canterbury Tales
- mention and explain the themes in Chaucer's Canterbury Tales
- explain the style of Geoffrey Chaucer's Canterbury Tales
- identify the literary forms of relativities to Geoffrey Chaucer's *The Canterbury Tales*
- outline the literary adoptions of Chaucer's *The Canterbury Tales*
- make a brief statement on the language of Geoffrey Chaucer

3.0 MAIN CONTENT

3.1 History and *The Canterbury Tales*

The publication of *The Canterbury Tales* coincided with the time of serial conflicts in the history of England. The Catholic Church which was the vanguard of Christian authority in European history was also deeply in controversy, especially as Lollardy, an early English religious movement led by John Wycliffe got involved with pardoners (who gathered money in exchange for absolution from sin) who said they were acting on the orders of St. Mary Rouncival Hospital in England. Geoffrey Chaucer's *Canterbury Tales* became popular during the political, medieval political clashes, particularly in 1318 Peasant's Revolt and the controversy that led to the dethrone of King Richard II, the period of the tale was also around the period that many of Chaucer's friends were executed as a result of their actions that were considered disparaging to the government of medieval England. This made him to be suspicious of his life, hence he left London for Kent.

Considering the events that enveloped medieval England of Chaucer and his tales, literary analysts seemed constrained to interpret Geoffrey Chaucer's characters as historical figure, while some described them in terms of their literary relevance; especially when his work is viewed as satirical reflection of

medieval England. In character creation, Chaucer's literary personae got created with the writers consciousness of English society of his time.

3.2 Nature of *The Canterbury Tales*

Geoffrey Chaucer's *Canterbury Tales* was crafted in such a way that another story unveils as the previous ends. The linear structure of the story is helped by the prologue that reveals the identity of the story tellers, making the story to lean on the character than other formalities like moral or theme.

The themes of such stories are quickly revealed as characters emerged to tell their stories as in when Miller, for instance cuts in to tell his take after the knight has completed his own version. Indication that all characters will tell their stories using the open/free exchange system as the individual character gets involved to make the theme unfold itself naturally.

3.3 Themes in *The Canterbury Tales*

Religion

Geoffrey Chaucer's tales reflects the English church of the medieval. The dilemma that followed the Black Death brought the church under attacks by the society, and some discents the latter began fragmented movements that revealed the high spate of abuses and corruption in the church, precisely among clergies. Many of the characters in the Tales represent religion personalities of the time, setting of the pilgrimage of *The Canterbury Tales* is religious and marked the inculcation of religious themes in the play. For instance, two notable characters, Pardoner and Summoner are portrayed as uncouth and deeply corrupt and lawless. The Pardoner admits he is corrupt. The Summoner whose duty in the church days was to bring sinners into the court for penalties including excommunication. Many of the Summoners were guilty of this as seen in *The Friar's Tale*, a character (Summoner) is shown to be the devil's messenger and advocate.

The questionable characters that dominated the church of Chaucer's time were represented as the Monk, Prioress, the Nun's Priests and the Second Nun. Monastic orders had mixed with worldly concerns. They have also corrupted church responsibility of managing peasants employees on the land they manage, Prioress lived colourful life that was far from their religious calling and duties.

The Prioress Tales reveals the common murderous impulse among Jews, as seen in the murder of an innocent Christian boy, the subsequent blood Libel Suit filed

against the Jew. This reminiscences of the actual event of 14th century England soon became part of English literary tradition, this means that the story of the murders of Thomas Becket did not begin with Chaucer's Tale.

Pilgrimage

This was common with medieval society, people go on pilgrimage to Jerusalem while Canterbury was the destination for English pilgrims. Pilgrims often go to seek miracles in the relics of Saints which they preserved. Saint Thomas Becket, Archbishop of Canterbury was murdered in Canterbury Cathedral by knights of Henry II during a disagreement between Church and Crown.

His death became transmogrified capable of bringing back life and miracle and men frequent, the Cathedral in search of miracles, turning it into a kind of Jerusalem. The illustration may be said to represent Christians continuous search for heaven, while overlooking weaknesses, conflicts, no matter how serious.

Social Class

The Upper Class or nobles in the Age of Chaucer was represented by the Knight and his Squire. Nobles were expected to be valiant warriors and ruthless, especially in battle field, and well behaved in the king's court and Christianly in behaviour. They were expected to have a strong social tie with women and men who are their favourites. The nobility that was attached to nobles medieval Europe often degenerated into full blown fights and turned bloody, hence, church often restricted tournaments which often led to the death of the loser. Chaucer's *The Knights Tale* reflects how the brotherly love of two fellow Knights degenerated into a deadly conflict before a woman they both idealise, with both Knights willing to fight to death so as to win her. This aspect of Chaucer's Tale shows the stupidity or vanity of such a practise, though such practice was less common in the days of Chaucer.

Chivalry was given a prominent place in the reign of King Edward III; Chaucers Tales, *Sir Topas* and *The Tale of Melibee* featured Chaucer travelling with the pilgrims in his tale, both plays condemns class conflicts and emphasise moral, the first considers the idiocy that was attached to Chivalry while the second condemns violence. In the *division of the three estates*, characters were divided into three classes, "those who pray" (the clergy) "those who fight" (the nobility) and "those who work", (the Commoners and Peasantry). Common themes forms the links and reduced the entire play into an indivisible whole, with its close mirroring of the English society, with its retaliatory urge. Convention followed when the knight begins the tale game with a tale as a reflection of the highest social class in the social group, but when he is preceded by Millen, a reflection of

the lower class, the tale (stage) is set for a disregard for the upper class rules. Helen Cooper, Mikhail Bakhtin and Derek Brewer described this opposition “the ordered and the grotesque, *Lent and Carnival* officially approved culture in all its forms and nature.

Reality and Relativity

Geoffrey Chaucer’s characters discuss diverse views of reality, creating atmosphere that presents the world in different versions: the *fabliau* hardly recognises the existence of God, the saints life concerns the physical reality, *tracts and sermons* supports moral orthodoxy. The plays replays human life and existence in its various forms, such that truth and reality seemed unattainable. *The Plowman’s Tale* influenced by *Piers Plowman*, the latter was described by Chaucer in the prologue to his tales, a tale described the miracle of the virgin, and another tale, in which a Pelican and griffin debated church corruption with the Pelican protesting. The Tale of the Gamelyn (part of the early manuscript of Chaucer’s tales though was rejected by scholars for repletion with editor errors and alteration, due to attempt by Chaucer to rewrite the story).

3.4 Styles in *The Canterbury Tales*

Geoffrey Chaucer experimented with language in his work based on the practises of the English medieval schools of rhetorics (thought) that described the literary patterning of the period along high, middle and low styles based in the existing standards of vocabulary and forms of rhetorics. But St. Augustine was more interested in the classification he described audience response with less emphasis on subject matter.

He divided literature into three phrasal categories thus “majestic persuades”, “temperate pleases”, and subdued teaches. He encouraged writers to write with a view that is centred on the speaker, subject, audience, purpose and manner. Chaucer’s style revolves around all these with his reader as his audience, the general assessment of Chaucer’s work qualifies it as a ‘house of theory’, thus greater than any theory yet unknown.

Geoffrey Chaucer’s creative skilfulness and intellectual vibrancy reflects in his lexical duplication in his stories. His similar use of words were used to mean different things in classes, different contexts and situation in his play. Woman is referred to as “lady”, but “wenche” among lower classes. “Pitee” is a noble context among upper classes but in the Merchant’s Tale, lower classes show simplicity, a stylistic overtone that exists throughout the play. The decasyllabic and *riding rhyme* are ones which were originally Italian and French forms,

caesura exists in the middle of a line with meter developing into heroic meter made popular in the 15th and 16th centuries. The man of Laws, Clerks Prioness and Second Nun use rhyme royal freely.

3.5 Chaucer and his Language

Geoffrey Chaucer took after his medieval English way of speaking; and this reflect greatly in his manuscripts. His generation of English usage pronounced /e/ at the end of words, it then means that, the word /care/ was pronounced /kæɾ/ as pronounced in modern English. This was inconsistent in their copying of final /-e/, what later became a point of reference to post Chaucerean scholars who have argued that Chaucer was himself inconsistent in its usage. There are clear evidence that Chaucer's language had not passed through the Great vowel shift, that would have enabled Chaucer to pronounce English words the modern English users would have such words pronounced if Geoffrey Chaucer were to be alive today. Also, words written in English but not pronounced by Chaucer. For instance, the word /Knight/ was pronounced by Chaucer as /Kniet/, not /nait/. Detailed philological research reconstructs the Chaucers poem the following ways. The IPA reconstruction of the opening lines of *The Merchants Prologue* revealed that a word ending in a vowel was followed by another word beginning in a vowel, thus fusing the two vowels into one syllable as reproduced here.

//weeping and walying// //weeping and wailing//
//care and oother sorwe// //care and other sorrow//

Geoffrey Chaucer existed in the medieval English era, a period that interacted, fused with Latin, Greek, Romans and other imported cultures. The varieties of dialects that existed in his time had influences on each other, his language of literary craft, as expected was the culture of his medieval England.

3.5 The Questions of Incompleteness and Expansion of Geoffrey Chaucer's *The Canterbury Tales*

There is no definite consensus among scholars and literary critics on the particular order of arrangement that Geoffrey Chaucer's numerous tales should follow. We are aware that there exists 83 manuscripts of Chaucer covering the late medieval and early Renaissance era, yet the question of the completeness of the story has not been resolved. Although, fifty of his manuscripts were said to be complete while 28 were said to be fragmentary. The tales vary as minor and major in manuscripts with minor variations arising from copyists' error, though defence from some quarters argued that the errors, were as a result of the revision and recopying or rewriting embarked upon by Chaucer. It was also largely

disputed that the original surviving manuscripts of the Tale were not Geoffrey Chaucer's original, but the oldest was compiled by a Scribe after the author's death. The *Ellesmere Manuscript* was considered most beautiful among the tales, and many editors from medieval to our contemporary age regard it with all seriousness.

William Caxton (1478) edition was the first known celebrated publisher of *Canterbury Tales*, a derivative of the original (now misplaced) manuscripts, though still part of the 83 manuscripts.

Two modern methods of ordering the tales have been given. Its division were made into Ten fragments "based on order of presentation (one character speaks and leaves the stage for another)". There are no visible connectivities between fragments (the other is the numbered Ellesmere ordering). Victorians had frequently used the nine "Groups" ordered by Walter William Skeat whose Chaucers complete work was used by Oxford University Press, though seldom followed.

3.6 Geoffrey Chaucer- Relativities and Borrowings in *The Canterbury Tales*

Geoffrey Chaucer was a medieval English writer, the period in which writers leaned on classical cultures and practices in doing their crafts, but readers of Chaucer's tales are still reading and waiting, perhaps there might be evidence of a similar set of collection of pilgrims on a pilgrimage within the set standard of Chaucers. This is not to say that the medieval writer was never influenced at all. He had relativities with the world in which he existed, the world of oral literature of his time. His period was generously influenced by the art of story telling that had been in practice prior to Chaucer's time and was also imbibed in medieval England such art of story telling became a form of entertainment even within the English church, prizes and awards were even given to best performers, or winners sometimes in the forms of crown or honour or free dinner. It was usually a colourful event in medieval England, with an appointed Master of Ceremonies for group, under the watchful eyes of a judge; a revival of hundreds of years story telling contest. The medieval staging of Chaucer's *Canterbury tales* took the form similar to the above.

The Chaucer's work in question was said to be original but inspired by Dante and Virgil in *The Divine Comedy*. Giovanni Boccaccio's *The Decameron*, Boccaccio's tales, including Chaucer's *Canterbury Tales* feature narrators that recounts the stories of a pilgrimage or journey they have undertaken, to flee from problems, confusion, probably the Black Plague in England. Also, some Tales in *Canterbury Tales* parallel a tale in the *Decameron*, many of such tales too were

like a 'different' copy of similar stories that have existed; and this is why suspicion is high among scholars over the relativities of the tales of Geoffrey Chaucer to existing stories, particularly *Decameron*, which scholars believed that famous English writer may have read in his life time.

In spite of the suspicion and controversies relating to the possible borrowings that most of these plays may be guilty of, we cannot completely rule out that plays of the period had their diverse sources; as in the different versions of the Bible and Poetry of Ovid; after all story telling and pilgrimages were the popular focus of most writers of the age of Geoffrey Chaucer. Still, Chaucer was the first to use the works of the Italians Petrarch and Dante, the same way the works of Boethius, consolation of philosophy appeared in many tales, just as Geoffrey Chaucer borrowed generously from liturgical writings, and encyclopaedia. In fact, Chaucer may have met and interacted with Petrarch and Boccaccio.

3.7 Tales from Medieval England: Adaptations of Geoffrey Chaucer's *The Canterbury Tales*

Geoffrey Chaucer's *The Canterbury Tales* has impressed and puzzled readers and established scholars across the ages. The doubts, confusion, dilemma and other forms of challenges in which the medieval tales were wrapped has also provoked varieties of loud interests in the tale such that the English tale is now being adapted in various forms. The most popular forms taken to further immortalise Geoffrey Chaucer and his manuscripts were not just adapted into television and radio; but also works of literature, examples of some of its literary adaptations are given below.

Literary Adaptations

Across ages, the work of Geoffrey Chaucer has been adapted in fiction and non-fiction, using both the characters, plot, theme, structure and the language of Chaucer. Below are some examples

Using the frame and characters of Geoffrey Chaucer's *The Canterbury Tale*, the historical mystery novelist P.C. Doherty fictionalised The Tale. The science fiction writer, Dan Simmons wrote his novel, *Hyperion*, using the pilgrim pattern. Also, the social scientist, Richard Dawkins adapted *The Canterbury Tales* as the structure of his evolutionary discourse title *The Ancestors Tale: A Pilgrimage to the Dawn of Evolution*. The Award Winning 2014 allegorical fable animal character – pilgrims to probe common ancestry with each telling a tale about evolution. Henry Dudeney's book *The Canterbury Puzzles* contains the lost part of Chaucer's Tales.

The Canterbury Trail is Angie Abdou's translated version of Geoffrey Chaucer's *The Canterbury Tales*, Angie Abdou, taking note of people's different social backgrounds in Columbia in 2011, he got the story across to a number of snow sports enthusiasts in a back country ski cabin British Columbia.

SELF-ASSESSMENT EXERCISE

What really interests you about *The Canterbury Tales*?

4.0 CONCLUSION

In this unit, we have discussed aspects of *The Canterbury Tales*, nature of the Tales, themes, the writer's style and tried to answer the puzzling questions of the incompleteness or otherwise of Chaucer's manuscripts.

We also explained the literary adaptations of Geoffrey Chaucer's *The Canterbury Tales*. Try and read over your work again to see how much you have become truly related to all we have discussed in this unit.

5.0 SUMMARY

In this unit, you have learnt that Geoffrey Chaucer's *The Canterbury Tales* is related to Medieval English history.

- Chaucer's beautiful Tales have distinct nature that makes it different from all other known Tales of the contemporary, even in England
- Manuscripts of the *The Canterbury Tales* is incomplete
- Geoffrey Chaucer borrowed some of its Tales from the English verbal arts as well as other manuscripts that have predated or have existed long before his own tales
- There exists a number of literary adaptations of Geoffrey Chaucer's *The Canterbury Tales*

6.0 TUTOR-MARKED ASSIGNMENT

- 1) Discuss the nature of Geoffrey Chaucer's *The Canterbury Tales*.
- 2) Discuss at least two themes of Geoffrey Chaucer's *The Canterbury Tales*.
- 3) Outline convincing facts that indicate any relationship between *The Canterbury Tales* and English verbal Arts.
- 4) Explain the style of Geoffrey Chaucer's *The Canterbury Tales*.
- 5) Give evidence of the literary adaptations of Geoffrey Chaucer's *The Canterbury Tales*.

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UNIT 2 THE LOVE OF PEOPLE: EDMUND SPENSER'S POETRY

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1.0 INTRODUCTION

This introduces you to the focus of the major and sub themes in the select poetry of Edmund Spenser. The poet's thematic preoccupation and general conceptual and critical view of life in poetry has been examined in the unit. Our discourse of the poetry has been done critically so as not only to get you more interested in the poet's philosophy of his time and life, which formed the basis of his poetic discourse, we have also written our impression of his poem to get you endeared to poetry, learn and think about the aspects of the poet's view of life and related concerns, so as to keep you going in life.

Our thematic construct of the poem has been done in such a simple form that you will find this or poetry generally an attractive axis of your study/the literary genre.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- identify the main theme of Edmund Spenser's "A Ditty"
- list and explain the themes of Edmund Spenser's *A Hymn of Heavenly Beauty*
- outline the recurring themes in the select poems of Edmund Spenser discussed in this unit
- write a poem on any subject of life that appeals to you or haunts your emotion
- identify Spenser's general impression of life in his poem "Amoretti LXXVII: Like a Hunts Man"

- write your view on Edmund Spenser's poem, Amoretti LXXIV: "Most Happy Letters" "Amoretti LXXV:
- list the aspects of Spenser's "One Day I Wrote Her Name" reveal the poet's impression about beauty in "An Hymn in Honour of Beauty"
- compare the themes of Spenser's poems that we have discussed in this unit
- discuss the style of any of the chosen poems of Edmund Spenser discussed in this unit
- state and give examples of the figures of speech used in Edmund Spenser's poem of your choice in this unit

3.0 MAIN CONTENT

Poem No 1 "A Ditty (Edmund Spenser)"

3.1 Comments

The poet eulogises Queen Elizabeth of England, paying every attention not just to her glamorous beauty, but her gracefulness and motherly status to all English, "Queen of the Shepherds", even her throne of glory is fertile, "grassie greene". Spenser merges the beauty of the subject of the poem with the beauty and reproductive capacity of the natural environment, "the flowery Daffadillies", "primroses greene", Damask roses" and "sweetie violet". Her unwaning beauty upgrades her stately appearance to that of, "like a maiden Queen". Our poet further unveils the excellence and dazzling beauty of the English Queen, by directing his searchlight to the celestial, comparing the Queen to heavenly Angels, "angelic face", "her princely grace", thus unveiling her once more in masculine quality. According to Edmund Spenser, Queen Elizabeth combines both human and Angelic qualities, such that hardly are any comparison good enough to measure up to her rare genial beauty and modesty Spenser questions.

Her modest eye,
Her majestic,
Where have you scene the like but there?

The beauty of the majestic Queen of beauty attracts musicians and admirers including gods who scrambled to witness her "Goddesse", sing and play for her in melodious tones that are alien to the human world. Even the instruments used to "grace" the earthly Queen have no equal in the world, particularly in terms of their "soote"ness or soothing, and such is expected in a swelling "merriment". Edmund concludes that when the Queen is accorded such a grandiloquent merriment here on earth, such that she is satisfied here, she will surely reign gloriously in Heaven in company of the trail blazers of Heavenly grace. Our poet ordered that we roll out our musical instruments, "the Pincke and Cullambine, with Gellifowres", performed with "paramours", and "sops-in-wine", not just elevate the Queen's gracefulness, but also in preparation for her heavenly "coronations" among most divinely honoured Queens. Spenser advises that in readiness for the great event, flowers of distinctions, fragrance per excellent, fit

for stately events should be brought in; “Daffadownillies”, “Cowslips”, “loved Lillies”, “Pretice Pawnce” matched with the “fayre flower Delice”.

The last stanza of the poem plays homage to “Elisa, deckled are thou art in royal array” you “Damsells”. Edmund Spenser ends his short simple poetic song, “Ditty” for Queen Elisa by requesting that the Queen, a distinguished personality among Queens.

When Damsines I gether
I will part them all you among

A good number of themes can be pointed out quickly in the praise poetry. They are beauty, gracefulness, merriment, transcendent beauty, consciousness, fertility and sensuousness.

Edmund Spenser uses some exaggerative expressions in the poem, perhaps due to the eulogizing nature of the poem “her angelic face”, “to full the fourth place. And reign with the rest in heaven”, “where my Goddess shines”, “so sweetly they play”, “And sing all the way”, “That it a heaven is to heare”, “Her heavenly haveour, her princely grace”. He also uses explicit or direct comparison, indicating likeness or similarity between some qualities found in the subject of the poem; for instance “Ydad in Scarlot, like a mayden Queene”, “Tell me, have ye seene her angelick face like Phoebe fayre”?, There are also some metaphorical expressions in the poem, some of them are “... her angelic face”, “...Her heavenly haveour, her princely grace”. Spenser graced the poem with a few apostrophe, thus, “See were she sits upon the grassie greene, o seemely sight”, “Now ryse up Elisa, decked as thou art in royal a ray”. The combination of natural imagery with sensuous celestial qualities images complements the poetic eulogy “...sits upon the grassie greene”, “...Damaske Roses and Daffadillies”, “...primroses greene”, “...Gelliflowres”, “...loved Lillies”, “...fayre flower”.

Poem No. 2 Amoretti LXVII: Like as a Hunts Man

3.2 Comments

This is a poem about a wild chase, the poem found himself chasing a wild beast (deer) blindly ... As the game escaped, determined to get away with his life, the more the poet engaged her in ferocious chase in the jungle. Apparently tired, the beast, a deer had a brief rest “in some shady place”. In the tireless and foolish pursuit... “after long pursuit and vain assay” the poet became tired, dull, slow awkward and stolid, forsook the “gentle deer” which returned by the path through which the poet had engaged her in endless chase. So as “to quench her thirst at the next brook”. In turn, the deer steered at the hunter, probably the poet fearlessly “she beholding me with milder look, sought not to fly”

There she beholding me with milder look,
Sought not to fly, but fearless still did bide:
Till I in hand her yet half trembling took,
And with her own goodwill her firmly tied

In what looked like a determination of the deer to resign to fate, she was no longer interested to outgo or surpass our poet in the race. Now vanquished, acknowledged the superiority of the huntsman in the race for life.

Apparently, the female deer in the poem is a lady (woman) or lover of the poem whom he had engaged in overbearing chase. She had escaped the poet's overweening or submerging invitation for love, but had to return the poet's love, seeking the path of love from which she had fled, now that she needs the poet's comfort, she owned up voluntarily, so the poet does not need to engage her in any chase anymore. The same way, every woman combined the qualities of a beast and the goodly quality as thus the poet's metaphorical female deer of notoriety and angelic standard, to Spenser a woman is both angelic and beastly, or satan personified. The themes of the poem are love, deception, escape, submission and fear.

Poem No. 3 Amoretti LXXV: One Day I Wrote Her Name – (Edmund Spenser)

This is a poem of love, in an unusual way, its novelty lies on the lover's unique approach to her female lover and the practice of love relationships. The young lover in the poem is determined to immortalize her lover and by extension their love affair, but surprisingly, every attempt to get her lover's name immortalized ended in vanity, the poet insists

One day I wrote her name upon the strand,
But came the waves and washed it away:
Again I wrote it with a second hand,
But came the tide, and made my pains his prey

Deeply obsessed by her love, he seeks attempt to subdue mortality by every way, but he discovered that it was impossible for him to conquer mortality, which he thought if he had conquered, he would have a long and enduring relationship with his lover. Against his determination nature played the destructive agent to the lover's desire to attaining eternal or endless love affair; "...the waves washed it away", "...but came the tide and made my pains his prey".

The poet is a practical man, a romanticist, who believes that in the face of a burning biological drive, a true love desire can be satisfied and maintained when humanity attains, a godly or god-like status, in which he becomes superior to his transience nature. The poet's fruitlessness in his quest for endless life is apparent in the poem.

We however, know from the response of the man's lover in this poem that he is bargaining for the impossible when she interrupts and obstructs the man's

intention to attain immortality so that they could have a prolonged affairs. She described her man as “vain man” who pursues after vanity “that dost dost in vain assay”, an idea that seems to bring to mind a line from William Shakespeare’s “much Ado About Nothing”, a play by that title or songs of Solomon’s description of man’s endless and insatiable desire as “vanities ...all is vanity in the Holy Bible (Ecclesiastes 1:2). The position of the woman in the poem is quite different from that of her lover whom she sees as an idealist or a myopic fool who grawls sand gropes after selfishness and the ephemerals of life. To the woman, her lover need not worry about all these because she, the reason for which he embarks on endless struggle will also die. She explains

“For I myself shall like to this decay
And eke my name be wiped out likewise”

The search for immortality for any reason at all is nothing but a bizarre exercise. “A mortal thing so to immortalize”. The lady do not see any reason a mere “thing”, article or material thing that is by the law of nature subject to death and decomposition should conceive permanency in longevity. Does this mean that there is no any way man can ever attain immortality? The poet answers our question, using the lover man’s lady in the poem. She says human virtue, greatness and the arts are capable of eternalizing man, and can even inscribe ones name in glory in the heavens; but death according to our speaker has been given the unquestionable will power to “subdue” humanity.

Finally, she advises her lover to show rare virtue, love her genuinely, and by that, both lovers will be sure of renewing their life and love till eternity. She preaches that a rare, disciplined and selfless display or virtue will transport one to heaven.

The poem reads

To die in dust, but you shall live by fame:
My verse, your virtues rare shall eternize
And in the heavens write your glorious name
Where when as death shall all the world subdue,
Our love shall live, and later life renew.

The poems aesthetic value are based on its various themes such as the vanity of life, the transcient nature of life, love, vanity, in search of immortality, selfish desire, human conflict with the unchanging will of nature, persistence, the value of or indestructibility of virtue, love as well as the overriding influence of death over man.

Poem No. 4 An Hymn in Honour of Beauty (Edmund Spenser)

In this poem, the poet attempts to re-canonise metaphysical poetry, conforms to readerly expectations, using less encoded meanings, reveals the various complexities and popular imprisonments by which love or beauty dominates man across ages. In what looks like the poets attempt to define love, the poem takes love out of her complexities or enclosure to the popular view of all. The poem opens in clearly apostrophical manner, deliberately humanizing the subject of

love, he begins on a note of question, asking the location where love desires to ferry him, with her “wontless fury” that is coloured with inspiring rage. Human body houses the hot rage of love, yet it is capable of transporting man to god knows nowhere with her “raging fire”. It is that living but venomous fire of love that lives in the heart “feeble breast” of this poet that gives the poet the strength to investigate the nature of love. According to the poet, it is difficult to understand the nature or personality of love, nor of the mother of love.

The poem begins

AH whither, love, wilt thou now carry me?
What wontless fury dost thus now inspire
Into my feeble breast, too full of thee?
Whilst seeking to as lake thy raging fire
Thou in me kindlest much more great desire
And up alift above my strength dost raise
The wondrous matter of my fire to praise

It appears, there is a magnetic pull and fury in love, but such pushful type of fury is so powerful that it makes everyone to hunt or desire love irrespective of ones social, economic status, ethnic and religious backgrounds. Human vulnerability to love combined with the mystery or inexplicability that are naturally attached to love that compels our poet to force out a song for love “An honourable hymn I eke should frame”. Perhaps, our poet’s song may be a healing balm for men whose hearts have been hurt by love. Spenser do not leave us in doubt as to the gender of love as he states categorically... “And with the brightness of *her* beauty clear. It then means that love is a *female* and not a male, but resides in the heart of everyone with all her angelic and devil personified existence.

Love, the ubiquitous invisible, she searches the souls of men, and uses her “might” to befog, the poet do not understand how love got her possessive power of “such soul-enchancing might”. Spenser seems to tell us that love is the mother of love, so everything that applies to daughter love, are applicable to mother love, so, the poet moves literarily between mother and daughter as implied in the poem.

The third stanza of the poem unfolds love as an embodiment of beauty and a goddess per excellence “...thou great goddess, queen of beauty” delighted by all. Revealing about the interwovenness of love and beauty, without which “sovereign grace” and “kindly duty” will be impracticable.

The poet moves ahead, stating other qualities of love, such as her capacity to illuminate dullness, “light” rekindling, “T illuminate my dim and dulled eyne”. “Love immortal beam”, gives life to “withered heart”, it is perfect, fashionable, “goodly pattern”. Everyone is free to request that love lay bare her secret store here on earth, or else, one may not have assess to it in heaven if forfeited here on earth. Man’s sinful eyes are not granted assess to loves graceful “secret store”, so powerful is love that she influences everything on earth” ...every earthly thing partakes” in the affairs of love as divinely willed, so love is “fair, accordingly”, it

is capable of reforming the soul, infuses "...celestial power", very pleasant and pleasing, has "...sovereign might", to give "pleasant grace". The poet compares love to the "lively fire", "...light of the lamp which shining in the face". Love is strong amorous desire is so strong that it "robs the hearts of those whose it admire", "...poisoned arrow", "that wounds the life and wastes the in most marrow". But itself is described as a "mixture" of colours fair and goodly temperament".

In all its gracely state and magnanimity, love "quickly fade", "And pass away". The parts of love are measured, hence its ephemerality, it is made of many colours, including "white and red", and in such colours, including "white and red", and in such colours are its powers that "pierce through the eyes unto the heart", and in rage makes her victim or any heart she possess "restless", only death limits the length of death's arrow on her victims "...but death can stint his colour smart?" "Or can propagation of the outward part. In whichever heart she penetrates, she captures, dominates and "rub both sense and reason blind".

Spenser wondered why love do not "blossom" like the field, her "impression, he says is in the lookers view". In this sense, the attractiveness of love is like a plague that endangers and reduces everyone to a victim. The enormity of love the poet insists is much more than any man can imagine "wonders in the minds of men", it's a "fair lamp", "a celestial ray" that light proceeds which kindleth lovers fire". The fire of love dies and when such happens, the spirit behind love returns to her "native planet". It appears love is a total stranger to the human world, it also do not have a specific home or nativity and it is immortal, only roams the sky "...nor is it heavenly born and cannot die".

Still tracing the possible origin of love, Spenser says it is a derivative of the soul, immortality, by which consider the seat of love, the soul itself is from "purest heaven's height", but the soul only uses light as protective covering, lively spirit which is love's quality is also a derivative of the "fairest star", the star which give light to the world. That was love's connectivity to heavenly bodies, as a result of her divine connection, love has the will power to "impress", as "graced" by the heavens, and her fitting house too must be adorned with spoil and "heavenly riches". Her beauty and bravery are divine gifts to complement her fleshy being, love us temperamental but deserves to be accorded a queenly status in a palace.

In as much the body is formed from the soul, what the soul is encased in is a "comely corpse" a dead pattern; only the soul that is formed from heavenly light is the living matter from which purity and love sprout, thus, "many a gentle mind dwells in deformed tabernacle (the body) with some foul imperfection".

Our poet seems to be more definite here as he says, that "goodly beauty is heavenly born" every man now desires her and fall into sin through love, especially as she adorns the world with her dazzling beauty. Spenser exonerate love from any blame, but insists that those who abuse love are guilty of her misuse because her admirers seek to "deprave it". To our poet, the soul is fair and

beautiful, but the flesh is filthy, and subject to being abused and corrupted, but immortalities are above the corruptions of the flesh. “Flesh(e) fault it filthy make”, “...for things immortal no corruption take”.

In what sounds like a cautious warning or advise to love, Spenser salutes love, asking that she be conscious of her graceful status, eulogizing it as the worlds’ “dame and ornaments” and “image of heavens light”, she should not give into “disparagements”.

She is advised to be mindful of her divine grace and stay off men’s conscious abuses “mindful still of your first country’s sight”, “...preserve your first informed grace”, which shadow reflects in her beautiful face.

The poet then name the vices that daughter love should beware of in her first country of sight. They are “loathe foul blot”, “disloyal lust”, “...fair beauty’s foulest blame”, “that base affections, why our ears would bland”, “commend to you by loves abused name”.

But is indeed the bond slave of defame
Which will the garland of your glory mar;
And quench the light of your bright shinning star”

Our poet did not deny love’s apparent beauty and gracefulness that is divine in nature, but advised her strongly to beware of men in her country of visit as men are ready to beguile so that they could debase her, “quench the light” of her, “shinning star”, or glory. Love has also been warned to be gentle and loyal and truthful so that her glory may not be marred.

The following golden rules must be considered, but if love must fall in love. she should beware of those who see through amorous eye glances lay the heavenly riches in you, she should be selective, consider a man you sympathize with and do not “loosely love without respect” but love must not forget that if she ignores the advise, she may have invited “discordant war”, love should not forget that she is a celestial harmony” of “likely hearts”

Which join together in sweet sympathy
To work each others joy and true content,
Which they have harbour’d since their first
descent “...where they did see and
and know each other...”

Edmund Spenser approves lover with the stated qualities for love. Also, only the two “ordained” by Heaven should fall in love since love is not so light, the love whose attraction is by beauty at first sight Spenser condemned as “no live” “..beauty which they see straight do not love”. True beauty should be coloured by “pure regard”, “spotless true intent”, “a more refined form”, all emerging from their eyes and minds, “void of all blemishment” ... “free from flesh frail infection” “conform to the light”, fashionable, “heavenly beauty to his fancy’s will”, “mirror of his own thought doth admire”.

Daughter love is further warned to beware of fantasy of men, men's outward appearance, lovers must agree in spirit, "see more than any other eyes can see". The lover's assessment of worthiness must also be done in the spirit to achieve precision in entirety.

The cautious warning that comprises more than half of the Spenser's long poem continues. The poet caution's against men who are not stable, he described them as "Armies of love still flying to and fro", the "wounded in love", those who have made foe out of love, the men lovers Spenser says eulogises lovers qualities and exaggerates to the heavens pretentiously, her smiles, "her works", her "forehead", "eyeball", "eye lids", "her lips" composed songs in appraisal of her name, ungentlemanly comparisons to "venue", "goddess", her beauty that supersedes the weight of death. The poet legislates against every antic that men often use deceptively to win love's heart. But the poem did not tell us if daughter love abide by all the serial warnings till the end or even got a lover and how they fared, or were successful in their love relationships in the end.

In his theory of love and beauty, Edmund Spenser's poetry, we may say 'moralises' love, courtship and marriage, though there are a number of verses in the poem that really 'problematise' love, considering the lengthy qualities of do's and don'ts spread across the poem, some of which are far reaching and apparently unattainable, except by superhumans, though daughter love seen in the poem is as abstract as her nature. The poet points out the themes of love, and beauty, desire, sovereignty, immortality, celestial strength, power, deception, transience, the search for the origin of love, definition of love and beauty, self preservation, vain impression, loosely love, fantasy, and chaste pleasure, conquering beauty.

We see a generous use of figurative language in the poem. In the first verse of the poem. The poet begins with line that is both apostrophical and rhetorical in nature.

AH whither, love, wilt thou now carry me?
What wontless fury dost thou now inspire
Into my feeble breast, too full of thee?
Whilst seeking to as lake they raging fire

The last line of the Eleventh verse of the poem is also rhetorical "more such affection in the inward mind". That it can rib both sense and reason blind?". Similarly is in the Twelfth verse of the poem "Work like impression in the looker's view? Or why do not fair pictures like power show". The use of rhetoricism by the poet is to infuse life into the poem and probe the reader's mind on the subject of love discussed in the 300 lines poetry. The poem is replete with personification. Spenser deliberately personified love in the poem to lift his subject from obscurity to reality, to give life to the controversial issue of love. Spenser in the poem, even described love as a female. For instance, love is humanized in, verse 2 of the poem.

That as I erst in praise of thine own name,
So now in honour of thy mother clear...
And with the brightness of /her/ beauty clear

Also in verse 4, the subject of love's humanism continued
"It may so please, that she at length will stream",
"...According as the heaven's have her graced"...
Tempers fit for such a virgin queen..."
"...which doth the world with her delight adora..."

The poet's deliberate humanization, personification of the subject of love in the poem reflects her relevance and inseparability with humanity.

SELF ASSESSMENT EXERCISE

How is the poet's assessment of love in Amoretti
LXVII: Like as a Huntsman different from Amoretti
LXXV: One Day I Wrote Her Name

4.0 CONCLUSION

In this unit, we have discussed Edmund Spenser's "A Ditty", Amoretti LXVII: Like as a Huntsman and Amoretti LXXV: One Day I Wrote Her Name. We have also discussed An Hymn in Honour of Beauty. You may wish to read over your work again.

5.0 SUMMARY

In this unit, you have learnt

- the themes in Edmund Spenser's "A Ditty"
- been introduced to themes in Spenser's Amoretti LXVII: Like as a Huntsman
- the various themes in Spenser's Amoretti LXXV: One Day I Wrote Her Name
- the poet's impression of and advice on love in Spenser's beautiful story, An Hymn in Honour of Beauty

6.0 TUTOR-MARKED ASSIGNMENTS

- 1) Explain how the divine merges with the actual in Edmund Spenser's praise poem of Queen Elizabeth in "A Ditty"
- 2) Discuss the themes in Spenser's poem, Amoretti LXVII: Like as a Huntsman
- 3) What is the poet's impression in Amoretti LXXV: One Day I Wrote Her Name
- 4) Discuss Spenser's theory of love in "An Hymn in Honour of Beauty"

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UNIT 3 SOBER REFLECTIONS: JOHN MILTON'S *PARADISE LOST*

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1.0 INTRODUCTION

We have designed this unit to introduce you to the selected poems of John Milton with the aim of revealing the poet's critical view of life and perception of some individuals and their contributions to life and literature. Your understanding of the poems of Milton is required to further advance you in the training/learning of English Literature and writers of the Medieval and Renaissance generally. Knowing some individual poems/poets will make you more practical in your discussion and critical view of poetry. When you become grounded in the discussion of poetry, you will no longer approach the discussion of poetry cold and with trepidation. Invariably, your reading, writing and general ability to analyse and criticize works of literature across the genre will be improved. At first, such process of poetic analysis may appear difficult but the more you read, analyse poems and get yourself acquainted with this unit, and put things into practice, you will become skillful at discussing poetry as your interest in the literary genre will improve. Our practical examples in this unit will improve your perception. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- discuss John Milton's An Epitaph on the Admirable Dramatic Poet, William Shakespeare
- outline the themes in John Milton's "At a Vatican Exercise"
- state your impression of John Milton's "The Marchioness of Winchester"
- compare John Milton's Epitaph on William Shakespeare with "The Marchioness of Winchester"
- explain what you find interesting in John Milton's "Arcades"

3.0 MAIN CONTENT

Poem No 1 “An Epitaph on the Admirable Dramatic Poet William Shakespeare” (John Milton)

The poem discusses the themes of death, immortality and excellence, in his song for the genial English poet and play wright, William Shakespeare. In his reminiscence, John Milton begins his epitaph for Shakespeare by dismissing the ephemeral honour accorded the famous English poet and dramatist, a honour enclosed in mere tomb, to Milton, though is good but unnecessary, “hence he queried”, “what needs my Shakespeare for his honour bones”. Milton is of the opinion that honouring the bones of the departed by enclosing it in tomb, ‘house’ of stories which, is in itself is subject to destructibility is benevolent, but the deceased English poet was conscious of his passage and what will become of his relics, hence he fell in love with the Arts to immortalize himself in a more magnificent and gracious form when he was alive. His numerous plays, poems and general contributions to the humanities has honoured him even in death, it is therefore not pleasing for a man who has attained a recognizeable glorious height, and provided enviable platform while alive such that these can speak for him in death, and not his “honoured bones” or the needless labour of “hallowed reliques” “hidden under” “...a star of pointing pyramid?”.

John Milton deliberately ridicules man’s wasteful efforts in constructing expensive edifice for the remains of a deceased, who ought to have attained fame in life before death as the contributions one make to the Arts are of greater value to every man, both in life and death. In this poem, Milton addresses Shakespeare, “great heir of fame”, revealing that the honoured he is given in death is a weak witness of his name because Shakespeare has built “for himself” a live long monument” though his Art, and his literary contributions are known, “endeavouring art, the easy numbers flow” and quite a number of people benefited by his book, his pages and memorable poetic lines has left “deep impression” on people’s hearts.

John Milton argues that the works of Shakespeare are themselves not just marble but the genuine marble that he has made for himself, and that even kings of this world prefer such form of marble, will be ready to die if they are able to achieve such a great feat in the Arts as thus, Shakespeare “kings for such a tomb would wish to die”.

Poem No 2 “At a Vatican Exercise” (John Milton)

John Milton in this poem, though humorously put, reminiscences the language and cultural transformation of his age. He reminds readers that at a point in English history, Latin was a domineering language of communication. “The Latin speeches ended, the English thus began”. The poet reveals his experience at returning to his native English tongue, “Dist more my first endearing tongue to speak”, the difficulties encountered in the otherwise complex linguistic process are carefully recorded by the poet; the “mad’st imperfect words”, “half

unpronounce'd" that slid through his "infant lips" and driven into muteness. John Milton glorifies the English language, his mother tongue he now embraces and use communication freely in his creative work, "I use thee in my latter task". The years of the Latin tongue or of desertion at the expense of the poet's English tongue is to the poet years of "small loss", yet Milton is happy that he could use both Latin and the English tongues but he is versed in his mother tongue than Latin "I know my tongue but little grace can do thee". The poet has fallen in love with his culture, so the English language need not compete with other recipient cultures, Latin, "Thou needst not be ambitious to be first".

Like a prodigal, Milton made a very special appeal to his culture to accept him into the fold of the English culture unconditionally by overlooking the moment of separation his/love for the Latin Language and culture had caused. He pleads

I pray thee then deny me not thy aid
For his same small neglect that I have made

The poet yearns for the return of the pleasure he enjoyed in using his native English tongue. The rich English culture, "...is also recalled in the poem", "...from thy wardrobe bring thy chiefest pleasure". He preaches a total return and acceptability to the English culture, eagerly waiting to take a full advantage of his culture, "...fantastic delight", "pleasure", "choicest wits". He apologises for the ignorance, and late embrace of his native tongue; he described as "...late fantastics".

He is also eager to express the roving thoughts in him in his native English tongue, the language with which such burning thoughts can be better expressed. He is desperate and impatience as the thoughts too "knock loudly to have their passage out" because the knowledge in our poet tired of duckage, it is only within the 'protective' English culture that they can be better expressed, thus achieve protective coverage and be "deck'd in thy best array" and "fly swiftly to this fair assembly ears".

John Milton confesses that if he indeed, were to choose a language of expression, it will be in no other than the English Language the best for the expression of, service in "graver subject use". The poet insists, he feels at home and more protected when he uses his English tongue, "...clothe my fancy" and his willing mind transported to the celestial, hence the ability to express knowledge in sublime tone and converse in language far from the ordinary mans, but "deity" personified; can hear when "Apollo sings" and "Hebe brings immortal nectar to her kingly sire", "Neptune raves", a glorified "lofty" heights of divine knowledge attainable. The poet can then hear directly from the gods, "Ulysses soul and all the rest", also, "sweet captivity", and "melodious harmony" are some of the advantages the poet hope to get by a total return to the culture of his birth other than recipient cultures; afterall recipient cultures are mere exercises he never enjoyed.

Poem No 3 “An Epitaph on The Marchioness of Winchester” – (John Milton)

The epitaph of John Milton is dedicated to the Marchioness of Winchester, the “honoured wife of Winchester”. The virtuousness “verlues fair” of the Marchioness is emphasized in the poem. The honoured lady, an “heir” apparel to the throne dies young and she is buried in an expensive, “rich marble” “...After so short time of breath”. The poem is surprised at the brief life honoured the marchioness by nature and fate inspite of her fame and glorious existence, Milton observes

...the number of her days... as was her praise, Nature
and fate had had no strife in giving limit to her life. Her
high birth, and her graces sweet

The marchioness married early “Quickly found a lover meet”, and that was followed by a great “marriage feast”, even with the populace and the God of marriage as witness at the lover’s request

The God that sits at marriage feast;
He at their invoking came
But with a scarce-well-lighted flame
And in his Garland as he stood.

Shortly after her marriage, our subject of discussion in this poem was delivered of a baby boy, unfortunately while the populace was waiting anxiously, and the matron waiting to undertake another delivery, the marchioness died in the process of child labour, a condition that evades the poet’s understanding, as the unborn child died in her womb “The hapless Babe before his birth”, Had burial yet not laid in earth, And the languish Mothers Womb was not long a living Tomb”.

John Milton descriptive epitaph is so comprehensive that one cannot help imagine the poet as eye witness of the life of her subject.

...Once had the early matrons run
To greet her of a lovely son
And now with second hope she goes.

Milton adds, that every adorning, wealth and gracefulness she had become as brief as the existence of the marchioness, “All those pearls of dew she wears” now bow to mourning and “presaging tears” and “her hastening funeral”. The poet offers prayers for the soul of the departed, even in such a manner that our eyes became misty with unshed tears for a life mysteriously cut short in her prime “...whether by mischance or blame”.

Every line of the poem reflects the virtue and glory of the marchioness, her gentle glamour and pain of childbirth did not evade the poet’s prayer.

Gentle Lady may thy grave
Peace and quiet ever have;
After this thy travail sore
Sweet rest cease thee evermore,
That to give the world encrease,
Shortened hast thy own lives lease

John Milton in this epitaph unveils death's veil, making death visible to all eyes, especially those of her readers by a fair juxtapositioning of the pain and glory of her subject of discussion in the poem "...besides the sorrowing that they noble House doth bring", admirers wept for her in various locations, including Helicon, immortalizing her virtue as each deemed it fit "And some flowers, and some Bays... Devoted to thy virtuous name".

In what looks like an attempt by Milton to console her subject even in death, he advises that her death has now made history. The poet teaches that fate and the destructibility of death are universal; hence consoled the deceased further by telling her that the "Syrian shepherdess" who had been barren for many years suffered similar fate as hers. After the shepherdess bore Joseph, and people were expecting her next child, she died"

...And at her next birth much like thee
Through pangs fled to felicity
Far within the bosom bright
of blazing majesty and Light
There with thee...

The poet concludes by advising the earlier deceased to welcome the new saint with her in heaven where both souls are united in fate and status "her soul acquaint with thee there clad in radiant sheen".

Poem No. 4 "Arcades" - (John Milton)

The poem commemorates countess Dowager of Darby at Harefield.

The song recalls and commends the brilliance and radiance of the countess, describing her comprehensively in rare majestic coloration, elevating her status to the divine: "Look nymphs and Shepherds look"... blaze of majesty" "... too divine". The poet emphasizes her authority thus "This this is she". The repetitive use of "This" in the poem is introductory in nature and suggests her rare personage, "To whom our vows and wishes bend".

Milton praises the countess to the high heavens, extolling her virtue in memorabilia, "fame that her high worth to raise". Our poet banishes every distraction to her praise so that the occasion can give room for every guest to reveal all her attributes and her "radiant state" revolve around her throne of power limitlessly. He again reintroduces the countess by a repetitive use of "This this is she alone", to reflect her uniqueness, indicating that without her, there can

be no another. She is described as a “goddess bright” “in the centre of her light”; of fame.

She is mighty, towered above many, such that she could compete favourably with deities; “A deity so unparallel’d”, valiant than gods”, “mother of a hundred gods”, a genius per excellence, most honourable, “honour sparkle through your eyes”, “...famous Arcady”, John Milton described the countess in beautifully elevated style as a woman who equals the status of the gods, “Divine Alpheus”, who, for instance traveled under the seas to meet Arethuse. Milton’s countess Dowager of Darby at Harefield appears larger than life as she is capable of giving life, “breathing Roses to the wood”, an honourable mistress of “you princely shrine”. The poet’s adoration showered on the countess continues, by the poet’s insistence that he dare not measure her fame with people of lesser honour “shallow-searching fame”. The countess is power personified.

The poet confessed that he knows so much about the countess, her compassionateness, love, and care even for the human environment “wood”, “life in oakn bowr”, “...nurse the sampling tall, and curl the grove”, “plants”, ...heal the harms of the thwarting thunder blew”, “...dire-looking... planet smites”.

The elaborate contributions to nature is immeasurable, such paved way for the poet’s connectivity to the divine as the door to heavenly tune is left-wide open. The poet admits and invites his readers into the banquet of the poet’s celebrity, to sing along with him “follow me as I sing”. We are admitted into the queenly throne of the countess in the “green” grove. The poet ends the countess song with what looks like a vote of thanks to those who graced the memorable occasion, and requesting that the town, rural grove where the seat of glory of the countess is located is open to all visitors including those who may be willing to come on permanent resident, “Bring your flocks and live with us”, “Here ye shall have greater grace”. And when the invites finally relocates to the “rural Queen”, they are assured of peace, love, good health, abundance and longevity.

SELF ASSESSMENT EXERCISE

Explain the themes in John Milton’s poetic reflection on William Shakespeare “An Epitaph on the admirable Dramatic poet William Shakespeare”.

4.0 CONCLUSION

In this unit, we have mentioned and discussed/interpreted John Milton’s “An Epitaph on the Admirable poet William Shakespeare”, “At a Vatican Exercise” and “Arcades”.

5.0 SUMMARY

In this unit, you have learnt

- the themes in John Milton's "An Epitaph on the admirable Dramatic poet William Shakespeare"
 - revealed the poet's impression in "At a Vatican Exercise"
 - revealed the poet's assessment of her most admired countess in "Arcade".
- In the next unit, you will be introduced to the poems of Sir Philip Sidney.

6.0 TUTOR-MARKED ASSIGNMENT

- 1) Explain the poet's impression in "An Epitaph on the Admirable Dramatic poet William Shakespeare".
- 2) What is your view of John Milton's "Arcades"?
- 3) What is the poet's reminiscence in "At a Vatican Exercise"?
- 4) Explain the poet's theme in "An Epitaph on The Marchioness of Winchester"?

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UNIT 4 OTHER NOTABLE WRITERS: SIR PHILIP SIDNEY

CONTENTS

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- 3.0 Main Content
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 - 3.2 Interpreting Poetry (II) “Astrophel and Stella I”
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 - 3.4 Interpreting Poetry (IV) Astrophel and Stella XXIII”
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1.0 INTRODUCTION

This unit has been designed to continue the discussion and interpretation of the select writings of the major poets of the periods under discussion. Beginning from unit two of this Module (2) we discussed the selected poetry of Edmund Spenser, while in unit (2), we discussed the selected poetry of John Milton. Apart from the stylistic comparisons that we intend to take you through in the last unit (5) of the Module, we wish to examine the selected poetry of Philip Sidney in our present Module. The purpose of the previous units on poetries, as indicated above is not just to get you thoroughly schooled, in the discussions and interpretations of poetry, but to help your sense of impression and judgment of poems generally, through clear understanding of the meaning and intention, of styles and general criticism of poetry. In addition, it will also help your sense of creativity, in your chosen discipline and of relevant situations in life. Below are the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- give your own interpretation of “Astrophel and Stella LXXXIV: Highway”
- explain the themes in Astrophel and Stella I”
- discuss what interests you in Astrophel and Stella LXIV”
- compare Astrophel and Stella: XXIII” with Astrophel and Stella I”
- outline related issues in all the poems we have interpreted in this unit

3.0 MAIN CONTENT

Poem No 1 Astrophel and Stella LXXXIV: Highway – (Philip Sidney)

Philip Sidney's *Astrophel and Stella LXXXIV: Highway* is a poem of love, idealized love for Stella, unfortunately, we are not told that the poet ever had her, thus Sidney's conjugal or harmonization of love and loss are expressed here. While not ignoring the traditional philosophy of the Renaissance, partly for which he is seen as a controversial figure – poet of the period. The poem looks like the song of a heart pierced by cupid's arrow, and falls under the possessed acts of the goddess of love, so he goes on hunting for his object of love unavoidably. Philip Sidney begins the poem taking an exaggerative view of his lover whom he compared to a Parnassus (which means a Chief Warrior dressed in ceremonial outfit). The Chief Warrior here is her lover who is the custodian of his happiness, "her words to trampling horses feet", "more oft than to a chamber melody". Quite a number of people believe of the poet's love for Stella, "my muse to some ears not unsweet".

Here is a poem that discusses the theme of love, hope, longing, desire and assurance. The poet invites her "blessed" lover to bless her. He woos Stella further assuring her that he will not disappoint her "To her, where I my heart, safe-left, shall meet". The poet insists is his responsibility to keep the love he believes Stella entrusted in him, even as it is his duty to love her. The poet reassures himself of his undiluted love for Stella "with thanks and wishes, wishing thankfully". He confesses to still honour Stella as she is treasured by the "public heed". He does not envy his lover... "you know I envy you no lot". He is very sure of wooing and winning Stella's love even in the next hundred years. Sidney concludes "Hundreds of years you Stella's feet may kiss". Although, it is not stated directly in the poem, but we know through the poet's implied references and insistence of the man to win his lover's love that Stella is reluctant to the man's love advances, hence the wooing exercise has been on for some time or prolonged between the man and his reluctant lover.

Poem No. 2 Astrophel and Stella: I

It appears that the previous efforts of the poet to win the love of Stella has failed, he therefore redirect the wooing searchlight of his love or his arrow of love, still at Stella but re-strategises by his new determination to use the verse as winning strategy, and to enable Stella understand that he is truly in love "Loving in truth", perhaps she might reconsider his good intention to love her, and probably take a compassionate view of his struggle and emotional pain. If a verse is composed and written to woo her, perhaps, the pleasure of reading love verse "might make her know", through a fair amount of "knowledge", she may pity him and "gracewin". If appealing to knowledge of the Arts and grace would not fetch him his desire love of Stella, he then think of a quick possibility and need to study the science of inventions to overcome his "woe" failure and entertain to win Stella's love "wits to entertain". The poet confesses that he has since engaged his faculty

in the probing art of the science of invention and for new ideas that could be enticing and entertaining enough to win the wooing exercise.

It seemed as if the poet's intention to go by way of invention to win Stella's heart didn't yield the desired result, ... "Nature's child fled" .. study's blows; "At last, the lover man received discordant tune from Stella who yelled, calling him a 'fool', and advised him to "look in thy heart and write", through such he may have a clear understanding of himself and relationship with life, which is necessary sequence that will enable him strife to know others including herself better.

Poem No 3 Astrophel and Stella: LXIV

The poet addresses his lover in a more direct term with love indices "dear". He pleads with Stella to give him a trial, as he indicates that he is tired of the endless wooing process "...may dear, no more these counsels". He requests that his passion which the rejection of his love proposal by Stella has imprisoned should now be freed to "run their race of love unhindered. He listed how much indignities a rejected love proposal has made him to suffer, "...disgrace". "...cry". "the lost labour", "the scorn", that is evident before the world. But, he pleads with Stella to help actualize his love "not to will me from my love to fly". He says, he is serious about all these, and not trying to outwit the Greek poet, Aristotle who tried to outwit Plato, in the game of knowledge, whereas, the latter was his teacher for twenty years. He says, he does not seek Stella's love to become famous for betrayal as does Caesar. With this, he predicts, doubting if he will ever win his love advances "Nor do I aspire to Caesar's bleeding fame"; He also worry less about those who are more influential than he is and may similarly be competing Stella's love with him. This is another negative prediction by the poet, "Nor ought do care though some above me sit", "Nor hope nor wish another course to frame". The man again summons courage by reassuring himself that he will win Stella's heart, "which once may win thy cruel heart". In the last line of the poem, he is even very sure of winning Stella's heart, "Thou art my wit, and thou my virtue art".

Poem No 4 Astrophel and Stella: XXIII

The poet recalls how long he had been in the long race for the love of Stella, "the curious wits... dull pensiveness", that accompanies the race, including the "Beauray itself in my long settl'd eyes", ... "same fumes of melancholy rise", "with idle pains and missing arm do guess". Apparently tired at the fruitlessness, missing aims, and he consoles himself if he had not made a mistake of wooing Stella.

He describes his intention as enormous as... "state errors dress", and if judges according to him were to be invited to judge the scenario, they will judge his emotion and probably find him guilty of overambitiousness. According to him, he should have channeled his youthful imagination to a more productive

enterprise “Hold my young brain captiv’d in golden cage”. He concludes that he is himself a self driven “fool or over-wise!”

In spite of his obviously losing game, he still desire Stella and no one else “But only Stella’s eyes and Stella’s heart”.

SELF ASSESSMENT EXERCISE

Discuss the poet’s reaction to the relationship between Astrophel and Stella in “Astrophel and Stella: I”.

4.0 CONCLUSION

In this unit we have mentioned and discussed/interpreted “Astrophel and Stella LXXXIV: Highway”, “Astrophel and Stella: I”, “Astrophel and Stella LXIV” and Astrophel and Stella XXIII”.

5.0 SUMMARY

In this unit, you have learnt

- the themes in “Astrophel and Stella LXXXIV: Highway”
- the poet’s impression in “Astrophel and Stella: I”
- the feeling of the poet about love in “Astrophel and Stella LXIV”
- the poet’s assessment of love relationship in “Astrophel and Stella: XXIII”

6.0 TUTOR-MARKED ASSIGNMENT

- 1) Discuss the themes in “Astrophel and Stella LXXXIV: Highway”.
- 2) What is the poet’s impression in “Astrophel and Stella: I?”
- 3) Comment on the poet’s state of love in “Astrophel and Stella: LXIV”
- 4) Discuss the themes in Philip Sidney in “Astrophel and Stella: XXIII”

7.0 REFERENCES/FURTHER READING

Bakhtan, Lens (2004). *Impression and Expression in the Selected Poetry of Philip Sidney*. Trenton: Africa World Press.

UNIT 5 A COMPARATIVE ANALYSIS OF THE STYLISTIC ELEMENTS IN MEDIEVAL AND RENAISSANCE WRITINGS

CONTENTS

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1.0 INTRODUCTION

We have written this unit not just to cater for or introduce you to the comparative analysis of the stylistic elements in Medieval and Renaissance poetry; but to also take you through some fundamental elements in poetry, without which you may find it difficult to do a critical analysis and criticize not just the Medieval and Renaissance poetry but poems of other cultures i.e. Caribbean, West Indian, and of course, African poetry. Such fundamental elements will enable you view any poetry with the third eye, that is you will be able to investigate poems far from the immediate interactive thematic level; such as understanding the poet's style, figures of speech and why the poet has used language in a particular way and what effect that would have on you. You will also know that it is vital for you to learn Medieval, Renaissance poetry with the cultures of the periods. Also, that such poems are of different ages, you will understand, does not mean that there can be no similarities in their themes and styles much as there are differences. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- define stylistics
- differentiate between Style and Literary style
- explain the relationship between Poetry and Style
- outline and discuss the stylistic elements in poetry
- state what is meant by diction in Poetry
- state and explain some fundamental poetic elements
- explain the differences between Medieval and Renaissance poetry
- prove that Medieval and Renaissance poetry are similar in some respects

3.0 MAIN CONTENT

3.1 What is Stylistics?

The word, stylistics has its roots in “style”. Stylistics may be defined as the systematic use to which a language is put in operation. Stylistics is the linguistic study of style; stylistics gives a clue to how the operational linguistic identity of a period, age or group or writers school of believe operates, the modus operandi of a set or an individual writer’s operational language in a context or situation. Stylistics is a linguistic exercise that describes the use to which a language has been put. It is the responsibility of a stylistician to identify such linguistic exercise and describe them comprehensively. You, (a student) who is engaged in this practice is also a stylistician.

3.2 What is Style?

Style may be taken to mean the particular way a language is used in a particular context (functional), period or an age, epoch. That is why it is common to often refer to the medieval, 19th century, Victorian, 20th century styles. Style may also be related to an individual, group of writers, ideas or schools of thought. Style is a linguistic ‘mark’, ‘thumb-print’ or “identity”.

3.3 What then is Literary Style?

Literary style reveals the relationship between Language and Art. In discussing such relationship, with your selected poems, we expect you to answer such questions as why a particular poet, i.e. Edmund Spenser, John Milton, Philip Sidney and so on choose to express himself (themselves). In a particular way you found out he/they did not a particular poem. By the use of certain concepts (language) in any of their poems, you should be able to say if such view is novel (new) to the poet or comparable/relates to a writer in certain age or period or within similar period. When you are able to answer such questions in the process of analyzing a poem, you are already interpreting or describing such poem with the aim to reveal the aesthetics (beauty) of poem.

3.4 Poetry and Style

We may discuss poetry using brief and simple comparisons. Poetry relates to picture as both imitates nature/life. Poetry could mean the objective measurement of nature in imagination. It transforms human emotion into something that is experiential, soothing, and pictorial in nature. Poetry may be taken to mean a traveling emotion or emotion in operation, or a combination of reason and pleasure to arrive at ‘poetic truths’; usually language as interactive weapon.

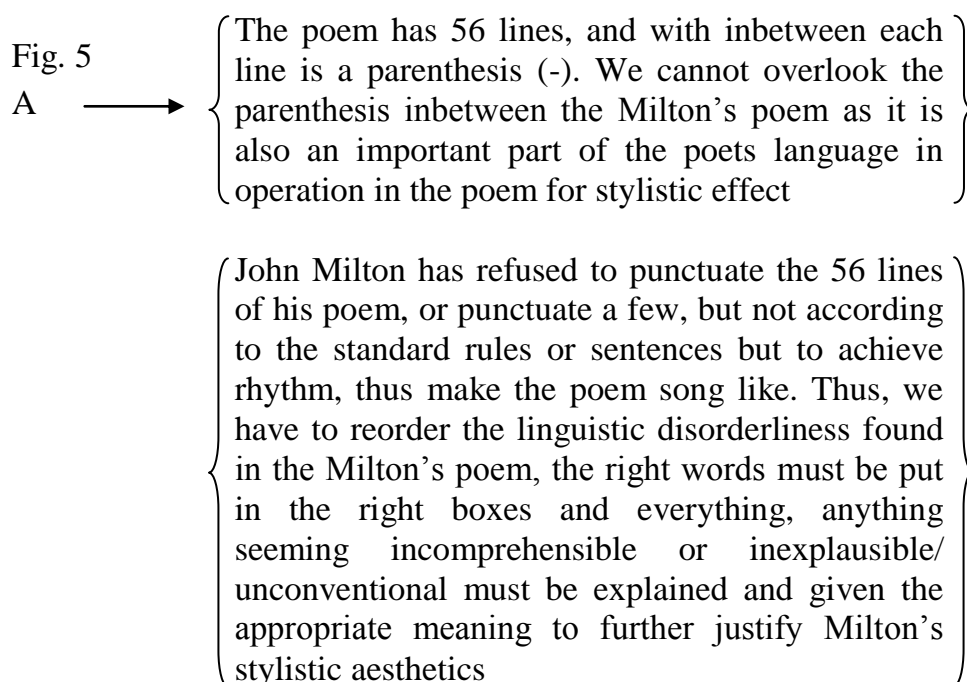
When a writer/poet combines the above indices to make up a poem, using language in a way that is uniquely his or similar to another writer to convey sense and in whichever form, we can say such a poet has used what, we may describe as a style.

3.5 Stylistic Elements in Poetry

When we say stylistic elements in poetry, we mean the kind of language in use. Mostly, the language of poetry is not strictly the same as in the conventional and ordinary use of language. Poetry has its own unique and particularized or systematized use of language. In this process, the standard rule of language is deliberately and, sometimes violated unconsciously by the poet to create a ‘world of reason and beauty for the poem.

3.6 Language/Diction

It is common to see the poet work against the rules of language as in ill-formed sentences, code-mixing of languages, breaches like misplacement, ungrammaticalness and meaninglessness as useful parts of poetry. Poets deliberately violate the established rules of language to create style. For instance, we can study John Milton’s poem, “comus” to justify our explanations above.



Example A

Sweet Echo, sweetest nymph that liv'st unseen

—
Within thy airy shell

—
By show meander's margent green,

—
And in the violent-imbroider'd vale

—
Where the love-lorn nightingale

—
Nightly to thee her sad song mourneth well:

—
Caust thou not tell me of a gentle pair

—
That likest thy Narcissus are?

—
O if thou have

—
Hid them in some flowry cave,

—
Tell me but where

—
Sweet Queen of Parley, Daughter of the Sphere,

—
So mayst thou be translated to the skies,

—
And give resounding grace to all heav'ns harmonies

We observed the use of *coupling* in the John Milton's poem above. Some lines of the poem have been structured such that naturally equivalent forms occur in equivalent positions (linguistic) items that share common semantic or phonological features are said to be equivalent.

For instance in the Milton's poem below in (A) above

Fig. 6

A —————> Line (1) Sweet Echo, sweetest /nymph/ that lvs't /unseen/

B —————> Line (3) By /slow/ /meander's/ Margent seen

C —————> Line (6) Nightly to thee her /sad song/ /mourneth/ well

The word “nymph”, “unseen”, “slow”, “meander's”, “sad song”, “mourneth” occur in equivalent positions and reflect instances of coupling.

In the same poem being discussed, we also see the use of semantic compounding in lines, in which some words achieve intratextual (within the texts) cohesion as such words share semantic nature

Sweet Echo + Sweetest
slow + meander
love + nightingale
sad song + mourneth
hid + care
resounding grace + heav'ns harmonies

We can see that all the words from the lines of the Milton's poem share similar features.

3.7 Imagery

Another stylistic feature found in the poem is the use of sensory experience, tactile imagery, examples seen in the poem are "sweet echo", "love-lorn nightingale", "sad song mourneth". The imagery merges the feelings of love and sadness of loss into one to reflect the poet's love for the loved one who has been "translated" to the "skies" as a result of which man and nature mourns the deceased whom the poet believed though is dead but alive and subject to being mourned by man and nature day and night. The poet balanced the sense of love and loss, and of colours, "violent-imbroider'd vale", and sense of the divine is also balanced "resounding grace to all heaven's harmonies".

Figures of Speech

The poet begins the poem with Apostrophe, addressing the spirit of the dead as if present, we also see the use of Hyperbole in Lines of the poem, other lines also reflect the use of contrast, "nymph that liv'st unseen" within thy airy shell", and "Sweet Queen of Parley, Daughter of the sphere". The diction of the John Milton here judged against the background of his purpose is fitting, and clearly reflects the general comparisons opinions and beliefs held, the poetic worth of the Renaissance, hence the poet's use of "nymph", "nightingale", "Narcissus", "thy", "thou", "mayst". Such words have been used by the poet to achieve the relevant themes of love, death, mortality, transient nature of life, haunting sense of loss, hopelessness and reminiscences discussed in the poem.

However, you should understand that it is important to note that all stylistic elements may not necessarily be in a particular poem, but the ones observed in a poem should be analysed.

3.8 Fundamental Poetic Elements

- (i) Diction: This refers to the poet's choice of words. Two levels of meaning are often associated with diction in poetry. They are:

Denotative: This refers to the dictionary meaning attached to words in use in poetry. It is the surface or ordinary meaning of a word.

Connotation: This is the literary or secondary meaning of a word. This comprises literary and figurative and other colorations in poetry.

- (ii) Imagery: Poetic image may appeal to the eye, (visual), ear (auditory) or sensory experience, sound (auditory) or of touch (tactile imagery) perception of roughness, toughness/smoothness, may be of bodily sensation such as pain, odour or taste.
- (iii) Rhythm: The song like nature of most poetry makes this a common experience, it is based on series of recurrences, it affects us powerfully, like the rising and falling of waves.
- (iv) Metre represents the skeletal rhythm of body of poetry. It is the mechanics of a line of poetry. Though part of the rhythm, the latter is a full and free expression of the entire lines of a poem. Poems of similar metric pattern may have different rhythms.

Metre preserves the form of a poem.

Meter: Metre is the pattern of stressed (/) and unstressed (-) syllable in a line of poetry. The stressed, long syllable is also called accented or long syllable while the unstressed (-) syllable is also called short syllable. To identify the meter in a poem, we must first determine the prevalent number of feet in the line of poem.

- (v) Foot: A foot is a unit of meter, a metric foot can have two syllables, (one stressed, while the other is unstressed).
- (vi) Types of metric feet in poetry.
The following are the basic types of metrical feet determined by the arrangements of stressed and unstressed syllables
 - (a) iambic foot
 - (b) trochaic foot
 - (c) anapestic foot
 - (d) dactylic foot
 - (e) spondaic foot
 - (f) pyrrhic foot

(A) IAMBIC FOOT

This is a two syllable foot with the stress on the second syllable. The iambic is the most common foot in English. Example of iambic feet are

Come $\bar{c}o\bar{m}e$ $\bar{l}i\bar{v}e$ $\bar{w}i\bar{t}h$ $\bar{m}e$ $\bar{a}n\bar{d}$ $\bar{b}e$ $\bar{m}y$ $\bar{l}o\bar{v}e$

Be $\bar{l}o\bar{w}$ $\bar{d}e$ $\bar{l}i\bar{g}h\bar{t}$ \bar{a} $\bar{m}u\bar{s}e$

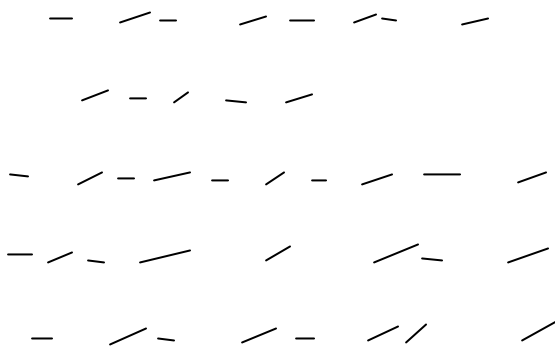
\bar{A} $\bar{b}o\bar{o}k$ $\bar{o}f$ $\bar{v}e\bar{r}$ $\bar{s}e\bar{s}$ $\bar{u}n$ $\bar{d}e\bar{r}$ $\bar{n}e\bar{a}t\bar{h}$ $\bar{t}h\bar{e}$ $\bar{b}o\bar{u}g\bar{h}$

\bar{A} $\bar{j}u\bar{g}$ $\bar{o}f$ $\bar{w}i\bar{n}e$, \bar{a} $\bar{l}o\bar{a}f$ $\bar{o}f$ $\bar{b}r\bar{e}\bar{a}d$ $\bar{a}n\bar{d}$ $\bar{t}h\bar{o}u$

$\bar{H}o\bar{w}$ $\bar{f}r\bar{e}\bar{s}h$ $\bar{o}h$ $\bar{L}o\bar{r}d$ $\bar{h}o\bar{w}$ $\bar{s}w\bar{e}\bar{e}t$ $\bar{a}n\bar{d}$ $\bar{c}l\bar{e}\bar{a}n$

George Herbert

We can reduce the above poem into a skeletal structure of itself



(B) TROCHEE: The foot is made up of a stressed syllable followed by the unstressed syllable

$\bar{D}o\bar{u}$ $b\ \bar{l}\bar{e}$, $\bar{d}o\bar{u}$ $b\ \bar{l}\bar{e}$, $\bar{L}o\bar{t}$ $\bar{o}\bar{s}$ $\bar{b}a\bar{r}r$ $\bar{e}n$

(C) ANAPEST: The anapestic foot comprises of three syllables with the stress on the last syllable

$\bar{F}r\bar{o}m$ $\bar{t}h\bar{e}$ $\bar{w}a\bar{y}$ $\bar{a}sc\bar{e}r\bar{t}a\bar{i}n$ $\bar{f}r\bar{o}m$ $\bar{t}h\bar{e}$ $\bar{w}\bar{o}m\bar{b}$

(D) DACTYL: The dactyl foot contains three syllables with the stress on the first syllable.

$\bar{H}a\bar{p}p\bar{i}n\bar{e}ss$, $\bar{m}e\bar{r}r\bar{i}l\bar{y}$ $\bar{m}\bar{u}r$ $\bar{m}\bar{u}r\bar{r}\bar{i}n\bar{g}$

(E) SPONDEE: The spondaic foot consists of two stressed syllables. They are mostly compound words.

$\bar{f}a\bar{r}$ — $\bar{o}f\bar{f}$, $\bar{w}i\bar{d}e$ — $\bar{w}a\bar{t}e\bar{r}e\bar{d}$

- (F) PYRRHIC: This consists of two unstressed syllables. This type of foot is not common, its often interspersed with other feet.

īn ā tō thē

3.9 A Comparative Discussion of Medieval and Renaissance Poetry

Although, medieval poets are more concerned with issues of morality, as it was the practice common in England with the conflict between the church and the society of the period. The issue became a continuous tradition in the poems of George Herbert, John Gower, William Langland, and Shakespeare. These poets have their works preoccupied with Christ and Christological themes that formed the social-religious basis of medieval England.

Geoffrey Chaucer's *The Canterbury Tales* was used to fight morally deficient society including church corruption in his time. In *The Friars Tale* the corrupt summoner who takes bribes from sinners was dragged to hell, an example of church officer corruption in medieval England. However, on the contrary, most Renaissance poets are preoccupied with the trivial themes of courtship and love, with either a desperate lover, trying to woo or cajole reluctant virgine into the game of love or desperately after an unyielding lovers as in Spenser's "Amoretti LXVII: Like as a Huntsman". Some of their poems may outrightly be on the subject of beauty and love. Edmund Spenser's "An Hymn in Honour of Beauty" a 300 line long poem is entirely on the subject of love, similarly, his Amoretti LXXV: One Day I Wrote Her Name", Spenser is engaged in cadjology, and wooing exercise all through the lines of the poem. John Milton ridicules the church of the medieval England bringing the moral credibility of the church into serious questioning, though in metaphorical term, in "At a Vatican Exercise", (excerpt) (You may see our units 2 and 3 of this Module to know more about these poems).

This really does not mean that medieval poets do not write on the subject of love at all. For instance, Geoffrey Chaucer's poem on the subject love, "Merciless Beauty", expresses how the Beauty of female admirer, pierces and penetrates his heart, haunting and injured his heart

"You yen two wol slee me sodenly
I may the beautee of them not sustene
So wondeth hit thourghout my herte kene

Words of Chaucer's female admirer also "wounde" the poet predictably believes she is his destined queen "That ye ben of my lyf and deeth the queen". The difference between Chaucer's poem of love seen here is its quietly arranged, and soothingly directional, purposeful and this makes it different from the desperate and reckless Renaissance lovers in poems of Edmund Spenser.

The value of life

Most medieval poets are preoccupied with the value of life, hence John Skelton's "Phyllyp Sparrow" uses a pet bird, the Sparrow to condemn human excesses like alcoholism. Many of the themes of the Middle English period such as sexual licentiousness, greed, bribery and corruption are expressed in his poem. Perhaps after the Sparrow has taken a keen look into and watched man's affair closely, he warns, asking God to quickly interfere in human affairs.

Vengeance I ask and cry
By way of exclamation
On whole creation
of cats wild and tame:
God send them sorrow and shame.

John Skelton asks God to rise in vengeance against man for his atrocities on animals as well as caution him against inhumanity to man; the poet's apparent reflection to medieval atrocities and injustices.

3.10 Dramatic Monologue/Dialogue-Dialogous in Poetry

It was characteristic of medieval poets to combine dramatic monologue with dialogue (dialogous) their poems. Such practice was part of the literary style and practice medieval poets inherited from the Classical Greeks, Latin and Rome. The verses of the early Greek and Rome were written for the stage until a few centuries ago when most poets and playwrights like Shakespeare and Moliere composed and presented their plays in verse, a concept plays written as a speech to be presented by a character (other than the author) at a particular moment. In this form of poetry, the speaker addresses other character in the poem who remain silent (dramatic monologue). If the listener replies, the poem becomes conversational, and as such becomes dialogue. Most of the verses of Geoffrey Chaucer's *The Canterbury Tales* made apparent use of the dialogue or conversational versification. In the Tale, one speaker speaks and steps aside for another. It was also popular with works of the contemporaries of Geoffrey Chaucer or his influences like Petrarch, Dante and Virgil.

The dramatic monologue form of poetic idea was developed by the Victorian poet, Robert Browning. Browning was famous for his dramatic monologue in which he creates a Renaissance Italian Duke, whose work exposes more about himself than the Aristocratic speaker in the poem "My Last Duchess". The verse style has been used among non English poets, some of them are Ezra Pound, Robert Frost, Sylvia Plath and Randall Jarell.

Also, Philip Sidney uses the dramatic monologue technique in his poem "Astrophel and Stella LXXXIV: Highway" in which an imaginary male character lover addresses another imaginary character, Stella in the poem. We also did not notice any authorial contribution throughout the entire fourteen line poem. Here is our example

Fig. 7

Highway, since you my chief Parnassus be,
 And that my muse, to some ears not unsweet,
 Tempers her words to trampling horses' feet
 More oft than to a Chamber melody
 Now, blessed you bear onward blessed me
 To her, where I my heart, safe-left shall meet:
 My muse and I must you of duty greet
 Be you still fair, honour'd by public heed;
 By no encroachment wrong'd, nor time forgot,
 Nor blam'd for blood, nor sham'd for sinful deed;
 And that you know I envy you no lot
 of highest wish, I wish you so much bliss
 Hundreds of years you Stella's feet may kiss

Facts to note

- The speaker in the Philip Sidney poem addresses an imaginary character throughout in the poem.
- The imaginary character, obviously a lady, the poet's lover kept mute or dcdn't respond throughout in the poem.
- This action and inaction in poetry makes the poem a dramatic monologue.

Astrophel and Stella: XCII

Fig. 8

Be your words made, good sir, of Indian ware,
 That you allow me them by so small rate?
 Or do you cutted Spartans imitate?
 Or do you mean my tender ears to spare,
 That to my questions you so total are?
 When I demand of Phoenix Stella's state,
 You say, forsooth, you left her well of late:
 O God, think you that satisfies my care?
 I would know whether she did sit or walk;
 How cloth'd, how waited on; sig'd she, or smil'd;
 Whereof, with whom, how often did she talk;
 With what pastime time's journey she beguiled;
 If her lops deign'd to sweeten my poor name.
 Say all; and all well said, still say the same.

Facts to Note

- Only an imaginary character speaks in thus poem.
- The male character imagines another character, even despite the near invective use of language by the Speaker such that could force out a retaliatory response there was none from the addressed

We also have the similar example of Ben Johnson dramatic poetry presented here in Sixteen lines.

Fig. 9

Drink to me only with thine eyes
 And I will pledge with mine;
 or leave a kiss but in the cup,
 And I'll not ask for wine
 The thirst that from the soul doth rise
 Doth ask a drunk divine
 But might I of Jove's nectar cup,
 I would not change for thine
 I sent thee late a rosy wreath,
 Not so much honouring thee
 Ascrying it a hope that there
 It could not withered be,
 But thou thereon didst only breathe
 And sentst it back to me;
 Since when it grows and smells, I sweat,
 Not of itself but thee

In the Ben Johnson's poem, to Celia, only the speaker, male lover speaks throughout, while the addressed didn't add a word to the lines, this qualifies the poem as a dramatic monologue.

Most renaissance poets use dramatic in their poems as seen in the poems of Philip Sidney, Ben Johnson and such prevalence may be informed by the common themes of troubled-heroic lovers who insist on winning the love of their objects impersuasive love exercises that the Renaissance poets engage their idealized lovers, who are often/play the loser in such poems.

3.11 Mixture of Religious Imagery and Cultural Aesthetics

Most medieval poetries mixes religious images with cultural aesthetics to achieve a general aesthetics of the poem.

John Milton's famous epic, *paradise lost*, displayed a good use of imagery to achieve a simile of comparison connected with religious and cultural aesthetics. The explorative figurine in *Paradise Lost*. The epic poem, is other epics generally, as we know probes our origin, thus historical in perspective. Like the previous epics before it, *The Odyssey*, *Gilgamesh*, *Beowulf*, all epics tell stories, be it primary or secondary epics. Only that such stories are often woven around religious believes, ancestries and antecedental in perspective.

Thus Satan talking to his nearest mate

With Head up-lift above the wave, and Eyes
 That sparkling blaz'd his other parts besides
 Prone on the flood, extended long and large
 Lay floating many a rood, in bulk as huge
 As whom the Fables name of monstrous size,
 Titanic or Earth-born, that warr'd on jove.

By ancient Tarsus held, or that sea-beast
 Created hugest that swim th' Ocean stream:
 The Pilot of some small night-foundered skiff
 Deeming some Island, oft, as sea-men tell,
 With fixed Anchor in his scaly rind
 Moors by his side under the Lee, while Night
 In rests the sea, and wished Morn delays:
 So stretched out huge in Length the Archfiend lay
 Chain'd on the burning Lake

Also, religious imagery mixed with cultural aesthetics also occur frequently in Easter Wing of George Herbert. The emblematic poem begins by addressing the Almighty God, and discussing the Edenic disobedience and how Adam and Eve were banished from the Garden. It also expressed the consequences of the disobedience of the first man and woman. The simple Epic poem reflects man's sorrow and actual spiritual decay and the resurgence of the spiritual hope and growth of the poet. The poet feels haunted in its artistic aestheticism, and emotional effect on readers. George Herbert's poem is reproduced here

Lord, who createst man in health and store
 Through foolish he lost the same
 Decaying more and more
 Till he became
 Most poor
 With thee
 O let me rise
 As Larks, harmoniously
 And sung this day thy victories:
 Then shall the fall further the flight in me
 My tender age in sorrow did begin
 And still with sickness and shame
 Thou didst so punish sinne
 That I became
 Most thine
 With thee
 Let me combine
 And feel this day thy victory
 For if I my wing on thee
 Affliction shall advance the plight in me

The epics are of universal significance "Paradise Lost" discusses the origin of the suffering of humanity.

3.12 Relativities/Borrowings and Poetic Transportation/Tradition as Style

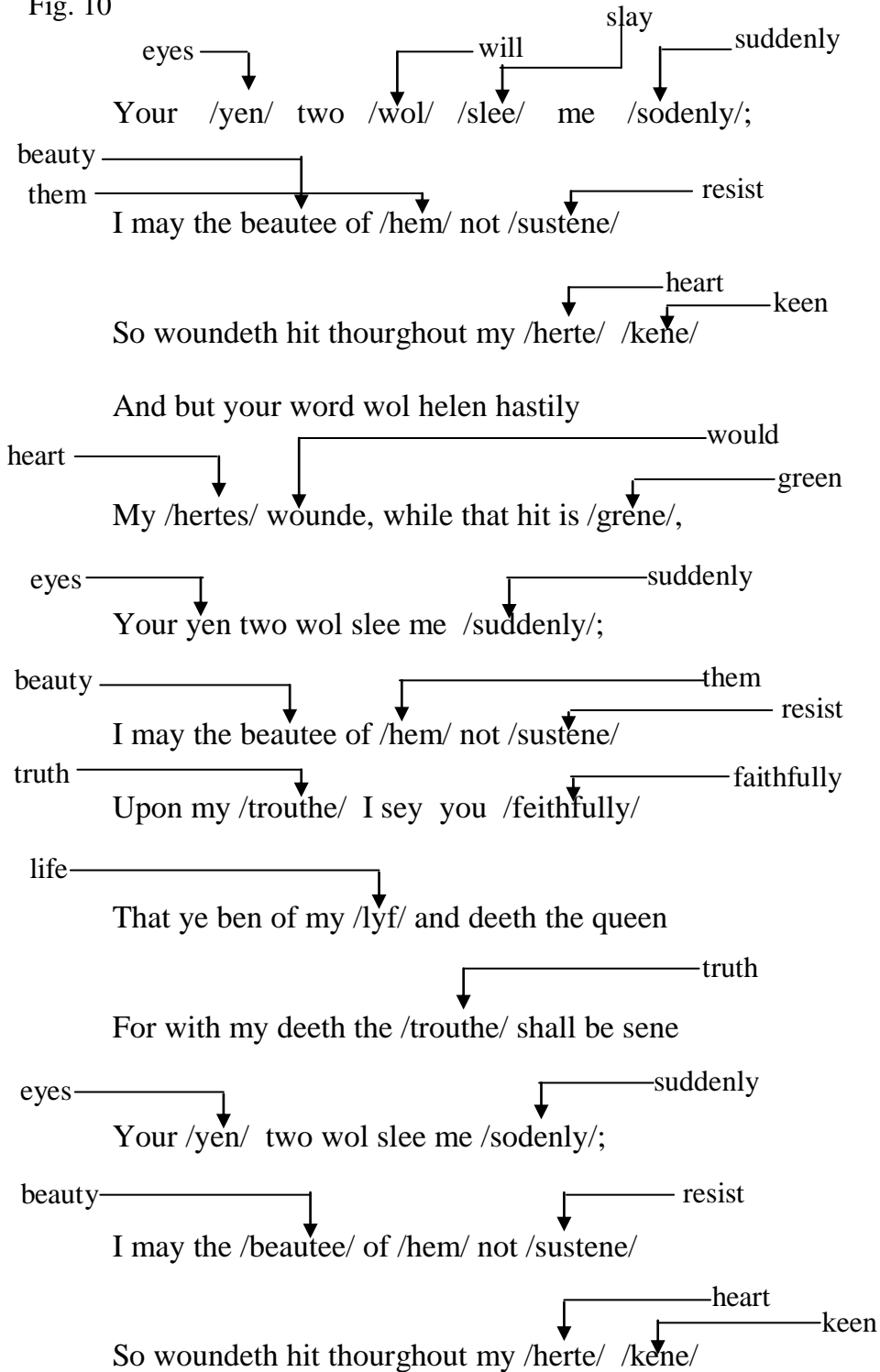
Generally, it is impossible for a poet to write in a given or preferable literary language without being fully alive to their commitment to their traditional literature. Poets must write as part of a cultural and linguistic source, that is,

poets must write as part of a people, and not/never as a ‘nobody’. That is why poets are often influenced by language and cultural borrowings, and sometimes discuss the people’s history and myth in poems as a form of the poet’s creative declaration to this people and period or Age, rather relying solely on foreign occupation in poetry, the latter though it indispensable in poetry, as it is indispensable in poems that poet’s use foreign materials. For instance, the Medieval English poets of English expression have not only inherited the Latin, Greek and Roman expressions as some of the languages that grew in the Medieval English, it is therefore, impossible for the poets of medieval who wrote in the period to completely ignore the foreign traditions that grew with Medieval English Literature and culture. This observation reflects greatly in their works. Eventually, such relativities, cultural and linguistic borrowings from Latin, Greeks and Romans into medieval English poetry became part of the styles of medieval verses and versifies. For instance, major parts of Geoffrey Chaucer’s *The Canterbury Tales* parallels *Decameron*, had appeared in earlier tales of John Gower, John Bromuyard’s *Summa Praedicatorum* and Jerosnes, *Adversus Jovinianum* and some of words/expressions were borrowed from religious encyclopedias. Also, suspicion was high that Chaucer and Petrarch as well as Baccaccio had met previously. The latter writers too had had Latin-Roman and Italian cultural experiences.

3.13 Language/Diction

English became a literary language at the end of the twelfth century, thus, new kinds of prose and poetry appeared in the literary scene, yet writers shall composed their works in French or Latin, or even write in English of the medieval period but with influences of the recipient cultures in their verses. Although, Geoffrey Chaucer, John Gower and others wrote in English. Chaucer’s generation of English speakers used medieval English, hence, inconsistent with modern users of the English, who has to cope with problems relating with pronunciation in their writing. For instance, the word /knight/ was pronounced by Chaucer as /knict/, not /nail/, the word /care/ was also pronounced by Chaucer as /kɑrd/ not /kɛ:ɑr/ as in modern English. Evidence of mispronouncing inconsistent in Chaucer’s verses can be further proven as seen in Geoffrey Chaucer’s poem, “Merciless Beauty”.

Fig. 10



As seen in the poetry of Geoffrey Chaucer above, the language used is inconsistent with the modern day English, the reason for the disparities a rhetorical and linguistic styles and the division of literature into high, middle and low styles measured by the density of vocabulary. Augustine, that writers should write with the speaker, subject, audience, purpose, manner and occasion in mind.

Chaucer's style used the same metre, decasyllable that is a borrowing from French and Italian forms with riding rhyme and Caesura in the middle of a line. His meter developed into the heroic meter of the 15th and 16th centuries.

SELF ASSESSMENT EXERCISE

Differentiate between Style and Literary Style.

4.0 CONCLUSION

In this unit, we have discussed stylistics, style, literary style, poetry and style, stylistic elements in poetry as well as comparisons of medieval and Renaissance poetry.

5.0 SUMMARY

In this unit, you have learnt about

- stylistics
- style
- poetry and style
- fundamental elements in poetry
- comparisons of medieval and Renaissance poetry

6.0 TUTOR-MARKED ASSIGNMENT

- 1) What is stylistics?
- 2) Define literary style
- 3) State the fundamental poetic elements
- 4) What is style?

7.0 REFERENCES/FURTHER READING

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MODULE 3

UNIT 1 THE RENAISSANCE ERA AND ENGLAND'S CULTURAL REBIRTH

Unit 1	Historical Highlights of the Renaissance
Unit 2	The Printing Press and the Increase in Literary Works
Unit 3	From Humanism to Science
Unit 4 & 5	Prominent Literary Figures of the English Renaissance

UNIT 1 HISTORICAL HIGHLIGHTS OF THE RENAISSANCE

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1.0 INTRODUCTION

This unit has been written to introduce you to the sociology, hints on the beginning and experiences that characterized the Renaissance era. This includes the socio-economic, cultural and political developments of the period, as well as the developments, relating to the reformation, the activities of Martin Luther. Some negative events that characterized the period such as Witch Hunts. This unit is designed, so you can understand that the Renaissance has her own form of development, quite different from the medieval era.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- discuss what you understand by Renaissance
- explain the socio-cultural changes that took place in the Renaissance

- outline the activities of Martin Luther in the course of Reformation movement
- write briefly on the Witch Hunts of the period
- state some of the negative events of the Renaissance period
- summarize the return to the classics in the Renaissance era

3.0 MAIN CONTENT

3.1 The Renaissance – A Return to the Classics

The name Renaissance which means rebirth was the name by which the period after the Middle Ages was being described.

Renaissance began in the late fourteenth and sixteenth centuries. The period was a period in which the Art of Printing, Literature, Sculpture and architecture reached prominence. The development got to England in the sixteenth century but reached its height during the Elizabethan and Jacobean periods. The Renaissance period produced philosophers, Artists and scholars that attained excellence. Renaissance scholars borrowed ideas from the ancient cultures of Greeks and Romans, and this is essentially part of the reasons they are often described as humanists. With their interests in ancient classics of Greek and Romans, they improved their Arts, but this was later empowered and enlarged by the invention of printing and other discoveries of the period.

Part of the important changes of the period was the 1492 crossing of the Atlantic to discover a new continent. The discovery made by Copernicus in 1543 about the movement of heavenly bodies. His theory explained that the centre was not the earth but the sun which is surrounded by other planets that revolves around the sun. the Renaissance covers the early Tudor age (1500 – 1557), Elizabethan age (1558 – 1603), Jacobean Age (1603 – 1625) and the Carolina Age (1625 – 1642).

With the chains of developments in the Renaissance era, literature particularly the novel genre flourished greatly prior to the period tales of different types had existed in parts of Italy, France and Spain before the full fletched modern novel classics as we know it today. Some of the epics, novella, romances, and tales of adventure and travel writings, and narratives before the development of the real Novel are: the Spanish, *Don Quixote* (1605), Philip Sidney's *The Arcadia* (1590), Thomas Nashe's *The Unfortunate Traveller*, (1594), Aphra Behn's *Oroonoko* (1688), John Buyan's *The Pilgrims Progress* (1678). After these, Daniel Defoe wrote *Robinson Crusoe* (1719) and *Mill Flanders* (1722), followed by Jonathan Swift's *Gullivers Travels* (1726), the latter is a satirical allegory, using Journalistic approach to probe contemporary life. Daniel Defoe and Jonathan Swift may be said to have secured a recognizable prominence in the craft of the novel genre.

It was after these experiences of the quazi-novels, that the real novel emerged with the publication of Samuel Richardson's *Pamela or Virtue Rewarded* (1740).

This became the first English novel. It was written in the form of letters from a servant girl who was fleeing from the love advances of her master. The letters report her resistance, but at last her master falls in love with her and decides to marry her. After this beautiful creative appearance, Richardson wrote *Clarissa Harlowe* (1748) and *Sir Charles Grandison* (1754). Just like his novel, these two were told in his forms of letters. This creative pattern of the novel genre was the beginning of the novel genre as epistolary (epistle/letters). Henryfielding emerged in the literary scene after Richardson with his *Joseph Andrews* (1742) and *Tom Jones* (1749), followed by his contemporaries. They were Tobias Smollet and Lawrence Stern, the latter wrote *Tristram Shandy* (1759), a 'mysterious' novel in nine volumes.

Smollet recreated sea life experiences into his novel. He wrote *Roderick Random*, (1748) and *Humphrey Clinker* (1771) The Gothic, a novel of terror was birthed in the latter part of the Renaissance with Horace Walpole, Mrs. Ann Radcliffe and Mathew Lewis, who all write *The Castle of Otranto*, (1765), the novelist reminiscences some events of the 12th or 13th centuries, a medieval experience of ghostly and frightening creatures and mysteries. It is believed that Samuel Richardson was the first English novelist, but the very beginning of the English novel can be traced to Daniel Defoe (1660 – 1731) Samuel Richardson, (1689 – 1761) Henry Fielding, (1707 – 1754) and Tobias Smollet (1721 – 1771) while these four founding fathers were recognizeably the foundation of the return of England to the full fledged novel-classics; overtime, the novel has added a great number to its creative pool.

3.2 A New Way of Living

After the Renaissance has experienced the great advantages that are accrued to the invention of printing, and other great discoveries, that tried to redefine humanity and the society of the period, the Renaissance man's entire way of life got transformed. The people's and societal economy, culture, politics, education and social status experienced new twists that re-patterned people's style of living. The Renaissance spirit influenced England and her people in very many ways.

3.2.1 Cultural Changes

The great changes in the world that led to the birth of the Renaissance also led to the cultural rebirth of England. Italian, Latin and Greek architectural design was imported into the English cultural life. For instance, Inigo Jones who was the designer of the masques where the Royales performed, the Proscenium arch stage into the English society, an Italian architectural design to England became the major English theatre structure designer in three centuries. The new theatre structure influence almost made the William Shakespeare's thrust theatre that could accommodate larger audience disappeared completely. Also, gradually, the Latin influence of the 'tragedy of blood' took many forms during the Reign of Elizabeth (its often called the tragedy of blood' because the main character end in violent death). The form was popular for many years, but came to an end with the violent of a brother and sister as a result of sexual complex than the Elizabethan

age, the latter period had strong expression in human vices, including weakness and vengeance.

The culture of drama replaced prose in many important ways, it promoted the culture of extended writing in the English language, new words brought into English, for example Thomas More brought that word, “Utopian” which in Greek means no place, into the English Language. His travel book, *Journey to the Imaginary Country*, *Imaginary Voyage* formed it. The invention of printing also promoted the culture of different kinds of writing, including essays, political pamphlets and travel documents as well as the authorized King James Version of the Holy Bible, and translations were done into Greek, Latin and English for the use by English churches. Thus, the language of the Bible influenced every writer in the period, and with the Bible in every church of England, the Bible became an important part of British culture and experience as everyone, including those who were not educated had contact with the Bible in churches; Aelfric translated the first seven Old Testament books (the Heptateuch) into Old English in C.1000.

Apart from the Holy Bible, other pamphlets that reveal the social culture of corruption in the capital city of London were written and distributed in public parks and buses. Such writing were usually brief, concise and comic about social crimes and city life; because “cony-catching” pamphlets, as it was called were about the sub-culture of thieves and cheats. Also, the Geneva Bible, in English was published to include notes on the Protestant religious figure, Jean Calvin, (Breeches). In the reign of Queen Elizabeth 1, the Bishop’s Bible that contained the works of Matthew Parker, and Archbishop of Canterbury was published and acceptable by Catholics and Protestants; the Bible became a widely read and number one best selling in the period.

3.2.2 Economic Changes

When Christopher Columbus crossed the Atlantic to discover the Americas in 1492, it opened the doors of England to varieties of foreign goods from the New World, leading to economic changes. The discoveries of Copernicus and Galileo did not just prove that the centre is not the earth but made England the central focus of businesses and business contacts around the world; especially with Ferdinand Magellan’s sail around the world. Soon, London became the capital city of England. All sorts of businesses emerged, there was the growth in the production of pamphlets and short printed texts novels as well as publications were expensive to buy. Sales and patronizing increased, as well as the sales of weekly newspapers increased. For instance, Britain’s famous Newspaper, *The Times* (The daily Universal Register) began. Paperback publishing had its first major success in Britain with the beginning of Penguin Books.

Development in information technology with Gutenberg’s CD-ROM contributed to revolutionized the English economy greatly. The period was when the first theatre was built in London, 1576, and audience paid one penny to see the plays of William Shakespeare.

3.2.3 Political Changes

With the new general re-awakening in the Renaissance, there was an important change in the political and religion experiences of the period. With King Henry VIII as head of the Church of England State in 1529 – 1539, he separated from the Catholic Church and the Pope in Rome. This affected the political administration and hierarchy of the state. Protestantism became more powerful, the Queen rated closest to God and top the chain of political hierarchy of the State, other human beings, animals and insects followed.

The Dutch philosopher, and humanist, Erasmus had argued that man tops the hierarchical chain of entity in the world, in ideology that ruled the Renaissance. In furtherance of the above ideology, King Henry VIII's daughter, Queen Elizabeth became the symbol of the Golden age of English political stability between 1558 and 1603. The government of King Henry VIII took over total control of foreign books, closed the monasteries and destroyed many valuable books.

The abuse of power and corruption by the State influenced playwrights of the period including Christopher Marlowe and Ben Johnson William Shakespeare to conceive of some of the tyrannical and power-drunk characters as well as the Machiavellian view of the period by the Italian political scientist, Niccolo Machiavelli whose works were disapproved of in England because his works were believed to disparage the government of the period.

During the reign of King Jame 1, masques were entertained on special occasion, wearing expensive costumes and well decorated stage and play were presented only once. The group of the Court of King Jamees 1 entertainers were usually members of the Royal family and not the professional actors of The Globe (Shakespeare's Theatre), established in 1598) or other public theatres in London.

Also in 1737, stage licensing act was introduced, the government introduced film censorship so as to avoid any play that may be considered disparaging to the government or plays of controversial moral themes. Lord Chamberlain, a royal official would normally approve plays for stage performance.

The Theatre Act ended the Rights of Drury Lane and Covent Garden to put on plays without competition. In the 1620's the English society became violent, corrupt as citizens played host to various social vices, it led to reaction from Protestants and Puritans. The Golden Age of Queen Elizabeth had long past, but the State faced serious socio-economic and political problems, the Puritans no longer see the theatre as a literary form, but as a repeat and avenue to promote the social ills of the past. In the 1630's and the 40's, the political problems of the nation increased, as the Puritans became more powerful. The Cavalier poets supported the King, Charles 1 against the Puritans (Roundheads).

However, with the overthrow and execution of King Charles 1 in 1649, the Renaissance period of intellectual experimentation, and discovery moved to an end.

3.3 Martin Luther and the Reformation

Martin Luther dedicated himself to the monastery early in life. His activities within the religious movement began when he became a member of the Augustinian friary in Germany in 1505. At a time that the Old Church had been overtaken by corruption, there was a need for a new religious movement within the church that would protest the growing corruption and reform the church.

The Protest Reformation was a path that required a commitment to fasting, hours of prayer and confessions, a position that would lead to the understanding of one's sinful nature. Martin Luther's spiritual self-examination began to lead him towards Religious despair. He was ordained a priest in 1800, after he got a doctorate in the Theological Faculty of the University of Wittenberg. This gave him the chance to study the hydraheaded problems of the church of his time.

At Wittenberg, Martin Luther began to question the doctrines of the Roman Church. For instance, he noticed a change in his initial understanding of *Penance, righteousness* and salvation. This was the genesis of the formulation of his doctrine of justification, that opened the way and created a divide between the Roman Catholic Church and Martin Luther. In the 16th century, excommunication was used as a threat to keep followers within the church and punish those who refused to conduct themselves within the code of the church; set by the church hierarchy.

In the 5th century, Martin Luther questioned the primary authority of the Pope who was seen as Christ's personal representative on Earth "Vicar of Christ". Luther was of the opinion that humanity cannot give salvation which is a spiritual gift from God to man; but by faith in Christ Jesus, Grace of God, he described grace as a sovereign favour and not obtainable by church membership or the works done on earth. He explained that the Grace of God was God's favour that would secure eternal salvation for man; the Grace itself was procured for man by the blood and death of Jesus Christ on the cross of Calvary.

Luther insists that the controversial issue of indulgences would only lead to spiritual crisis. The idea of sin, he argued referred to man's violation of moral rules, the code of conduct decreed by God in his "holy scriptures". When sin occurred, it does at alarming rates, a form of penance (a sign of repentance) is required to absolve oneself. He was of the opinion that it was the action of penance and the emerging corruption of indulgence that would throw the Catholic Church into protest and crises of unimaginability.

According to Martin Luther, by the 16th century, the Catholic Church had expounded upon the scriptures on what was good for the remission of sin, first by the act of "contribution" (prayer for forgiveness by sinners), "confession of sin",

“admission of guilt” and the exercise of “sacrament penance” by a sinner. To carry out the process, the church hides under indulgence to create merit for the church; whereas, genuine virtues are that which God grants as a reward for the “good works and prayers of the saints”. A sinner can only use such instruments to gain “absolution” for sins but leave the church to act as an intermediary between God and man.

Martin Luther condemned the buying and selling of indulgences by the church. But, the church refuted his allegation that the act of indulgence was after confession and absolution, and indulgence replaces other penances. Indulgence removes temporal punishment often paid with purgatory based on the belief that some good souls may not be free from sin as a result must spend time in (God’s waiting room) to be cleansed before they are allowed into Heaven. It is “God’s waiting room”, the purpose of indulgence to such souls is to reduce their time in purgatory.

Some Christians within the Catholic Church has now reduced indulgence to a form of business, and kicking against such practice will hinder the construction of St. Peter’s Basilica in Rome. And, with the appointment of the Dominican friar John Tetzel as commissioner for indulgences for Germany, he had the responsibility to raise money or monies for the church through the sale of indulgences for the church building that was being constructed. He then offered indulgence out for sale on wholesales. For urging people to pay for sins yet to be committed, Martin Luther preached in the public against the Commissioner for Indulgence and the Catholic Church. Luther’s impressive and thought provoking articles against the sales of indulgences became a catalyst for emerging Protestant Reformation. One of such was the “Disputation of Martin Luther and the power and efficacy of indulgences” also known as the “Ninety-five Theses”, a protest Luther wrote to Archbishop Albrecht in October 1517.

The protest letter questioned the granting of forgiveness through the sale of indulgences which reduced indulgence to a commercial venture rather than genuine repentance from sin and change of heart. Luther was of the view that it was wrong for the Catholic Church to commercialise repentance.

The appointment of Johann Tetzel as the Commissioner for the Sale of Indulgence in Germany by Pope Leo X was not of immediate problem to Luther as the Prince of each province had the right to allow or deny its sale in his territory. Martin Luther refused to sell it in his province, but his parishioners who had traveled bought indulgence. He viewed such practice as an abomination and violation of the ideas of confession as forgiveness is not an article that can be bought or sell, but a “free gift of God’s mercy”.

Later, Martin Luther reacted by petitioning the church hierarchy and made copies of his reaction to the indulgence “Ninety-five Theses” a public affair open to every member of the church. The church authorities ignored his call that the church immediately end the work of the indulgence sellers. He then began to distribute his letters of anti-indulgence sales privately. In a fortnight, the letter

got to the nooks and crannies of Germany and covered Europe after it was translated into Latin and printed.

Luther's thesis had questioned the power of the Pope or anyone to remit guilt of sin or "grant anyone the remission of all penalties". He argued that no man is free from penalties or saved by the Popes indulgences. He adds that the Pope is not more than an intercessor in this case, "a gateway to God's grace" and that every repentant Christian will receive pardon from sin through God's mercy and not by the Pope's letter of pardon.

The second half of Luther's Theses was even more instructive to Christians as a major way forward. He explained that buying pardons is not the same as pursuing God's mercy by the instrument of prayer or ministering to the poor and needy "works of love not only are beloved in God's eyes, they help the man to grow towards spiritual purity". He described the payment for pardon as unnecessary and prodigious and prodigal exercise, and that such money should be used to provide for the families of individual Christian. He asked why the Pope, who is obviously wealthy could not build the basilica from his own wealth, but tasking the poor for such a project.

The Ninety-five these became the contentious voice of the oppressed members of the Catholic Church of Luther's time. The theses raised questions such as did the church hold the key to heaven? Was the Pope infallible?, did indulgences remove all sin?, was excommunication from the Catholic Church tantamount to external damnation?

The Hierarchies of the Catholic Church was not in a hurry to respond to Luther's theses. Cardinal Albrecht studied Luther's Theses for possible heresy before he forwarded it to Rome. He had spent part of the indulgence money for clerical advancement and debts.

The Ninety-five These got a cold reception from Pope Leo X who ordered the Vicar-general of the Augustine Order to instruct its Monks not to react to the matter. Luther than wrote a personal letter explained the Theses directly to the Pope in Rome. He then summoned Luther to Rome. There was previously an agreement with Luther to meet the Popes representative, Cardinal Cajetan in Augsburg, Germany – an attempt to implicate Luther. Within this, Rome issued a Papal bull requesting all Christians to acknowledge Pope's authority to grant indulgence.

With the above, Luther did not feel intimidated, so the Pope issued the *Exurge Domine* in 1520 when Luther did not carry out the Popes order in the Papal Bull that ordered him to withdraw some 41 theological errors the church found contentious in his Theses. He had sixty days to comply with the new order, which though was found contentious in the whole of Germany. The document, Papal Bull was burnt publicly while Luther burnt his publicly with the Catholic Church's ecclesiastical Canon Law. Apparently aggrieved, the Pope

excommunicated Luther from the Catholic Church. In 1521 Leo X issued a *Decret Romanun Pontificem* banishing Luther from the church.

The issue got to the secular authority who ordered Luther to appear before the *Diet of Worms* (a general assembly of the Holy Roman Empire conducted in May 1521). The assembly was directed by Charles V; Luther was to address the assembly on whether or not he wrote the Theses attributed to him. The Elector Prince Frederick III of Saxony doubted Luther's safety got assurance of Luther's safety.

At last, a former friend of Luther, Johann Eck, turned enemy and had delivered the Papal Bulls to Luther represented the Empire as Assistant to the Archbishop of the archdiocese. When questioned, Luther admitted he authored the theses and refused a retraction on the basis that he acted as led by God and his conscience. The assembly declared Luther a heretic and an outlaw, his literature was banned and was to be arrested. It was also considered criminal for anyone in the Empire to give Martin Luther a safe passage (haven). His death was approved without legal support. As the assembly pronounced *The Edict of Worms* over Martin Luther, but the Prince Frederick secretly took him to Wartburg Castle as an exile. Luther continued his doctrinal attacks on the Catholic Church in exile and translated the New Testament into German language.

In 1522, the writings of Martin Luther generated protest in German cities and the church, Augustinian order within the civil unrest, he returned to Wittenberg secretly, delivered sermon to the Protest Reformation.

There was contentious problem between the Emperor and the Pope over the Holy Roman Empire. The crowning of the Charlemagne the Catholic Church claimed religious authority over secular rulers of the Empire. The power of Charles V in Germany, though limited by the Provincial Princes allowed reform by the *First diet of Speyer* of 1526 to address Protestant Reformation and the implementation of the *Edict of Norms* which criminalized any contact with the writings of Luther by the citizens of the State (spread or teach) Therman Princes rose in support of the *Diet of Speyer* that concludes that everyone has the right to live, rule and believe and are answerable only to one God.

This gave each Prince in the Holy Roman Empire of the German province temporary right to act and to religious Reform. This will hold when the General meeting of the Emperors Council will meet, and not likely in two decades as it is the tradition while waiting, the Princes moved in favour of Protestantism under the Independent Action, a ruling that freed Luther temporarily or earned him acquittal from the charge of hereby Holy Roman Emperor Charles V opposed granting Religious tolerance to Protestants, but he did not officially contest the *Diet of Speyer*.

The Reformation spread to other lands, in Switzerland, Ulrich Zwingli became a catalyst for change when he argued in favour of the custom of fasting and marriage and the use of iconic images, he replaced the Catholic mass with

communication. His religious view spread within the Swiss Confederation, he made his view about corruption in churches ecclesiastical hierarchy public in 1522. Later, a fourteen point agenda on consensus view was reached between Luther and Zwingli but disagreed on the Holy Communion in remembrance of the Lord's supper.

With the replacement of the Charles V as Holy Roman Emperor, the Protestants aligned with the official signing of the Peace of Augsburg in Germany. The document allowed Princes to freely choose their religious affiliation within the domains they govern. With the agreement, the threat of heresy ended Luther's protestant which began with his Ninety-five Thesis spread through Europe, freeing from the Pope and Roman Catholic authority. Europe got into thirty years war beginning from 1618 over the Protestant Reformation. The battle for religious war degenerated to war of politics power and will, but the 1648 Peace of Westphalia ended the religious war in Europe and enthroned religious freedom for protestants. Although, the reformation led Europe into one hundred year war but the change truly brought to Europe were not just religious, but social, economic and political as kings and princes moved from the authority of the Catholic Church, the latter two reconciled with the Protestants.

3.4 Some Negative Events of the Renaissance

The Renaissance era is famous for the intellectual and ideological changes that characterized the period, but its overwhelming developments are not without its negative change. Some of the negative events came as a result of the positive developments of the golden age and grew alongside the positive.

It is a clear historical fact that the medieval era dovetailed into the Renaissance, therefore it was possible that some of the negative events that were the features of the medieval became the inheritance of the golden age. Although, the Renaissance man got carried away by the great measure of scientific, inventions, 'bookish' and other forms of intellectuality that combined to define the English Renaissance, the emotional urge that was attached naturally to the age played down the medieval poverty, warfare, religious, corruption and political persecutions that became the burden of the Renaissance man.

The high intellectuality of the period also complexitised every form of development of the golden age. For instance, the taste for violence, complex sexual feeling and activities as well as corruption did not just lead to extreme protestants among Puritans but also elevated criticisms of every aspect of the Renaissance. Some of such critiques ended as 'negative value', for instance the theatre was so criticized that it had to be closed by the Puritans in 1642. The criticism and generated conflicts also diminished its popularity as a form of social entertainment. At last, the golden age of English drama ended in decline and almost beclouded the great achievements of theatre and drama of the period. Also, the political problems of the nation increased in the 1630's and 1640's as the Puritans became extremely powerful, and it got deepened as the Cavalier group of Pro-Charles 1 moved against the Puritanic (the Roundheads). In the

process of the political conflict of the nation, King Charles 1 was executed in 1649 within the booming Renaissance era of discovery, experimentation and intellectuality.

Also, the Renaissance became a measure of decline from the high Middle Ages because, much of the achievements of the previous age declined. The Latin Language that had flourished greatly from the classical age became the language of the church was slowed down or stopped, especially as it inevitably rivalled the improved English Language and other competing languages.

It was difficult locating the actual set date and time of the Renaissance, though; it is generally acknowledged that it began in Italy, with such figure as the poet, Dante (1265 – 1321) the first writer and part of the revolution of the golden Age. The various developments in the science, art and other areas that marked the age of learning happened at different time in different places; Johanne Guttenberg invented printing in Germany. Aldus Pius Manutius invented the Pocket Books, punctuations in Italy, Petrarch was a renowned Renaissance humanist as well as others. The latter had argued that the height of human greatness had been attained in the Roman Empire, in the age of corruption described as the Dark Ages. The re-birth of classical manuscripts of the Greek, Latin and Rome, according to Petrarch was the beginning of learning in art, science and other areas was indeed the actual Renaissance. Also, the Renaissance may have begun with the fall of Constantinople of the Turks in 1453, a period of Canon and gunpowder powered warfare. The period saw the fled of Greek and Roman scholars Westward to Rome imported renewed energy and learning. Italy may be the birth place of Renaissance, for other reasons, including that the Italian Renaissance met with the Renaissance humanism coupled with the aggressive urban setting of the City States of Northern Italy between the 13th to 16th centuries, especially the Florentine enlightenment with its ideas of Athens and Roman philosophy expressed in the revival of classical culture of pagan, nude expression of human pride, and sculptors and architectural designs.

For instance, Rucella Palazzo was built by Battista Alberti. Florence flourished in the use of biblical paintings, figurines and designs, Florence had literate audience of citizens and monks and classicizing group in the 1380's amidst conflicts and crises in Lucca, Milan and Ciompi before she became a republic in 1415.

The Renaissance with its conflicts spread North out of Italy, subjecting to various adaptations, adoptions and modifications as it moved. It was imported into France by King Francis 1 after he invaded Italy and imported Italian and artists, some of them are Leonardo Da Vinci, after which he built ornate palaces. The spirit of the age also spread to Germany, England and the Scandinavia by the late 16th century, and afterward, it was linked with the Protestant Reformation.

The Renaissance progressed Northward from Italy and brought in innovations in the music of the 15th century Burgundian school, the Polyphony of the Netherlanders, with the importation of the musicians with the art into Italy, a truly internationally styled music got into Italy with the standardization of the

Gregorian chant of the 9th century. With the Netherlandish School, Italian Palestrina, the 16th century Italy became a centre of musical innovation especially Polychoral style of the Venetian School which spread northward into Germany in 1600. In England, the Elizabethan age was the beginning of the English Renaissance.

3.4.1 Witch Hunts

The serial developments of the Renaissance period, opened the route for the oppression and witch hunts of Catholic priests. The religion and politics changed when King Henry VIII made himself the head of the Church of England, merging church and the State (1529 – 1539). He began the hatred and witch hunting of the Catholics in the whole of Europe. He revealed his hatred for Catholicism and the Pope in Rome. This action elevated the social status of the Protestants. The King or Queen was next to God in the political hierarchy of England. This development prepares enabling ground for the oppression of Catholic priests. The latter were viewed with hostility and treated with disdain in almost all areas of life, the English politics, culture and economy.

For instance, the Protestant land owners compelled the Parliament to approve penal laws to keep the Catholics disorganized and disunited. This generated religious hatred between the Catholics and Protestants, though the motive behind the action was both economic and political. The Attainder Act passed by James in the Irish Parliament in 1689 resettled Ireland in favour of Catholics. The penal laws suppressed the religion culture of the Catholics to hold crown offices or practice law, traders among them could only hire apprentices. They were also excluded from the guilds. They were forbidden to be land owners, nor allowed a lease for a period longer than thirty one years. Some of them who had estate could not have it inherited by their eldest son, except divide the land into small farms among their children.

The Catholics also relied on the members of their families who being members of the established church could deprive the Catholic head of the house of all but a life interest in his estate. Their children could not attend seminary (home or abroad) their education was entrusted in the care of Protestant schools. They could not own a house worth five pounds nor owe a gun.

There were strict regulations against priesthood. All archbishops, bishops, vicars-general, deans who were all banished from the country. Those who were left behind or returning were charged for treason and sentenced to death by hanging or subjected to quartering. The classeless or inferior clergy could only conduct mass after registering with the government. Even the process of priestly registration too was subject to oath of abjuration, declaration that James II had no right or title whatsoever to the crown. All unregistered Catholic Priests who were first offenders were branded on the cheek with a large “P”, the penalty was further upgraded to castration of erring priests; though the latter penalty was replaced with branding before it was thrown out by the Lords, for technically involving Catholic leases, not for any humanitarian value.

Even as it was not recorded that the laws that threatened banishment or death on Catholic clergy were rarely applied in the eighteenth century, the clergies were severely sanctioned. The status of Catholics had diminished considerably, for instance, they owed only 14 percent of the land compared to the 59 percent they had in 1641. The dehumanism, and policy of vengeantfulness against Catholic Priests reached a more ridiculous height in Ireland while under the political control of England.

SELF ASSESSMENT EXERCISE

State some of the cultural and political changes that took place in the Renaissance era.

4.0 CONCLUSION

In this unit, we have discussed how England returned to the Classics. We have also mentioned and discussed the cultural, economic and political changes of the Renaissance period.

We have also listed and explained some of the negative effects of the Renaissance period. You are advised to read over your work again.

5.0 SUMMARY

In this unit, you have learnt

- the meaning of Renaissance
- about some of the negative events of the period
- that the changes that took place in Renaissance England are partly social-cultural and political
- the significant roles played by Martin Luther in the Reformation trial
- that some negative things also happened in Renaissance England

6.0 TUTOR-MARKED ASSIGNMENT

- 1) What do you understand by “Renaissance”?
- 2) Briefly discuss the beginning of European Classics.
- 3) Compare the cultural with the political events that happened in Renaissance England.

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UNIT 2 THE PRINTING PRESS AND THE INCREASE IN LITERARY WORKS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 The Printing Press, Johannes Gutenberg
 - 3.2 The Spread of Secularism
 - 3.3 Manutius and the Pocket Books
 - 3.4 William Caxton and the Promotion of Popular Culture
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

We have designed this aspect of our module to introduce you to the printing press, a major invention of the Renaissance. This unit is important to your overall study of the literary and other developments of Renaissance Europe. The reason is, you will have a comprehensive idea not just how the printing and publication of books began, but how printing encouraged entrepreneurial spirit in an emerging culture of capitalism relevantly as a revolutionizing factor behind the flowry of the Renaissance Classics and other creative writings. Also, you may come in contact with a situation in life in which you may need to write and publish a book, hence, the idea of the printing press will play an essential role. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- discuss the printing press and impacts of Johannes Guttenberg
- explain the spread of secularism
- appraise Manutius and his Pocket Books
- review William Caxton in relation to the promotion of popular culture

3.0 MAIN CONTENT

3.1 The Printing Press, Johannes Gutenberg

The history of printing dates back to early times with the use of duplicated images by means of stamps. In early Mesopotamian civilization, before 300BC, round cylinder seals were used to roll an impress unto clay tablets to produce images. The use of small stamps had long existed in China and Egypt, while in

Europe and India, the printing of cloth preceded the printing of paper (papyrus) impression of prints were made on silk in the seventeenth century.

Block printing was used for printing textiles and texts, a development in East Asia. The printing inscription on cloth became Chinese technology before AD 220 during the Han Dynasty, though later adapted to paper under the influence of Buddhism. The method of printing on cloth with the Block printing technology began in Christian Europe in 1300. In the period, block-books, wood cut books with texts and images was an alternative to manuscripts and printed books in movable type. The *Arts Moriendi* and *Biblia Pauperum* were common.

Bi Sheng, a Chinese created world's best movable type system at about 1040, though later abandoned for the clay movable types for convenience.

However, in Germany, (Mainz), Johannes Gutenberg developed the European movable type of printing technology in 1439, leading to the European age of printing technology, Johann Fust and Peter Schoffer adapted Gutenberg's printing idea. The movable type-setting was faster and durable, and the uniformity of letterings and impressive typographical fonts gave it an edge over the wood block printing. The low prize of the Gutenberg Bible (1455) and high quality nature of the movable printing machine popularized it all over pre and Renaissance Europe.

Gutenberg's movable type of printing formed the bedrock of all printing machines even in contemporary world. The invention of an oil-based ink compared to the earlier water-based ink became a beautiful complement to Gutenberg's printing machine invention. He had derived his technology idea from earlier experience as a professional goldsmith and metallurgy; no wonder he was the first to make his type from an alloy of lead combined with antimony, used for the durable type that produced a high-quality printed books more suitable than the clay mode.

The beautiful invention of printing in Germany boost communication and revolutionized communication leading to the advancement of knowledge. The technology of printing in Germany emigrated. Germany printers and served as professional enclave for foreign apprentices. With Gutenberg's type, printing technology advanced and almost became a world-wide idea as printing press was built in Venice in 1469, and increased to 417 printers in 1500. The Italian Juan Pablos set up a press in Mexico city in 1539; William Caxton set up a printing press in England in 1476. Belarusian Francysk Skaryna printed the first book in Slavic language in August 6, 1517, though died in 1638, voyage, Rev. Jose Glover would have been the first to bring the first printing press to England's American colonies in 1638, but his widow, Elizabeth Darris Glover established a printing house which was run by Stephen Day, the printing house metamorphosized to the popular Cambridge Press. In 1470 Johann Heynlin set up a printing press in Paris, The Spanish in 1593 set up the first printing press in Southeast Asia in the Philippines. In 1473, Kasper Straube published the *Almanach Cracoviense ad annum 1474* in Krakow.

Subsequently, the 15th century, Gutenberg's press had over 300 years post invention adaptability and use across cultures all over the world, largely for reason of durability, effectiveness and relevance. It was adapted by Giambattista Bodoni Lord Stanhope, John Baskerville and Friedrich Koenig spanning over 300 years post-Gutenberg's invention.

In 1436, the German press inventor had partnered with Audreras Dritzehen, owner of a paper mill, until the 1439 damaging lawsuit against Gutenberg that official record of type invention exist, yet his printing technology spread to over two hundred cities in dozens in European countries. The first book in English was, however, printed in 1475, and printing presses had dominated Western Europe with over twenty million volumes printed, and with over 200 million copies, through the printing invention that changed world history and civilization.

3.1.2 The Spread of Secularism

Secularism is a tradition that dates back to the ancient Greece, though characteristically, it is part of the humanistic developments since the dawn of man. Secularism is based on reason, love and honour for human beings and things of nature with which we share the planet.

The concept of humanism became popular with the conceptual view of Petrarch and his disciples such as Giovanni Boccaccio, Coluccio Salutati (Florentines) who all propagated the humanist philosophy, an ideological concept that began in Greece and spread through Italy in the fifteenth century and formed part of the Christianising experiences of the Renaissance. Some of its Renaissance proponents are Gasparino Barziza, a scholar of Cicero who became a leader in Bologna, Venice, and Padua, later established a school Mantua as well as Guarino da Verona who taught at Verona and began a school in Ferrara. The movement spread to Spain, France, Germany and Eastern Europe and England, Budapest and in Vienna in the fifteenth century.

Humanism had great influence over other disciplines like the arts, philosophy, politics, law and mathematics, and merged into other intellectual movements after 1600. Essentially, the merger of Christian humanism in the 2nd century can be traced to the writers of the period, they are Justin Martyr, an early theologian apologist of the early Christian church. His work expressed the achievements of classical culture. The influential nature of preexisting secular knowledge on the material world reflect in the letters of Basil of Caesarea, Gregory of Nyssa, who were Cappadocian fathers. The study of secularism as a classical culture by Eastern Christian in the 12th century, leaning on Greek authors like Homer's Iliad, Plato's dialogues, and the contemporaries of Aristotle such as Galen, Strabo, Dioscurides, Demosthenes, Galen and others. The interconnectivity of Christian humanism and secularism was never in doubt right from the beginning of humanism.

Secularism, we may, in view of its beginning say is non-theistic, secularism is about science and scientific method, pagan classics informed the philosophy of secularism that viewed life under the lense of mystical and aesthetic temper of pre-scientific age, deeply coloured with pagan eclecticism and everything considered sacrilegious in Christian ethics. Secularism concerns pagan classics, such as the expansion of worldly pleasures with the expression of classical antiquity, secular civilization. The Italy of the 1290's practiced humanism alongside secularized Christianity.

The Italian may have been influenced by Rome as well as the Latin classics, of the civilization of classical world. Secularism that birthed humanism was so infectious that it left in humanism and humanists medieval tradition reducing its early proponents candid secularism and extreme poetry, such men; Francesco Petrarch, a conservative Italian humanist, upgrading secularism in Italy to an enviable height in Niccolo Machiavelli (1469 – 1527) and Francisco Guicciardini (1483 – 1540). With secularism in Germany considering the role of Rudolphus Agricola (1443 – 1483) who played the role that was similar to that of Petrarch in Italy, the same way. John Colet (1467 – 1519) in England, and Lefevre d' Etaples (1453 – 1453) in France.

A study of the method of the spread and the philosophical underpinning of secularism in parts of the world it has engaged was monoformulaeic in nature, as the only guiding philosophy was similar even beginning with the popularity of humanism in the 15th century. Moreso, considering that humanism itself was premised around the dissemination of knowledge, except that the type of humanity determines the nature of its curriculum. For instance, early humanists had universities where the knowledge and philosophy they professed were taught.

For instance Vittorino da Feltre in 1423 in Mantua and Guarino Verones in Ferrara in 1429 established humanists University where law, medicine and philosophy were taught in the 14th century.

In Greece and Rome, secularism which had existed suppressed the growth of the church, a caste system in later Roman Empire by the church of the Middle Ages as the church considered individualism and non Christological philosophies as rebellious, secularism competed with Christian humanism, the latter had ethical and historical orientation in the 16th century, due to rapid social change and the existing ecclesiastism in the church, a condition that made the humanists to view themselves as ethical servitude fulfilling divine responsibilities, yet the flame of secularism thrived across ages.

3.1.3 Aldus Manutius and the Pocket Books

Aldus Pius Manutius also Aldo Manuzio (1449 – 1515) the elder, and not the younger was an Italian humanist, a printer, publisher and founder of the Aldine Press at Venice, apart from being credited with the invention of the punctuations comma (,) and semi-colon (;) introduced the pocket, inexpensive books that were

read like the modern paper backs. He was versed in Greek Literature, with the help of his friend Giovanni Pico and his nephews, Alberto and Lionello Pio (Princess of Carpi), Manutius began a printing press at Venice. He began different types of book designs, Italic type, small and handy pocket editions, as well as binding technique and design such as slanted type (Italic). He had a Washington Software Company, Aldus, in Seattle was named after him in the late 20th century. In 1501, Aldus used creatively, the image of a dolphin woven around an anchor as his publishers device; a creative idea that was pirated for use by the French and Italian publishers as well as the Nineteenth century firm of William Pickering in London and Doubleday. Originally, in 1499, Aldus adapted the image from the reverse side of the coins of the ancient Romans he got from Pietro Bembo during the reign of Emperors Titus and Domitian in AD 80 – 82.

In an attempt to preserve the cultures of the ancient Greeks, Aldus preserved the classical literatures of Greek and by Latin preserving and printing the editions of its greatest Books in Pocket editions, for personal use. He also edited some of them, prior to the time of Manutius, four Italian towns that have printed texts of ancient Greek between 1476 and 1493 are Milan, with the grammar of Constantine Lascaris, Aesopi Theocritus, a Greek Psalter as well as Isocrates. Manutius also printed the editions of Hero and Leander by *Musaeus Grammaticus*, the *Galeomyomachia* and the Greek *Psalter* all of which he described as the precursors of the Greek Library. He employed Greeks numbering thirty in his Printing Press and prefaced his editions in Greek language, read proofs and gave calligraphic samples casts of Greek type. And, his first volume of his edition of Aristotle was not published until 1495, followed by four other volumes between 1497 – 1498, with the Nine comedies of Aristophanes in 1498, they are *Thucydides*, *Sophocles* and *Herodotus* in 1502. In 1503, he published Xerophon's *Hellenics* and *Euripides* followed by *Demosthenes* in 1504.

He followed with the edition of the minor Greek orators in 1508 after the second Italian war forced him off duty. He published another edition of Plato in 1513, but dedicated it to Pope Leo X. The preface discusses the futility of the Italian war and war generally.

He was credited not just with editing but also correcting and re-printing Greek Classics originally published in Florence, Rome and Milan. He promoted Greek culture and civilization by establishing an academy of Hellenists in 1502 (New Academy) which rules were written in Greek, with membership official language of communication in Greek and membership titles derived from Greek. Members of the new academy are Desiderius Erasmus and Thomas Linacre, the latter was English. Piracies and wars that interrupted the printing production of Manutius had little effects on his business as his press improved greatly with the publications of Latin and Italian Classics with beauty type and paper never used before between 1495 and 1514. Some of such works are Asolani of Bembo, the writings of Poliziano, the *Hypreromachia Poliphili*, Dante's *Divine Comedy*, poems of Petrarch and a collection of early Latin poets of the Christian era, the

Letters of the Pliny the Younger, the Jacopo Sannazaros *Arcadia Poems of Luvianus Pontanius*, Adagia of *Erasmus* and Valerius Maximums.

The main philosophy of Aldus Manutius for creating the Pocket Books was to create an Octavo books format or by gentlemen of leisure that could be easily taken around in one's pocket, Virgil's *Opera* in 1501 was his first example. He create the Italics type face to economize space and lower printing cost in his time, though the modern man now use Italics for emphasis.

3.14 William Caxton and the Promotion of Popular Culture

With the invention of a printing press from an old wine press in Europe by Johann Gutenberg, the first book, Gutenberg's Bible written in Latin was printed in 1454. The popular culture of printing became established in Westminster, London in 1476 when William Caxton became the first English Printer, using the Press and movable type printing. Many of the printers of the time like William Tydale printed the Bible, but Caxton never printed one in his life time. The New Testament Bible that was printed by William Tydale was written in Vernacular, though later version printed in 1526 was burnt by Catholic Bishops. John Colet translated the New Testament into English to be read at St. Paul's Cathedral. William Caxton's press opened wide the gate of printing and publishing entrepreneurs and the reading populace too took advantage of the development to communicate knowledge and ideas freely more than ever before in the sixteenth and seventeenth centuries. The popular press in England also helped improved people's attitudes to history, art and religion. The popular culture, printing in England, no doubt displaced people's interest in oral culture, ballad singers and story tellers. The people improved culture of literacy and social order of the time improved considerably, chapbooks and pamphlets could be read and understood by even those who do not know how to read. The common people too became aware of the culture of printing through printed ballad and chap books, which tell the tales of mythical heroes such as Robin Hood. Printers too hung broadsides and pamphlets which after they were read on walls at home and in the alehouses for people. The broadsides were mostly used as epitaphs for the gentry and nobility in the sixteenth century. The English bible became a major book for learning, printing sophistication began with engravings on the broadsides and pamphlets.

SELF ASSESSMENT EXERCISE

Review The Printing Press and Johannes Gutenberg

4.0 CONCLUSION

In this unit, we have discussed the Printing Press and the role of Johannes Gutenberg, the spread of secularism as well as Manutius and the Pocket Books. We have also discussed the role of William Caxton in the promotion of popular culture.

5.0 SUMMARY

In this unit, you have learnt

- the printing press was of different types
- Gutenberg's was an early and a most impressive breakthrough
- secularism is a distinct humanism with its philosophy
- about Manutius and his Pocket Books
- the role of William Caxton in the promotion of popular culture

6.0 TUTOR-MARKED ASSIGNMENT

- 1) With specific reference to Johannes Gutenberg, discuss the invention of the Printing Press.
- 2) Summarize the development of secularism.
- 3) Explain the relevance of Manutius and his Pocket Books.

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UNIT 3 FROM HUMANISM TO SCIENCE

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Major Difference between Humanists and Scientists
 - 3.2 Some Scientists of the Period and their Works
 - 3.3 Roger Bacon and the Theory of Inductive Reasoning
 - 3.4 Newton and the Law of Gravity
 - 3.5 Copernicus and the Solar System
 - 3.6 Geographical Discoveries: Christopher Columbus and Sebastian Cobot
 - 3.7 Other Inventors
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

1.0 INTRODUCTION

In this unit, we wish to introduce you to what particularly differentiate the humanists from scientists of the period and their contributions, but marked out Roger Bacon, Isaac Newton, Copernicus for more specific and comprehensive discussion. We have also added a discussion of the Geographical discoveries of Christopher Columbus and Sebastian Cabot. Situations may arise in life, such that you may be required to discuss or make a scholarly contributions to issues bothering on the scientific revolution in Europe of the Renaissance, in this unit we have prepared you adequately for such tasks should they arise. Below are the objective of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- differentiate between humanists and scientists
- list some scientists of Renaissance Europe and some of their works
- explain what you found interesting in Roger Bacons theory of Inductive Reasoning
- state what really interest you in Isaac Newton’s law of gravity
- review Copernicus and the solar system
- outline the discovery made by either Christopher Columbus or Sebastian Cabot

3.0 MAIN CONTENT

3.1 Major differences between Humanists and Scientists

Humanists, we may say have a long history, humanists rely on reason, leading to the belief that there are no supernatural beings such as gods, angels, and God, that determines and administer man's will, in heaven, where the creators of humanity and his wills assumed a domineering capacity – these gods rule man by certain doctrinal but divine rights and will under which humanity are subjected or worshipped to fulfil certain human needs.

Though, humanists are not scientists but some of them, the secular humanists lean on some aspects of science and or scientific method to explain or answer questions about the evolution of man, the entire universe to justify the developments and present state of man, but the humanists have at their disposal the oil wheel of moral system based on mutual love and respect for all.

Humanists are intellectual and social philosophers in the application of the individual and societal pleasure for the expression of personal and individual propositions. Yet, with reasoning as the driving will of the humanist, he favours over the centuries, the studia humanists comprises of rhetoric, grammar, history moral philosophy and poetry as expressed in the texts of Greek and Latin, do not admit philosophical system, but educational programme that excluded the disciplines such as logic, natural philosophy, astronomy, metaphysics, medicine, law, philosophy and theology in Universities.

The humanists is himself a “slave” of the intellectuality and reproductive spirit of the Latin and Greek of the 1290's based on agreed informal learning in Italy, the ancient World of the Latin and Roman classics.

In their own writing as originated in Italy coupled with the religious study of the Roman Laws and working philosophy. Even modern humanists are coloured with such inherited philosophies across ages, the secular civilization and its irresistible appeal to humanist reasoning. Humanists by whichever standard, measurements and classification may not be agnostics, they were not un-Christian but their form of Christianity may be secularized. Humanists revolve around medieval supernaturalism and modern scientific and critical complexities of the modern man, considering their location and connectivities with the Middle Ages.

However, scientists also use the application of reasoning, way back to the primitive man, holding firmly to both the animistic and fatalistic, in the sense that any phenomenon unusual, and not immediately intelligible are attributable to some invisible personage; the spirits of the words, streams hills and spirits by the Greeks, the Jews and Puritans forefathers over three hundred years ago.

Such philosophy that are clothed in the mysteries and possibilities attached to the gods or the wills of someone somewhere more powerful than we are. Scientists in the ancient and more of the modern worlds do not believe in human self

subjectivity to the dictatorial haulage of a god who inhabits an infernal darkness, reducing man to an atom or speck that could be driven and misdriven under the hands of titanicly uncontrollable forces.

In the contemporary human history, scientists thrive under the investigative and explorative philosophies of Physics, which though at first was held timidly and with suspicious dogma, with scientists on working hypothesis, but held with ever increasing conviction from the time of Galileo a time when the experimental method may be said to generate a fore beginning. The 'ravaging scientific philosophy that held that the universe is rationally intelligible despite the distance of a complete comprehension of it we may now exist or come to be. Scientists believe in the absolute uniformity of nature; and seeing the world as a system, a mechanism of every part, every movement and of a whole, as related to other parts for complete and definite functionality.

Scientists believe in the experimental studying of the existence of the connections between every phenomenon with the aim to unravel the connection between it and other phenomena, such is the attitude and spirit of the working hypothesis of modern scientists, a philosophy that is in no sense materialistic, not materialistic because good, mind and moral values co-exists within the mechanisms of scientific investigations.

Again, scientists adopt the practical method alien to the humanists and his world of the latter is essentially subjective in its philosophy, compared to the methodology of the scientists which when it fails to work may be discarded for failing the test of the minute, careful systematic dispassionate analysis of a situation, just like a physicist who permits prejudice to mar his study of a given problem, thus violating the ethical and sacredness of his profession.

On the contrary, Humanists are preoccupied with viewing everything from the angle or axis of human interest, as it predominates his thinking at variance with the scientific investigative rationality. Humanists are humanist cult, fundamentally aesthetical in movement. The ideal life is about human experience, aristocratic in perspective alluring beauty, with a tale still, on conservatism, yet politico-literary, imitative, lyrical, graceful, formalistic, discussants, dialogous, ideological, emancipative, doctrinary, individualistic view of life. Humanists work with humanist apparatus such as love, laws, ambition and reform.

Indeed, scientists have, other than the humanists some of whom had lived over a hundred years ago revolutionized the world; examples of great discoveries abound with men who had caught the scientific spirit of Galileo, perhaps notably transferred into are Sir Isaac Newton, to Franklin, to Faraday, Maxwell and others and other scientists and their mind probing inventions differentiate them from the mystical related humanist age of totalistic ages that defined electricity as Elijah's fire from Heaven sent down to consume Gods enemies. Just about 200 years ago, Franklin sent up his famous kite, showed that thunder bolts shared identity with the sparks he drew on a winter's night from his cat's back. After

thirty years, Volta discovered he could manufacture them artificially by dipping different metals into an acid. He later find that when tamed and run noiselessly along a wire they will defect a magnet, this led to the discovery of electric battery. Afterward, Faraday discovered he could obtain current by moving a wire across the pole of a magnet leading to the birth of the dynamo, and our modern age of electricity with its electric transmission of power, a discovery that was the birth of physicist, capable of scientific rational explanation.

We may conclude that while humanists rely on the exercise of the humanities and literary culture, ability to determine between truth and falsehood, though, had had rational empirical tradition that formed basic point of Western approaches to European science, naturalistic and advocates of verification by reasoning. The scientists exercises the same faculties but in a much more delicate manner. Scientists exposes every law to scientific verification intentionally and not by accident.

3.2 Some Scientists of the Period and their Works

A number of scientists existed in Medieval Europe, some of them and their works are

Paul of Aegina (ca. 625 – ca. 690) was the greatest Byzantine Surgeon, he developed many novel surgical techniques in the Islamic World for hundreds of years that was considered a Classics in Europe and Medical encyclopedia, *Medical Compendium in Seven Books*.

The Venerable Bede (ca. 672 – 735). He was the monk of the monasteries of Wear mouth and Jarrow who made discoveries in Medicine and Computer. He authored many books on Mathematics, on the Nature of things and astronomical subject of computus, *On the Reckoning of Time*.

Robert Grossteste (1168 – 1253). He was the Bishop of Lincoln who wrote texts on the science of optics, astronomy and geometry. He was the leading figure of the 13th century English intellectual movement. He wrote the scientific thought in Oxford. His work on optics and astronomy influenced many scientists of his time including Roger Bacon.

Roger Bacon (1214 – 1294). He was a member of the Franciscan order. His works were on mechanics, astronomy and geography, including optics. He was a Doctor Admirabilis, his research in Optics established optics as a discipline in Medieval Universities.

Nicole Oresme (1323 – 1382) was a 14th century philosopher, a theologian and bishop of Lisieux who wrote influential treatises in Latin and French on Mathematics, Physics, Economics and astronomy were remarkable.

Rabanus Maurus (780 – 856), a teacher, monk and archbishop of Mainz, he wrote works on computers and the encyclopedia *De Universo*, his teaching earned him the accolade of Praeceptor Germamae or the German teacher.

Anthemius of Tralles (474 – 534) was a Professor of geometry and architecture, who wrote extensively on Mathematics, one of the architects of the famous Hagia Sofia, the largest medieval building. His works were intellectual source throughout Western Europe and the Arab World.

Jordanus de Nemore (late 12th, early 13th century) was well known for his treatise on mechanics (The science of weights), algebra, geometry, stereographic projection and arithmetic, a respected Mathematician of the Middle Ages.

Thomas Aquinas (1227 – 1274) An Italian theologian a friar in the Dominican Order, a Catholic Saint and *Doctor Angelius* who wrote beautiful treatises for which he was more famous, incorporated Aristotelian views into the scholastic tradition; he authored alchemical tradition, *Aurora Cunsurgens*.

Jean Burdan (1300 – 58) was a French philosopher and Priest of the Middle Age. He developed the theory of impetus that explained the movements of projectiles and objects of free-fall, a theory that gave way to the dynamics of Galileo, Galilei and of Isaac Newton.

John Philoponus (490 – 950), a Byzantine, John the Grammarian was a philosopher and critique respected for the criticism and correction of the works of Aristotle. He also proposed vital concepts, including *inertia* and the invariant acceleration of falling objects, but his works suffered repression in the Byzantine Empire, based on religious controversy, though they formed the basis for understanding Physics in Europe and the Arab world.

Adelard Bath (1080 – 1152) a 12th century English scholar popular for his work in astrology, astronomy, mathematics and philosophy.

Maslamah al-Majriti (died 1008), an astronomer, a mathematician, and chemist in Muslim Spain. He formed new techniques for surveying to updating and improving the astronomical tales of *al-Khwarizm* and inventing a process for producing *mercury oxide*. He is most famous, for having helped transmit knowledge of mathematics and astronomy to Muslim Spain and Christian Western Europe.

Abulcasis (936 – 1013), a physician from *Muslim Spain*, is concerned as the father of modern surgery. He wrote medical texts, developed many innovative surgical equipment and developed a variety of new surgical techniques and practices. His texts transformed Renaissance European surgery.

Arzachel (1028 – 1087), lived in Muslim Spain, a foremost astronomer of the early second millennium, he expanded the understanding and accuracy of planetary models and terrestrial measurements used for navigation. He developed

key technologies including the equatorium and universal latitude-independent *astrolabe*.

Avempace (died 1138), a famous physicist Muslim Spaniard who had an important influence on later physicists such as *Galileo*. He was the first to theorize the concept of a reaction force for every force exerted.

Avenzoar (1091 – 1161), a Muslim Spain, introduced an experimental method in surgery, employing animal testing in order to experiment with surgical procedures before applying them to human patients. He also performed the earliest dissections and postmortem *autopsies* on both human as well as animals.

3.2.1 Roger Bacon and the Theory of Inductive Reasoning

Roger Bacon (1214 – 1294) of Ilchester in Somerset England, the *Doctor Mirabilis* which means a wonderful teacher was a respectable English philosopher who achieved a great fit in the study of nature. He was a respected 19th century, advocate of modern scientific method, apparently inspired by Aristotle, Arabic teachers and scholars including Alhazen. A graduate of Oxford at the age of thirteen, his family had their properties seized and were exiled in the reign of Henry III of England. He studied Aristotle, at Oxford and studied at Paris, and became a friar in the Franciscan order.

He wrote on philosophy and advised on how to incorporate the philosophy of Aristotle and science into the theology. He sent his works on alchemy and astrology including *Opus Majus*, *De multiplicationis Specierum*.

He suffered arrest and imprisonment for his harsh disposition to his contemporary innovators and persecutions from the medieval church due to his interest in certain astrological doctrines, and sympathies for radical Franciscans on prophecies of his time. Bacon was an advocate of modern experimental science, in an age that was hostile to modern scientific ideas. A great visionary who predicted the invention of submarine, airplane and automobiles. He was regarded as a professor of knowledge for being able to create a brazen talking head that could answer any questions.

He was a leading figure in the beginning of medieval universities at Paris and Oxford among other contemporaries such as Albert Magnus, William of Auvergne, William of Ockham, Henry of Ghent, Thomas Aquinas and John Duns, Scot.

A respected multilingualist of his time, he advocated a theological reform premised around a return to the study of the language in which the Bible was composed to avoid a corruption of works of Greek philosophers, Holy text, by misinterpretations and mistranslations. He advised theologians to study science instead of blindly following prior authorities. In the *Opus Majus*, he criticized Alexander of Italy and Albertus Magnus, his contemporaries whom he said had not studied Aristotle, and had not acquired enough learning, only as preachers.

On the study of optics, in part of five of his *Opus Majus*, he discussed the works of Claudius Ptolemy (Optics in Arabic translation) and the Islamic scientists Alkindu (al-Kindi) and Alhazen (Ibn al-Haytham). He adds a discussion of the physiology of eyesight, anatomy of the eye and brain, in the emphasis on light distance, position, size, direct vision, reflected vision, refraction, mirrors and lenses. Bacon reformed calendar, criticized the Julian Calendar as horrible. He proposed that a day be deleted from the Calendar of Julius Ceasar every 125 or 130 years to correct an apparent error so that Christians will no longer celebrate Easter and holy festivals on the wrong dates. The error was corrected in the Calendar in 1582 by Pope Gregory XIII in the Gregorian Calendar reformation.

Bacon attributed *Secretum Secretorum* to Aristotle, a work he edited which in turn influenced his own manuscript *Secretum*, a work which turned Bacon to an experimentalist philosopher. Bacon was said to had authored Voynich manuscript, a claim unsupported by historian scientists like George Sarton, Lyn Thordike, Bacons was also said to author though with contentious date and origin, the *Epistola de Secretis Operibus Artis et*.

Naturae, et de Nullitate Magiae which means Letter on the secret workings of Art and Nature, and on the Vanity of Magic also titled De Mirabili Potestate Aritis et Naturae (on the wonderful Powers of Art and Nature). The work antagonizes magical practices like necromancy and contain most of the alchemical works attributed to Bacon.

Passages of the work contains hypothetical flying machines like submarines first used by Alexander the Great. Bacon authored the alchemical manual (Speculum Alchemicae) translated into English as *The Mirror of Alchimy in 1599*. It discusses the origin of metals espousing, conventional, with respect to the Arabian theories of mercury and sulfar as the constituents of metals. The latter text was described by John Maxon still man and Pattison Muir and Oscar Von Lippman as ideologically and stylistically non-Bacon and suspiciously pseudepigraph.

Indeed, Bacon was the first European to describe a mixture containing the vital ingredients of gunpowder, though suspiciously revealed Bacon as a possible eye witness of Chinese firecrackers.

Contrary to the above, Lynn Thorndike (915) and Colonel Henry William Lovett Hime, a Royal Artillery in the 20th century argued that a cryptogram existed in Bacon's Epistola that revealed the ratio of the compositions of the mixture. Though, the school of Bacon's critic increased with Robert Steele, John Maxson Stillman and George Sarton that the passage was not Bacons, they anchored their arguments on the fact that the Salt Peter, charcoal, and sulphur could only burn at slow pace, producing smoke and not powerful enough to ignite ear deafening sound comparable to or equal how much more exceeding the roar of strong thunder as the 41% nitrate was too low to generate explosive ability.

3.2.2 Newton and the Law of Gravity

Newton Sir Isaac (1642 – 1727) in Woolsthorpe near Grahams in Lin, a natural philosopher and theorist, scientist, he invented calculus and a new theory of light and colour, transformed the structure of physical science with his three laws of motion and of universal gravitation, combining the contributions of Copernicus, Kepler, Galileo, Descartes and others into a powerful whole, he revolutionized the 17th century.

Newton was born prematurely, as a physical weakling in the era when England had not emerged from a bitter civil war. He grew under the comfort of his grandmother, he became lonely. His father had died three months before he was born, and his mother had left him in the sympathy of his grandmother to remarry. He lived in isolated forum, lonely and unhappy childhood. He overcame his physical weakness when he reached school age. At age Eighteen he was admitted into Trinity College.

He left Woolsthorpe and got admitted into Cambridge College where he was exposed to Aristotle's teachings and other classical philosophies. At Cambridge, he was not particularly brilliant, this made Isaac Barrow, his mathematics teacher of 1664 conclude that Newton's intelligence of Euclid was not impressive, he studied privately and mastered the works of Rene Descartes, Pierre Gassendi, Thomas Hobbes and other scientific figures of the age. In 1665, Newton got his bachelor's degree at Cambridge, and returned to Woolsthorpe after the school closed for two years because of the outbreak of the plague.

Newton developed unusual interest in mathematics and philosophy, conceived his method of infinitesimal calculus, began research into his theory of light and colour and gained insight into the problem of planetary motion, and this led to the publication of his Principia in 1687. After his Masters degree in Arts at Cambridge, in 1669, he was appointed a Senior Fellow and succeeded Isaac Barrow as Lucasian Professor of Mathematics.

He continued his optical researches in 1672, and was admitted into the Royal Society, and he began his controversial study of the nature of colour, a development which degenerated into conflicts involving him and the society's respected curator of experiments, Robert Hooke which continued till 1678. Newton's next attempt at paper presentation, this time, he was accused of having plagiarized from Hooke.

His mother's death in 1678 gave him depression. He suffered depression, in 1678 after his mother's death he researched into alchemical, and then hidden forces of nature. His alchemical studies opened theoretical avenues not found in mechanical philosophy. His researches into the impacts of matter in motion, celestial mechanics and gravitational force.

In 1666, he observed the fall of an apple in his garden at Woolsthorpe, this provoked his concept of universal gravitational pull, though the idea was said to

have been birthed 20 years earlier, when the issue of planetary motion was discussed with Newton by Hooke, Edmund Halley and Christopher Wren in 1684, Newton argued that he had calculated the question of what type of curve does a planet describe in its orbit around the sun. assuming an inverse square law of attraction? His answer, ellipse was a riddle of the universe answered, though he said he misplaced the calculation, but promised Halley a fresh calculation, but later produced *De Motu* of 1684 and then the *Philosophiae Naturalis Principia Mathematica* appeared and took a front seat in the history of science.

Indeed, Isaac Newton was acquainted with John Locke, a philosopher and Nicolas Fatio de Duillier, a brilliant Mathematician. He was elected President of the Royal Society of London. In 1704, his major work, *Opticks* was published, and published Flamsteed's astronomical observations, engrossed in dispute with Leibniz concerning calculus, for publishing his work without permission. It is earlier position at the mint earned him enviable social-economic status in his time. At last the scientist and social administrator dominated the landscape of science unrivalled. Newton's more rigorous and new method in Mathematics spanned 1664 to 1696 appeared in circulated treatises, *De analysi* (an analysis), 1711, published after his death are *The Method of Fluxions and Infinite Series* (1736). In 1665 – 1666, Newton had performed experiments on the compositions of light. He discovered that visible (white) light is secondary and heterogonous. He demonstrated that prism separate rather than modify white light contrary to the theories of Aristotle and his contemporaries.

Newton discovered the science of spectroscopy and this marked the beginning of sound analysis of colour phenomena. He believed that prism divides white light into its component colours associated with certain indices of refraction. In 1696, Newton left the academic world for the pulpit, as a Wardern, his Master of the Mint was an honour for his scientific achievements, he was knighted in 1705, many years in the service of the Royal Society, he was reputed to have produced major contributions to science. Some argued that his creative genius has been exhausted, others believed that his science of physical optics invented the calculus and showed the mechanism of universe left nothing for him in the realm of science. Indeed, Newton's last years were not bereaved of ideas, he speculated many important scientific problems after he became famous and honoured, he made many public speculations on important scientific problems, including the nature and causes of gravitation.

3.2.3 Nicolas Copernicus and the Solar System

Nocolas Copernicus, (Mikolaj Kopernik) (1473 – 1543) an accompanied administrator, politician, and Statesman, a Polish was a Renaissance mathematician and astronomer who formulated a heliocentric model of the universe which placed the sun, rather than the Earth, at the centre. Out of his numerous scientific publications are *On the Revolutions of the Celestial Spheres*, though had no degree, but a respected physician, translator, doctor of Canon Law, classic scholar, economist, diplomat and governor, his theory of money remained a principal concept in Economics up to today. He was responsible for

translating from Greek to Latin, the 7th century Byzantine historian *Theophylact Simocatta* of 85 short poems called, Epistle, Letter supposed to have been passed between characters according to Greek mythology. The letters in three forms are “moral”, “offering”, advice on how people should live; “pastoral”, living pictures of shepherd life and amorous and love poems arranged in sequence of subjects. Copernicus had translated the poem into Latin Prose and published as *Theophilacti scolastici simocati epistolae morales, rurales et amatoriae interpretatione Latina*, which he dedicated to his uncle as a show of gratitude.

He wrote his heliocentric theory before 1514. The work was a theoretical description of the world’s heliocentric mechanism in exception of mathematical apparatus, but deferred in geometrical details of geometric construction from *De revolutionibus* based on the assumption of earth’s triple motions. He collaborated some astronomers of his time to observe the eclipses between 1515 to 1530. Some of them are Tycho Brahe and Tadeas Hajek, each of them were to include a fragment from the *commentariolus* in his own treatise, *Astronomiae Instauratae progymnasmata* published in Prague in 1602 on the strength of the manuscript he had received from the Bohemian physician and astronomer, Tadeas Hajek, a friend of Rheticus. The *commentariolus* was to have its first impression in print in 1878 following the destruction of his equipment in the raid that was carried out by the Teutonic Order in January 1520, in his northwestern tower located within the walls of the Frombark stronghold, at Frauenburg, he conducted over 60 astronomical observations in 1513 – 16 from his external curia using primitive instrument. He settled permanently at Frombark, but with continued interruptions by the Tutonic bands, Polist-Teutonic War of 1519 – 1521.

He was engaged in the political and economic administration of the Warmia Chapter as Chancellor, and visitor of the Chapters Estate, Copernicus still had time to observe planetary bodies like the Mars and Saturn and the Sun in 1515. His observations of the sun made him discovered the variability of the earth’s eccentricity and movement of the solar system in connection with the fixed stars.

This observation may have influenced the proposed reform of the Julian Calendar in the first half of 1513 as requested by Bishop of Jossombrone, Paul of Middlebury. He wrote a manuscript, *locations mansorum desertorum* (Locations of Deserted Fiefs) to boost Warmia’s economy. He was a spirited leader, an accomplished peace negotiator, he led the Polish for peace negotiation during the Polish-Teutonic War. His theory of money in 1517 helped Prussia and Poland to stabilise their currency.

His heliocentric system earned him a great respect from Pope Clement VII in 1533 and Bernard Wapowski whose letter of 1535 cited Copernicus tables of planetary motion. Copernicus was a physician who in his early days treated his brothers, uncle and other chapter members on advise from other physicians including Polish Royal Physician, Duke Albert. Indeed, years after the death of Copernicus, established an emerging astrologers and astronomers adapted his works; including his astronomical tables.

3.2.4 Christopher Columbus and Sebastian Cabot

Christopher Columbus, also Cristoforo Columbus (1451 – 1506) an Italian was born in 1451 in Genoa was a skillful adventurer who had interest in discovering the unknown. His early experience of sea travels along the Mediterranean, northern Europe, including Spain and Portugal, love for map making and studying the voyages of men like Marco Polo encouraged and preoccupied him with the thought of traveling to the unknown places including Asia that had only one route from Europe (Eastward across the Mediterranean sea, through deserts, mountains and ancient routes). Even Europeans too wanted a better and alternative route for their trading activities but were afraid to risk travel search into the unknown parts of the Atlantic. But, Columbus experience as one who studied map, and experiences of previous sailors provided a novel insight that made him to conclude that India and Eastern Asia (both on the other side of the Atlantic ocean was the ideal route to Asia, a route that was far better than going round Africa).

Determined still, he tried unsuccessfully for about ten years to make his travel plans and institutions acceptable to the European rulers of his time. The reason was the disagreement based on the actual location of Asia and the distance. Some had said that Asia was towards the West, no one was sure, but Columbus put his estimated distance at about 2,500 miles (4000 kilometres West of the Canary Islands), his assumption was wrong, because his calculation reduced the earth. Japan is really more than 10,000 miles (16,000 kilometres) away from the Islands.

In 1492, King Ferdinand and Queen Isabella of the Spanish kingdoms of Castile and Aragon agreed to put three ships together for Christopher Columbus for a voyage. They also promised to make him the Viceroy (governor) of any new land he acquired, and 10 percent form any wealth he brings into Spain. With Ninety men crew members, the Nina, Pinta and Santa Maria sailed West ward in August 3, 1492. Columbus documented his voyage in a diary. His three ships of mostly Spanish except himself and a few others aboard, stopped briefly at the Canary Islands to take fresh food and make repairs. Columbus and his crew members sailed into the Atlantic until the morning of October 12, 1492, when they arrived at an Island of the Bahamas, he named Sansalvador, but thinking he had reached the East Indies, he named the natives Indians. He continued for ten weeks to explore the Island of the Caribbeans, got to the thickly populated Island of the Hispaniola shared by the Dominican Republic and Haiti. He also discovered Cuba which he thought of as the Asian mainland.

It was at the Hispaniola that one of the ships of Columbus, the flagship's Santa Maria got broken to pieces. He left many of his crews behind to establish a fort and continued a return journey to Spain in the Nina. In his diary, he wrote about the very hospitable people he had met in a fertile land thinking he had reached Asia.

Although, he had accumulated a fair quantity of riches, mines, gold and metals, but not in the great quantity he anticipated. He promised to give Ferdinand and Isabella slaves and as much gold they request if they would agree to finance another voyage; though he offered them some Indians he had enslaved.

Last Voyages

Christopher Columbus made three more sales to the Americas between 1493 and 1504, still in search of the Asia already described by Marco Polo. Unfortunately, all the men he had left behind had been killed by the Indians who took advantage of the conflicts and disunity among the Spanish. The latter had plundered the natives of their wealth and took advantage of women and stole goods.

At last, Christopher Columbus failed in his mission to christianise the natives, and accumulate wealth for Spain. Isabella and Ferdinand were displeased by the chaotic reports from their colonies, thus in 1500, Columbus was recalled and removed as the governor of the Indies, apparently distressed, disillusioned, he died dishonourably in Spain in 1506.

3.2.4 Sebastian Cabot

Charles Sebastian Thomas Cabot (1918 – 1979) an English film and television actor, a theatre artist, joined repertory company. He began his acting career with a bit part in *Foreign Affairs* in 1935, he appeared for the first time in the screen in 1936, featured in Alfred Hitchcocks *Secret Agent* 1936. Other British films followed, they are *Love on the Dole* (1941), *Pimpernel Smith (1941): Old Mother Riley Overseas* and *Detective* (1943) and *They Made Me a Fugitive* 1947 and the 1946 portrayal of Iago in a brief film version, *Othello*.

His postwar films are *Third Time Lucky* 1949, *The Spider and the Fly* 1949, *The Love Lottery*, 1954. His international productions are the Italian version of *Romeo and Juliet*, 1954, Spanish – UK – USA, Sinbad Comedy *Babes in Bagdad* 1952, and *Lord Capulet* before working for Disney in Hollywood on *Westward Ho, the Wagons*, 1956, as the scheming landlord in Junathan Lyte in *Johnny Tremain* 1957.

In George Pal's production of H.G. *The Time Machine* 1960, he worked as *Voice Actor*, featured in a radio show called *Horizon West*, a 13-point radio drama which followed the story of the Lewis and Clark Expedition. He voiced the musical play *The Flood* (1962).

He did voice parts for animated films some of them are Disney's *The Sword in the Stone* (1963), some of his Television series are *The Adventures of Hiram Holiday* (1956 – 57). Some of his detective stories are *Adventures of Hiram Holiday* (1957 – 57). *Meet McGraw* 1958, *Bonanza* (1960), *Pony Express* (1960), *The Beachomber* (1962), *The Twilight Zone* (1960), *Place to Visit* (1960), *Checkmate* (1960-1962), *The Islanders* (1960).

He was a panelist on television game show, *Stump the Stars*, BBC Interview programme Here's Hollywood. He voiced CBS series *Family Affair*, *Miracle on 34th Street* (1973), *The City that Forgot about Christmas* (1974). He released an album of spoken recitations of songs by Bob Dylan in 1967.

3.2.5 Other Inventors

Other inventors we wish to add to our previous list/discussion of our earlier discussed scientist are Michael Servetus and Nicholas of Cusa.

Michael Servetus 1509 or 1511 – 1553 also written as Miguel Serveto Conesa/Miguel Servet, a Spanish theologian, Renaissance humanist, cartographer, physician was the first European to give a definite description and function of the pulmonary circulation. A polymath, he excelled in many areas of science, including Mathematics, human anatomy, medicine, pharmacology, astronomy, geography, meteorology as well as translation, jurisprudence and poetry. He was versed in the study of the Holy Bible, in its original languages. He took active part in the Protestant Reformation, but was condemned by Catholics and Protestants, arrested in Geneva, found guilty of heresy and on the order of the city's Governing Council burnt at the stake as a heretic.

He was widely traveled in Italy, Germany and other parts of Europe his dislike for the reckless display of wealth by the Pope drove him into the path of the Protestant Reformation. Some of his published works are on the Errors of the Trinity, *Dialogues on the Trinity on the Justice of Christ's Reign*. His first edition of the Ptolemy's Geography in 1533 and the Bible to his patron Hugus de la Porte. His treatise on pharmacology earned him applause among the scientists of his time. While studying medicine in Paris in 1536, he excelled as the best in dissections. He was in the same class of taught as Andrea, according to his teachers, Sylvius, Fernel, and Johann Winter Von Andernach Servetus wrote an unpublished manuscript, a compendium on medical ideas. He predicted an occultation of Mars by the moon, and this made him an envious teacher of Mathematics and Astrology among teachers of medicine, hence, his Dean in the Faculty of Medicine where he was also a student, Jean Tagault suspended him from teaching.

He wrote his Apologetic Discourse of Michel de Villeneuve in favour of Astrology and against a physician who was against him. Tagault later argued for death penalty in the judgment of the University of Paris against Michel de Villeneuve who was accused of teaching *De Divinatione* by Cicero; the sentence of the University was commuted to compulsory withdrawal of his publications. Such difficulties made him to leave the University of Paris for Montpellier where he completed his course in Medicine and graduated as a Doctor of Medicine in 1539. At Charlieu where he lived, he survived assassins who ambushed him, but injured one of the sword men, and spent days in prison afterward.

As a medical Doctor, he went into private practice, became a physician to the Archbishop of Vienne, Pierre Palmer, and Guycle Maugiron, the lieutenant

government of Dauphine. He acquired French citizenship by Naturalization., His *Christianismi Restitutio* (The Restoration of Christianity that opposed predestination as God's willful condemnation of souls to Hell regardless of worth or merit includes his first attempt at describing the pulmonary circulation).

Nicholas of Cuba (Nicolaus Cusanus) 1401 – 1464 was a Germany theologian, philosopher, jurist, astronomer and proponent of Renaissance humanism who excelled in the chosen disciplines in Germany and Rome. His notable contributions to learning earned him appointments as Papal legate to Germany in 1446, Cardinal by Pope Nicholas V in 1448. He was also the Vicar general in the Papal States in 1459. He graduated from the faculty of Arts of the Heidelberg University where he studied Liberal Arts in 1416 and received the doctorate in Canon Law from the University of Padua in 1425. At the latter University, he met Julian Cesarini and Domenico Capranica as well as the mathematician Paolo dal Pozzo Toscanelli. He graduated doctor of Canon Law in 1425. He researched into ancient and medieval manuscripts and textual criticism and study of primary sources. He was a friend of the Austrian Astronomer Georg Von Peurbach, and advocated a reform of the Julian Calender as well as the Easter Computus which was realized only when the Gregorian Calendar was introduced in 1582.

He authored *De Concord antia Catholica*, (the Catholic Conordance), a work that become useful in the criticism of the papacy. His *De theologicis complementis* 1454, he pursued his fascination with the theological applications of Mathematical models. He also wrote *De Mathematicis complementis*, a Mathematical treatise in 1464.

4.0 CONCLUSION

In this unit, we have discussed the difference between humanists and scientists, mentioned some of the scientists of the period and their works. We have also explained Roger Bacon and his theory of Inductive Reasoning, Newton and the Law of Gravity, Copernicus and the Solar system, as well as some Geographical discoveries.

5.0 SUMMARY

In this unit, you have learnt

- there are some major differences between humanists and scientists
- about Roger Bacon and his theory of Inductive Reasoning
- the scientific experiences of Isaac Newton in relation to the Law of Gravity
- about how Corpernicus discovered the Solar system
- about some Geographical discoveries
- in the next unit, you will learn about flourishing of the Arts

6.0 TUTOR-MARKED ASSIGNMENT

- 1) List and explain two differences between humanists and scientist
- 2) List at least five scientists of the Renaissance and their works
- 3) Explain what interest you in Roger Bacon's theory of Inductive Reasoning
- 4) Discuss the success of Isaac Newton in discovery the gravitational pull

7.0 REFERENCES/FURTHER READING

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UNIT 4 A FLOURISHING OF THE ARTS

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1.0 INTRODUCTION

We have designed this unit to introduce you to another interesting aspect of English Literature in the Renaissance, specifically highlighting the roles of some of those who are not scientist or inventors but whose roles to the promotion of Arts of the period were indispensable, especially Queen Elizabeth 1.

In this unit, we have also accommodated the nature of the growth and development of the English Theatres/performances. We have also introduced you to the literary activities of Christoher Marlowe.

In this unit, we have also accommodated some major literary figures of the English Renaissance, so as to provide another view of the Renaissance literature. With such addition, when you discuss the English Renaissance Literature, you will no longer see females as dormant factor or non-participant, but as a gender that had remarkable imputes to the English Renaissance civilization. Below are some of the objectives of this unit.

2.0 OBJECTIVES

At the end of this unit, you should be able to

- outline the roles played by Queen Elizabeth 1 in the promotion of the Arts in Renaissance England
- trace how the English theatre moved from the church to the court

- relate how Christopher Marlow accommodated the contemporary experience in his *Doctor Faustus*
- outline the nature of the performances in the English theatre of the Renaissance
- review Aphra Behn's *Oroonoko*
- state the major concern of Isabella Whitney in *Will and Testament*

3.0 MAIN CONTENT

3.1 Elizabeth 1, the Quintessential Arts Promoter

The activities and contributions of Queen Elizabeth 1 quite impressively spanned culture, the English economy and politics. But, she is even better remembered for her contributions to the arts and literature across the genres of poetry, and drama.

More impressively, she served as a patron to the playwrights of her time including the famous English playwrights, William Shakespeare and Christopher Marlowe. The historical plays of Shakespeare were pro Tudor, they were used as propaganda to further legitimize the Lancastrian and Tudorian rights to the throne from Henry VII, the founder of the Tudor dynasty who claimed and justified their legitimacy to the English throne by claiming relative ascendancy to the 15th century king of Lancanstan.

Indeed, works of literature flourished greatly in the reign of Queen Elizabeth 1. Her contributions in this respect inspired every literary writer of her time including poets like Edmund Spenser. She also encouraged scientists like Francis Bacon. Her selfless contributions contributed greatly to the appropriate naming of her time as the "Elizabethan Age", a form of mini renaissance, as a leading patron of drama and the stage. Her sincere and unparalleled contributions to literature made poets and playwrights to create works, particularly poetry (Spenser and others) to immortalize her achievements in glowing multiple terms.

It was her love for literature, especially drama and theatre that prevented the laws from executing the orders of the Mayor of London that the city theatres of London in the 1580 should be closed for immoral reasons. Crowded theatres were only shut down to prevent a further spread of the London epidemic. The Privy Council had respect for her love for the theatre and Literature: a friend of the stage, she allowed performances in her palace, for instance, in 1562, the blank verse play, *Gorboduc* was performed to entertain her in her palace.

In 1595, Shakespeare's *A Midsummer's Night Dream* was performed at Greenwich during the marriage ceremony of Burleigh's grand daughter. The play referenced the Queen and her court. Indeed, that she became identified with plays of her time gave theatrical practitioners recognizable, elevated social status in the English society of her time.

The elevated status accorded drama and theatres of her time informed integration/inclusion of plays (English and Latin into school curriculum). For instance, in 1570's and 1580's exclusive boy's schools like merchants Taylor, and St. Pauls began the tradition of school plays, and the Queen had been part of the willing audience, even in 1575 when Essex went on political tour of Ireland at Christmas time, Elizabeth was audience to Shakespeare's Twelfth Night.

Queen Elizabeth's love for the arts is never in doubt as she was reputed to be an excellent dancer and musician who entertained some of her close associates in a manner reminiscent of any professional musician of her age. The envy from Queen Mary of Scotland had testified to the unequalled excellence of the English Queen in songs and dance.

Based on the contributions of Queen Elizabeth to Literature, we may argue that the Renaissance owe so much to the glory and interests of the Queen to poetry, drama, theatre and the arts generally in whichever forms it had been; entirely engraved her as quintessential; not just to her age also to the Post Renaissance literary success.

3.2 From Church to Court: English Public Theatres and Performances

The English Renaissance theatre (English Theatre) (1562 and 1642) began as church performance at the Inner Temple to celebrate Christmas season, using blank verse, beginning with the Gorboduc, the first English play in 1561, at a time that the English Parliament banned plays in the theatres.

In a more strict sense of applicability or reference, the English Renaissance theatre encompasses the period between 1562 and 1642; while the Elizabethan theatre applies to the 1603. We may argue that the English Renaissance theatre comprises Jacobean theatre (1603 to 1625) and Caroline theatre 1625 to 1642. The social economic and political periods of Queen Elizabeth 1 gave a new social outlook to the English theatre as plays moved into the Court, public play houses with the emergence of private theatres, there was a change in the tastes of the populace and social class of the theatre. The upper class members of the society became more interested and even served as audience in public theatres.

Public theatrical practitioners toured Germany, Denmark, and London and performed before permanent English theatres, (The Swan began in 1567). The theatre came into operation in 1557, the former was brief and unsuccessful. At last, drama seized to be transitory when the permanent theatre came into operation. Play houses were built in London in Liberties of Halliwell/Holywell in Shoreditch, the Clink and at Newington Butts, the latter was located at the district of St. George's Field in rural Surrey. Also James Burbage built the theatre in Shoreditch in 1576 with his brother-in-law John Brayne. The theatre was preceded by the curtain theatre 1577, the Rose, 1587, the Swan 1595, the Globe 1599, the Fortune 1600 and the Red Bull in 1604.

The public theatres were three stories high, built with open space at the centre. It is usually polygonal in nature, but the Red Bull and the first fortune were square. The three levels of inward-facing galleries overlooked the open center into which jutted the stage (a platform surrounded on three sides by the audience, with the rear restricted for the entrances and exits of the actors).

The upper level behind the stage served as a balcony from which an actor could view the audience during such plays like Shakespeare's *Julius Caesar* and *Romeo and Juliet*. The structures were made up of timber, lath, plaster and thatched roofs. The disadvantages of the material compositions of the structures was its vulnerability to fire. For instance, the Globe and Fortune were gutted by fire in June 1613 and December 1621 respectively. They were later rebuilt with brick, but this changed their former squire structures.

In 1599, the Black friars theatre emerged, it was roofed like the modern theatres. It was preceded by the White friars and cockpits in 1608 and 1617 and then the Salisbury Court theatre in 1629 the numerics of London theatres increased to six. This development made the London audience of the 1630's to benefit from over half a century plays of Shakespeare and Marlowe, put up for performance on regular basis.

Whenever the public theatres (the curtail and total) became overpopulated especially on summer days, (exceeded 10, in capacity after 1610) the poorest citizens paid less (a penny) to be admitted into the certain or theatre in 1640 while their counterparts got admitted into the Globe, Red Bull or the Cockpit at similar price, though tickets into private theatres were often five or six times higher.

In retrospect, the plays of the period were in the genres of history play, *A Larum for London* dramatizes sack of Antwerp in 1576 English or European history, lives of kings such as in Shakespeare's Richard III, Henry V, Marlowes Edward II, George Peele's Edward the first. Christopher Narlower's tragedies popularized the genre. Examples are *Doctor Faustus* and the *Jew of Malta*.

Shakespeare's *Macbeth*, *Hamlet* and *Othello* are part of the tragedies of the period. The common comedies of the period reflects life in the city of London much like the Roman New Comedy are Thomas Dekker's *The Shoemakers Holiday* and Thomas Middleton's *A Chaste Maid in Cheapside*. The 1608 witnessed the less used pastoral genres like *The Faithful Shepherd's* and morality play *Four Plays in One* in 1608 – 1613 and then the tragicomedy and masque of the period are on the reigns of the first two Stuart Kings, James 1 and Charles 1.

However, only a few of the plays which coloured the Renaissance theatre Heywood's 220 plays, only 20 were printed, were published in book form while a total of 600 plays were published in the period but mostly in individual quarto editions. Those of William Shakespeare, Beni Johnson, Beaumont and Fletcher; though late and limited were printed in large number. Plays of the period survived in the form of manuscripts.

In terms of performances, acting companies of the period acted on a repertory system. This system was different from that of the modern theatre that could run production for days, months or throughout the year. For example, Thomas Middleton's *A Game at Chess* ran for a direct nine months performances in August 1624 before it was closed by the authorities for reasons of its political content. But in the 1592 Season of Lord *strange's men* that performed six days a week between 19th February and 23rd June, only Good Friday and two other days were exempted. They put a total of 23 plays out for performance, but they were famous for the play *The First Part of Hieronimo*, that mirrored Kyd's *The Spanish Tragedy*. They performed different plays in a week, and hardly performed similar plays within two weeks.

The actors, especially the lead performers like Edwad Alleyn worked round the clock. The period featured only males in performances, but admitted adolescent boys to act the parts of females in the latter's costume as women were excluded from stage acting. Men from modest backgrounds wrote plays meant for the stage, some of them were graduates of Oxford and Cambridge, but many were self made. Shakespeare and Ben Johnson were actors but seem to have no performers. Christopher Marlowe died fighting in a tavern while Ben Johnson killed an actor in a duel. Playwrights were paid moderately, but often lost their copyrights to the company that buys it off the playwright. For instance, in 1630's Richard Brome agreed with the Salisbury Court Theatre to write three plays a year, but could not meet the requirements. Also in 1600 Henslowe received meager sum of six or seven pounds per play. The English theatre resumed performance from after eighteen years ban after the monarchy resumed in 1660.

3.4 Signs of the Time: Christopher Marlowe's Doctor Faustus

Summary

Christopher Marlowe's Doctor Faustus discusses a German scholar at Wittenberg who is versed in knowledge, yet in search of the limits or ends of human knowledge, yet haunted by the endless desirability for knowledge. He turns to magic as end of human wisdom to perfect 'goodness' and evil. In response to Faustus will and desirability, an Evil Angel arrives to represent the choice of evil, juxtaposed with Doctor Faustu's existing knowledge of Christianity. The hero's dilemma to tread the shroud path of external damnation and of God became apparent in the conflicting desires that jostled for attention in his conscience. The play reveals the quiet conscience of Doctor Faustus in conflict, with itself while in his study:

Faustus

Settle thy studies, Faustus, and begin
To sound the depth of that thou will profess:
Having commence'd be a divine in show,
Yet level at the end of every art,
And live and die in Aristotles works
Sweet Analytiscs 'tis thou hast ravish'd me!

Bene disserere est, 'tis finislogices
Is to dispute well logic's chiefest end?
Affords this art no greater miracle?
Then read no more, thou hast attain'd that end;
A greater subject fitteth Faustus wit
Bid on Kal me on farewell, Galen come,

Be a physician, Faustus, heap up gold,
And be eterniz'd for some wondrous cure
The end of physic is our body's health
Why Faustus, hast thou not attain'd that end?

Is not they common talk sound aphorisms?
Are not thy bills hung up as monuments
Whereby whole cities have escap'd the plague
And thousand desperate maladies been cur'd?
Yet are thou still but Faustus, and a man
Couldst thou make men to live eternally
Or being dead raise them to life again
Then this profession were to be esteem'd
Physic, farewell! Where is Justinian?
A petty case of paltry legacies
Such is the subject of the Institute
And universal body of the law.
This study fits a mercenary drudge
Who aims at nothing but external trash
Too servile and Liberal for me
When all is done, divinity is best
Jerome's Bible, Faustus, view it well
Ha! The Reward of sin is death: that's a hard
If we say that we have no sin, we deceive
Ourselves, and there's no truth in us

Why, be like we must sin, and so
Consequently die

Ay, we must die an everlasting death
What doctrine can you this?
What will be shall be! Divinity, adieu!
These metaphysics of magicians
And necromantic books are heavenly;
Lines, circles, letters and characters:
Ay, these are those that Faustus most desires
O, what a world of profit and delight
Of power, of honour, of omnipotence
Is promis'd to the studious artisan!
All things that move between the quiet poles
Shall be at my command: emperors and kings

Are but obey'd in their several provinces
Nor can they raise the wind or rend the clouds;
But, his dominion that exceeds in this
Stretching as far as doth the mind of man:
A sound magician is a demi-god:
Here tire, my brains, to get a deity?

pp. 7 – 9

Marlowe's Christian conscience advises him against the choice of magic, but the devil tempts him with the numerous power, strength, and the enviable mysteries of magic. But Faustus learns the mysteries of magic from two fellow scholars, Cornelius and Valdes. He imagines the height of greatness he will attain when he acquires the power of magic. Then, he goes on to admit the devil, Mephistophilis who represents Lucifer. They agreed, and the terms of agreement was that Doctor Faustus will acquire the black arts in exchange for his soul for twenty four years. He will have to submit to every command of the devil in the entire years.

Mephistophilis returns to Faustus and the agreement was sealed, against Faustus ill feelings against the contract. As he signs off his soul to the devil, the words "homofuge" which means (fly man) appears on his arm and he is afraid. Mephistophilis rejoices, zealed off the blood covenant with the dance of the devil. Faustus requests a wife, but Mephistophilis gives Faustus books of knowledge.

After a while, Faustus regrets and curses Mephistophilis for depriving him of heaven, he manages a fight back, torments the devil with a mention of God to ward him off. The Angels of good and evil reappear. The good Angel advises him to repent while the Evil Angel admonishes him to continue in his cruel ways. At last, Lucifer promises to show Faustus to hell, and at the same time, the clown, Robin has one of Faustus magic books. With the aid of a chariot drew by dragons, Faustus flies to Rome to attend the feast in honour of St. Peter. Mephistophilis and Faustus wait for the Pope, who is said to be a proud and unholy man. Faustus and Mephistophilis explored the mysteries of magic, disguised and rendered themselves invisible and left.

Back home, Faustus mysterious knowledge of astronomy made him extremely famous. Robin, the clown learns the Art of Magic and impresses his friend Rafe and conjures up Mephistophilis who is now unhappy. Faustus continues to command respect everywhere with his magic, in the Court of Charles V, he gains the favour of the emperor by humiliating Benvolio, a Knight. When the latter tried a revenge, Faustus commands, transforms them such that horns grow on their heads. Faustus, swindles a Horse Courser, goes off to Vanholt to serve the Duke. At last, the Horse-Courser, a Carter and Dick, a friend of Robin the clown all meet. They arrived at the Palace of the Duke and met Faustus entertaining the Duke and Duchess, but Faustus pelts Robin, House-Courser, and Carter with magic.

As Faustus twenty-four years burns out, Wagner is surprised that Faustus did not prepare for death, as he expressed fear and the danger of dying without a will. But, Faustus it seems reduces death from a fearful façade to worthlessness by feasting and drinking with his students as death approaches. Faustus impresses his friends, fellow scholars with a spirit he invites to assume the shape of Helen of Troy. Shortly after, an old man came in and warned Faustus to repent, but Faustus prefers to enjoy, and summons Mephistophilis to let him have Helen of Troy as his love to give him the desirable comfort as the end time of his life gets near. He agrees.

In the end, Faustus confesses to his scholar friends that he exchanged his soul for his power. His friends left him to the consequences of his action.

The irony is, Mephistophilis taunts Faustus as the hour of death approaches, but, Faustus blames the devil for his misfortunate while the devil mocks him. The good and evil Angels arrive, and he is abandoned by the good Angel. The gate of Hell is opened, as the devil ridicules Faustus, revealing the numerous torture that characterizes Hell. As the clock ticks Eleven, Faustus time ends, he gives a monologue, regrets his decision. The devil arrives at midnight, and drags him away. Faustus begs God and the devil for mercy, but his friend found his body torn to shreds.

Epilogue – The chorus recalls the end of Faustus, a great man of wisdom, urges humanity not to forget the lessons it offers.

Major Themes

The vanity of human wishes. This is an overriding theme of Christopher Marlowe's *Doctor Faustus*, Faustus, a knowledgeable scholar is suddenly misdriven by desireability and want. He desires a height unmatched by ordinary human wisdom and greatness. But, he has to exchange his soul to attain the height of the mystery of knowledge. He strikes a bargain with the devil, the latter fulfills his own part of the agreement leisurely, and as soon as Faustus time (the twenty four years bargain) runs to its end, the devil reaches for his soul and drags him into Hell unappeasably ignoring Faustus plea for mercy.

Conflicts between Classical and Renaissance Civilization

The Greeks and Renaissance world view clearly conflicts in Christopher Marlowe's *Doctor Faustus*. Christen world view and Classical knowledge of the Greek and Latin, shroud in mysteries, mysticism and magic in Medieval as well as Renaissance Europe is the core of the conflict in the play. Man's contact with other powers, including magic at the expense of other things of nature redefines his humanity as Christian view of life preaches man's subjection to a higher divinity, God, the Greek philosophy equates humanity with god, or God and consciously defiles his authority. Thus, Doctor Faustus abandons the Christian conception of life, prefers godly or god-like status, the burden or a mystery that is attached to such nobility wrecked him.

Pride and Disobedience

Pride which man often exercise makes him to forget the reason for which satan was thrown from Haven, and why Adam and Eve were driven from the garden of Eden. It was pride that generated limitless level of desirability overambitiousness in Faustus. Even when the Angels of good and evil competed for his conscience, the former advises him to repent, but Faustus ignored Christian ethics, the path of Heaven for eternal damnation. At last, God ignored his plea for mercy as written in the book of Proverbs Chapter 1 verses 25–28.

But ye have set at nought all my counsel
and would none of my reproof. I also will
laugh at your calamity; I will mock when
your fear cometh... then shall they call
upon me, but I will not answer, they shall
seek me early, but they shall not find me

Also, satan whom Faustus had given all, denied his discipleship and introduced him to the serial torture available for him in Hell.

Man's Narrow View of Life

Before he gave his life for magic, at inception, Faustus bothered his conscience too much about the aesthetic and limitless use to which he will channel his magic once acquired. This reflects in his opening speech in the play. But, immediately, he zeals a deal with satan, giving away his soul to external damnation, he became extravagant, excessive and willful to his own detriment.

Reality of Eternity and Damnation of Hell

Doctor Faustus has agreed to give his soul to Mephostophilis, and the latter has also given him the magical power he desired. Even with that, God still left the option of repentance open to the backslider, asking and pleading with Faustus to repent; while the devil who also competes for his soul urges him on into evil. This condition suggests that the divine ethics of Christianity admits a repented soul no matter the weight and burden of sin; he simply only need to confess his sins in sincere sobriety, gives his soul to Jesus Christ, with salvation and redemption, God's willing to forgive. In the case of Faustus, he could not repent till he died, unfortunately God do not give room to repentance after death, the only chance that is available is judgment, hence Faustus took all the knowledge he acquired to Hell.

Renaissance Age of Deadly Aspiration

Learning in all areas of knowledge reached its height in the age of Renaissance. The domineering and reckless search for fame, power and knowledge generally by man is not, usually without prize. Faustus rose from his acquired force of knowledge, in search of a much more higher power, obviously with which he

could manipulate, change the existing order of things and dominate. This desire mirrors the emergence of the rebirth of knowledge man's potential in the Renaissance Europe, which began in Italy in the late fourteenth century and spread through Western Europe.

Language and Style

The plays of the Renaissance composed in verse are meant to be spoken on stage to the audience. The purpose is to inspire the audience with the use of words and make the story life like, thus understand the reaction of the audience to the story being narrated. In the process of narration, the characters voice their thoughts aloud to the audience using asides and soliloquies, often rich in the use of figuratives, the chorus plays a vital role in presenting the very action, climax of the story, sometimes, the story is narrated in chorus. The language of Christopher Marlowe is not different from that of William Shakespeare in his plays. The similarity reflects versification, the use of the language of poetry in their plays. Although, the plays are meant to be read aloud, Elizabethan dramatists often inspired their audience, the latter responds to the characters sharing from this emotional burden.'

The strength of the language of the play wright is the visual effect that the use of language creates in every part of the play, moreso, as the language is conversational. The extract conversational, meant to be spoken. The extract, is a versification of the desireability of the limitless ambition of Doctor Faustus

Be a physician, Faustus, heap up gold,
And be elernic'd for some wonderous core.
The end of physic is our body's health
Why, Faustus hast thou not attain'd that end?
Is not thy common talk sound aphorisms?
Are not thy bills hung up as monuments
Whereby whole cities have escap'd the plague
A thousand desperate maladies been cur'd?
Yet art thou still but Faustus, and a man
Couldst thou make men to live eternally
Or being dead raise them to life again
Then this profession were to be esteem'd,
Physics, farewell! Where is Justinian

p. 7

Marlowe in Doctor Faustus is comparable to any of the plays of William Shakespeare. Thus, we provide the extract below from Shakespeare's *The Merchant of Venice*. This is not an attempt to create a school of thought or theorise, or support an existing argument that Christopher Marlowe wrote majority or all of the plays of Shakespeare, or that Marlowe himself was the same man, Shakespeare. Our aim is to explain similarity of the stylistic versification common in the age of both English playwrights. Below is an example from Shakespeare's *The Merchant of Venice*.

Tarry Jew
 The law hath yet another hold on you
 It is enacted in the laws of Venice.
 If it be proved against an alien
 That by direct or indirect attempts
 He seeks the life of any citizen.
 The party against the which he doth contrive
 Shall seize one half his goods; the other half
 Comes to the privy coffer of the State
 And the offender's life lies in the mercy
 Of the Duke only 'against all other voice
 In which predicament I say thou stand'st,
 For it appears by manifest proceeding.
 pp. 189 – 191 Shakespeare – *The Merchant of Venice*

While we share from the vision which Marlow has created for his character, Faustus, we are similarly taken in by the imagistic conception of what will become of Antonio, should Shylock insist and should the court give a judgment in favour of Shylock. The poetic use of language in the plays are characterized by the use of imagery which enriches ordinary statements, the subject treated in Marlow and Shakespeare merges our vision of the subjects treated and the image that is created in us. Poetic language makes the characters in the plays say more effectively, thus achieves precision and meaningfulness than prose can usually do. The language of poetry beautifies and elevates the different subjects treated in Christopher Marlowe's *Doctor Faustus* and William Shakespeare's *The Merchant of Venice*. In both plays, the sentences are deliberately rendered in short and sharp lines, sometimes in phrases, and hanging, forms, leaving the reader to the task of completion, especially in Marlowe's codemixing with Latin, in almost all the verses of rendition.

3.4.1 Isabella Whitney's Will and Testament

The poem discusses the theme of the inevitability of death. and joyful, departure both from London and from this world. In her nostalgic reminiscences, the poet announces to her only son that the time has come for her to die, leave her son and as well her cherished city of London where she was nursed to from childhood to adulthood. "The time is come I must depart from thee, ah, famous citie"! Although, the poet did'nt give us her son's name, but we know the nameless son as a trusted and faithful, and compassionate child of the writer who nursed no fear to hand out her handwritten will to her son. She finds it difficult to depart from her only son, but the poet includes in her will to her son a long list of advice which range from how to cope with women, friends, neighbours and live a disciplined and successful life. She warns him never to harbour malice, acrimony or nurse grudge against anyone who may show dislike to her.

She explains

... did hide that thou hadst pitie,
I never yet, to true my smart,
did finde that thou hadst pitie,
wherefore small cause ther is, that I
should greeve from thee to go:
But many women foolyshy,
Lyke me and other moe.
Doe such a fyxed fancy get
on those which least deserve,

The poet reveals that many of her fellow women liked her, some mocked her, but her, but her boy should still admire and let them pass by unnoticed “fyxed fancy set on those which least deserve”. She admits that time is the sole determinant and judge in her own case as it will in the case of every man. She believes in the healing power of time. She tells her son in her will that she own none credit “Thou never yet woldst credit geve”.

And for every behaviour put up against her by friends and foes, she recognizes non as for “am lin no angry moode”, she loved all equally wherever she went. This written will of hers stands as a testimony of the life she had lived; especially her relationship with close associates, including the life of charity that she lived “in perfect love and chartie. My testament here write”. She admonishes her son not to depart from the path of faithfulness, trust and discipline as exemplified by the type of life she lived. She insist “... I leave to thee such Treasurge as I in it recite”. The first part of the poem begins with the poet’s advise to her nameless son in the poem.

In the second part of the poem, she requests her son to permit her to write her will. Now stand a side and geve my leave to write my latest Wyll:

And see that none you do deceive,
Of that I leave them tyl

The poet assures her son that she is ... “whole in body, and in minde, but very weake in purse”.

The poet, though not rich, “...very weake in purse”, but testifies to her faithfulness, but decides to write her will for fear that she might not slip into a worst form of poverty “dou make, and write my Testament, for feare it wyll be worse”. She “commends” her soul and body to God, relying greatly on her poetry “hymn”, but her body essentially to the “grave”, till the day of judgment when her soul and body will be definitely united eternally ‘dwell for aye in ioye”. Isabella Whitney request to “...dispose such things, as I shall leave behind”, so that those she will leave behind when she dies will understand her disposition to them all. She was haunted by the nostalgia to leave London where she grew up.

She recalls the “buildings”, “churches store”, the head of the latter was Paul, the stores that littered the streets of London.

“people goodly store”, “...their keeping craveth store”. The poet personifies London. Which she referenced using the feminine gender “she”, with all the beauties and glamour, “their foode”, “I butchers leave”, the “brewers store”, “Bakers”, the flourishing London of “silver”, “golde”, “goldsmiths”, “wollen leave”, “with Hoods, Bungraces, Hats or Caps”, “such store are in that streete”.

She recalls the deeply satisfying life provided by the London “street”, “Nets of every kind of sort” the “French Rulfes”, “high purles”, “Gorgetes and sleeves”, every kind of “Lawne”, “knives”, “Gorgetes and Sleeves”, “knives”, for combe or “Glasse”. The poets store in the street where she left her boy “I by the stocck have left a Boy” in “Birchin Lane”. Every store owned by the poet are all milled to the nameless will inheritance in the poem will inherit a whole lot of things, including the stores the poet has in Birchin Lane, some of them are “show or pantables good store”, “Beds”, “body makers bee”, “Artylery at Temple Bar”, “Dagges at Tower hyll”. Some of the parts of her will were to be shared among “folke” already named in the poem, such as Saint Martins, “Cornwall”, “Bodymakers bee”, “Artyllery” at Temple Bar, the women, ladies, Paul will inherit the “Brace buildyngs”.

Thames shall have the “Brewers store” and “Bakers at your wyll”, “eat fish thrice a weeke”. The poet’s two streets, “watly ng streete, and canwyck street”, of wollen leave” and Linnen streete”, “Beds” at Cornwall she tells her boy that she has left him so much, much than expected, she asks, “what you els doo want”.

...in many places, shops are full
I left you nothing scant

Parts of the item excluded in the list of will, the boy is free to “ask e money when they sell it”. The poet has numerous stores at Mint Street “it is impossible to tell it”. There are stores of wine at “Stiliarde”. She did not provide for her son, she ensured that even the poor and needy, motherless and prisoners, all inherit a great part of her fortune, she states

And that the poore, when I am gone,
 have cause for me to pray
I wyll to prison portions leave
 what though but very small
Yet that they may remember me,
 occasion be it shall:

The poet prefers to be remembered for her kindness to humanity, generous, humane, gratifying, maidenly, polite, of good breeding, methodical, good nature. In like manner she warns her son against keeping bad company. The poet again returns to her will, those in New gate shall visit to have their share of the will every month “The New gate once a month shall have a session for his share”. At least, those imprisoned, the poet is of the opinion deserve fair treatment irrespective of whether they are on death roll or will soon regain their freedom

“such whose deeds deserveth death”. She is determined never to grieve or make any sorrowful by her actions in life, including the “poore within the same a Boxe for their behoofe”. She choose to fulfill her Christianity duty of reparation than die in debt or “some Bankrupts”. Isabella Whitney confesses her love for the “Arte” of the “Bookbinders of Paulles”. She shared parts of her will to the “poore” and “widdoers”, also advocates that “wealthy widdowes” should be courteous to gentlemen, “Gentylmen”.

Obviously a writer, she vows that every week, her printer shall have money from the proceeds of her books sold on her behalf, “They e’ry weeke shal mony have, when they from Bakes departe” ... Among them all, my printer must, have som what to his share; I wyll my friends these Bookes to bye”. Poor maidens too will get their own share. Whitney remembers her parents who live in Smithfeelde who deserve to “have a Hose and neat good store thrice a week”. She permits the “blynd and lame” a fare amount of her properties also are her Lawyers, and the gentlemen and youths may also “recreate theyre minde” spend their time in “Cahunceryne”, “And parte of all that London hath”. The Tennis Courts of dauncing scooles” are for youthful recreation every Sunday. The beautiful memory of London re-echoes in the mind of the poet, as she adds to the fine list of the things she leaves behind for her nameless son.

She describes herself as a woman of conscience, the conscience that will be buried with her “when I am gon, with conscience... nothing named have, to buy me with all”. As she continues to explain how she should like to be buried, she says non of the material wealth mentioned on the page of her will will accompany her to her grave, except her conscience. She pleads with the living, including her son to cover her shale with “shrowding sheete”.

And let me have a shrowding sheete
to cover mee from shame
And in obliuyon bury mee
and never more mee name

Isabella Whitney rejects other forms of ceremonies and expenses that may be organized in her favour when she dies. She believes that such expenses are not necessary but mere loses

Ringings nor other ceremonies,
Use you not for cost:
Nor at my burial, make no feast
Your mony were but lost
Reioyce in God that I am gon,
Out of this vale so vile

Instead of engaging in wasteful and meaningless spending, the poet warns that the living should thank God that she departs from this restless and sickly world.

She tells her nameless but lovely son that she names him the “sole executor”, of her will, “because I lou’de thee best. And thee I put in trust to geve”, “the goodes

unto the rest". The poet adds to her will by admonishing her son to be her own guide "betsy guide", and wished him a good fortune "I wish good fortune" and be very careful so as not to be misdriven by the tides of life.

She concludes that her son must be patriotic to the "good London of her dream". But to everyone who may ask how she spent her days, her son should be courageous to reply them accordingly, and wish all that may wish her well. She commends him to advise them against mourning her, and instead correct her errors while alive.

And unto all that wysh mee well,
or me that I am gon
Doo me commend, and bid them cease
my absence for to mone
And tell them further, if they wolde
my presence styll have had
They should have sought to men my luck;
whichever was too bad

Our poet prays that the Almighty God protects her son from enemies,
God sheelde thee from they foe
And styll make thee victorious
of those that seeke thy woe
And (though I am perswade) that I
shall never move thee see
Yet to the last, I shall not cease
to wish much good to thee

She adds prayerfully that the unidentified son of hers in the poem who is perhaps is every child waiting to inherit the wills of their parents be victorious above their enemies.

She regrets her inevitable departure but vows to continually wish her son the best in his activities in life. She ended and signed her will in London on 20th October AD 1073 in the presence of unidentified witnesses who are the poet's "nearer kyn", who will make himself known to the poet's son only when any possible change both in the poet's will and in the inevitability should occur, but there is not likely to be any change, "so finally I make an end", thus makes the poet to end the poem on a note of the inevitable end of every man.

3.4.2 The Psychology of Slavery: A Discussion of Aphra Behn's Oroonoko

Oroonoko set in the Northern Coast of South America, discusses the tragedy of an African Prince, Oroonoko and his wife, Imoinda who were captured by the British, enslaved and taken to Surinam as slaves. The story took place in the 1640's, just before the English surrendered the colony to the Dutch.

An Unidentified Female Narrator Tells the Story

The narrator lives in Parham plantation waiting to be transported to England. She is the daughter of the new deputy Governor who died during the family's voyage to take up the new appointment. While she was waiting, she met and befriended Prince Oroonoko and his wife, Imoinda.

The narrator had taken us literarily through the Island before he begins to introduce the principal characters. We were taken through the Island's colony, and introduced to its inhabitants, including variegated feathered birds and insects, the anthropological accounts of the natives who were co-traders with the British; the innocence of the natives, comparable to that of the biblical Adam and Eve, completely innocent, and almost innocent to sin.

At first, the British lived happily with the natives whom they could not enslave as a result of their tick population; the British decided to look elsewhere, probably to Africa for slaves who will work in the sugarcane plantations.

The narrator then decides to take a cursory look at the West Coast of Africa, precisely Coramantien, Ghana. Oroonoko is about to meet Imoinda, the daughter of the general who has just died trying to save Oroonoko's life. Simultaneously, the King of Coramantien, the grandfather of Oroonoko has also fallen in love with the beautiful girl. The 100 year old man has sent the royal veil to the girl, and by the dictate of tradition, no lady rejects the King's veil, hence Imoinda could not reject it; she must marry the King, and live the rest of her life in the King's Seraglio. And, except the King, no other person could enter the King's sacred royal haven (Otan). But, with the help of Oroonoko's friend, Aboan, he breaks into the Otan while Aboan was busy making love to one of the King's Senior wife's Onahal. The King, however, met Oroonoko's friend and his wife occupied with love making, but Oroonoko flees.

The King lied to Oroonoko that he has killed Imoinda, whereas, she has been sold to slavery. The British arrives at Coramantien to trade for the captives of war. The Captain invites the Prince and his friends as guests in his vessel but they were enslaved. When Oroonoko and his friends refused to eat, he promised Oroonoko his freedom, when they refused to eat, but failed to fulfill his promise when the ship arrived at Surinam, Oroonoko is sold to the humorous but ill-mannered Overseer of Parham Plantation who became his friend. He meets the narrator, she and Trefry assure the Prince that they will be freed when the Lord, governor Willoughby gets to Surinam.

Oroonoko is never overlaboured, but kept away from other slaves in the plantation house. His unique physical appearance, education and impressive social status earned him preferential treatment among other slaves.

A day he took a walk along with Trefry in the plantation, he ran into Imoinda, both embraced warmly joyfully and married shortly after and Imoinda becomes pregnant.

Oroonoko expects the child to be born, but not into slavery, hence, he grew more concerned about his status as a slave despite the promise of freedom by the narrator and Trefry. They attempt to occupy Oroonoko with hunting, fishing and a visit to a nearby village. Oroonoko is a brave, and a killer of two Tigers without the support of co-hunters. The writer reveals the tradition of the natives who inhabits the Island through Oroonoko's visit to the village of the natives. At last, Oroonoko instigated a revolt among the slaves in the surrounding plantations. They took advantage of the drunken white slave masters and escaped on a Sunday night. The slaves took a bush path after they had set the bush on fire to create a path or an escape route. They had a plan to form a new community by the sea shore where they could find a ship to Africa. The narrator is absent temporarily as he escapes to safety.

The deputy governor, Byam assures Oroonoko that he will also free his family members and return them to Africa if he agrees to surrender. Oroonoko surrenders to the shocking reality that Byam had lied to him once more. The deputy governor ensures that he is whipped, and pepper poured into the wounds he sustained from the lashes. It dawned on Oroonoko that he may never be freed and that his child may be born into slavery. He tells Imoinda his intention to kill her honourably, avenge Byam's treacherous lies and the mistreatments he received from him. He also informed his wife that he will also kill himself at last. Imoinda thanks Oroonoko for a promise of a honourable death. He then cuts her throat, removes her face with his knife. At last, Oroonoko suffers depression, and lost the courage and energy to pursue Byam. The offensive odour from the corpse attracts the deputy governor's men to the site and they made to kill him. The strong willed Oroonoko stands stoned smoking his pipe, while the men chop off his nose, ears and legs till he falls down and died.

Themes in Oroonoko

Crafty nature of colonialists and colonial enterprise. The British slave merchants are portrayed as dishonest crafty, queer and unpredictable. The British slave merchant pretends to befriend Oroonoko, but turned a treacherous liar and betrayal, he lies to him twice, that he will free and return him to Africa, British slave trading merchant sells him to Trefry. The Deputy Governor of Sunnam who had also repeatedly assured Oroonoko of his freedom and disappointed him, had pretend to be his friend. At last, Byam declared Oroonoko a traitor, hunted him down and killed him violently. The crafty nature and unreliability of British slave merchants in the text gets clearer when Oroonoko declared ironically that he has finally heard a white man tells the truth (p. 76 – 77).

Inhuman nature of slavery and colonialism, slavery and colonialism represent. The British slave merchants gain by selling slaves. They also get them overworked and underfed in the sugarcane plantation. King Charles 1 was beheaded. Bannister, a member of Byam's elected Council condemns Oroonoko to death. And when Bannister captures Oroonoko, he assured him, "you will die like a dog", and he was killed and his body to shreds.

The natives in their serene and beautiful environment are portrayed as skilful artisans, in their innocent world; virtuous and more cultured than the whites who tell the world they are more civilized, religious and superior to other races of the world. For instance, the natives in nudity are prosperous in their various trades compared to the immoral Europeans. The natives make axes, knives, pins and beads of beautiful colours. Also, they are skillful fishermen, farmers and tree climbers. The writer returns readers to the beauty of innocence, the pre-technological age where natives rely on local skills to survive. The natives may be portrayed as savages, but are of exceptional qualities when compared to the British.

The Horrors of Slavery

Every page of the text reveals the horror of slavery. Slavery is seen as part of the social existence of Oroonoko and his tribes men. Oroonoko had sold captives of war as slaves. Hence, it appears he is not bothered about the questionable ideal of slavery. By telling readers this aspect of Oroonoko, the writer seems to tell the world never to exonerate Africans on the issue of slave and slavery; perhaps, it was almost a thriving global practice in the sixteenth and seventeenth centuries. The European slave masters, flogged Oroonoko, tied him to iron, rubbed his whip marks with Indian pepper, watched him bleed until he dies.

Dehumanism and the Negative Effects of Slavery on Human Psychic

The text reveals not just the inhuman nature of the British slave merchants, but also the psychological effects of slavery on the enslaved. When Oroonoko runs into his wife, Imoinda in the slave camp plantation and impregnates her, he gets overwhelmed and misdriven by the illusion that he will father and nurse a child as a slave. But, it dawned on him that slaves are never given such freedom when his slave master friends hunted him. Apparently unsure of his safety, he feels he could best reciprocate his wife's love by killing her. Imoinda too already overpowered by the psychology of slavery, prefers to be killed by her husband to dying in the hands of her slave masters. The feelings of Oroonoko and Imoinda are that there is greater freedom in death than the British sugarcane plantation or similar slavery. Thus, she allows Oroonoko to remove her face with a knife and kill her.

The intrusive and destructive nature of colonialism Aphra Behn portrays colonialism as the white's deliberate intrusion into the cultures and peaceful life of others. This is actually against the 'virtue' of colonialism. The writer subtly questions the inability of the British to give what they do not have. Thus, we see a clear comparison between the quiet and Edenic-like nature of the natives in the Island dominated by the British slave masters.

Style in Oroonoko

Aphra Behn uses the omniscient narrator (editorial omniscience), adds occasional comment or opinion and that is why such narrator may be said to show editorial

omniscience. He presents the thoughts and actions of the character, but does not judge them or comment on them. In the novel, the intrusive female narrator interrupts the narrative, on the journey to the natives, the narrator tells the reader how she came to Surinam, as well as how his father died while traveling to assume duty as lieutenant – general. The novel describes the culture and tradition of the natives. This narrative style elevates the novel to travel writing. The novel is conversational in technique, “I have already said...”. “I didn’t know I should leave”. The active expression makes the story real and believable. Sometime; the female narrative voice retreats, reminiscences to connect the past with the present. For instance, we know the involvement of Oroonoko in slavery through reminiscence.

SELF ASSESSMENT EXERCISE

What interests you in the impression re-created in the activities of Queen Elizabeth 1.

4.0 CONCLUSION

In this unit, we have discussed the contributions of Queen Elizabeth 1 to the promotion of the Arts. We have also discussed the movement of the English theatre from church to the public. The themes in Christopher Marlowe’s *Doctor Faustus*. We have also added some female literary figures of the English Renaissance like Aphra Behn and Isabella Whitney.

5.0 SUMMARY

In this unit, you have learnt

- that the contributions of Queen Elizabeth 1 to Renaissance Literature helped the literature of the period to flourish
- that the English theatres began in the Temple and then to the streets (play house) the decision in Isabella Whitney’s *Will and Testament*
- why the enslaved preferred to secure his freedom in death in Aphra Behn’s *Oroonoko*
- how Christopher Marlowe’s *Doctor Faustus* mirrored the Renaissance’s search for knowledge

In this unit, you will read about the prominent female literary figures of the English Renaissance

6.0 TUTOR-MARKED ASSIGNMENT

- 1) List and explain the contributions of Queen Elizabeth 1 to Renaissance Literature.
- 2) Give a summary of Christopher Marlowe’s *Doctor Faustus*
- 3) Outline the facts contained in Isabella Whitney’s *Will and Testament*

- 4) Discuss the themes in Aphra Behn's *Oroonoko*

7.0 REFERENCES/FURTHER READING

- Butcher, John (Ed.) (2004). *Doctor Faustus Christopher Marlowe*. 13th Impression China: Longman.
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- Dawson, Anthony B. (2002). "International Shakespeare". In Wells, Stanley and Stanton Sarah *The Cambridge Companion to Shakespeare on Stage*. Cambridge: Cambridge University Press, pp. 174 – 193.
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- Haliday, F. E. (1964). *Shakespeare Companion 1564 – 1964*. Baltimore: Penguin.
- Keenan, Siobhan (2002). *Travelling Players in Shakespeare's England*. Basingstoke: Palgrave Macmillan.
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TUTOR MARKED ASSIGNMENTS

UNIT 15 – MARKING GUIDE

Module 1, Unit 1 – A historical background of the Medieval Era in England

- (1)
 - (i) The examinee must be exact on the nature, causes and consequences of the ‘in-house’ war; names of rival factions must be cited.
 - (ii) Answers which should include the nature, causes, spread and consequences of the black death must be given with precision.
- (2) Answers which may be in the form of an outline or essay should include the economy, social royal activities as well as the politics of the late Middle Ages.
- (3) The examiner requires a brief but factual account of and results of the hundred years war, how the hostilities began as well as the participating countries, loses and victories.
- (4) The causes and impacts of the peasant’s revolt should be outlined.
- (5) The examinee should highlight the intellectual and cultural experiences of the medieval to include the languages of communication, of literatures, science and technology.

Module 1, Unit 2 – The Rise of Literature

- (1) The answers which should be given as outline must include legal, social, military and political responsibilities of the church over the government of medieval England.
- (2) This question requires the major differences between Religious and secular writings. The former should include theological writings and learning while the latter should include both English and imported verbal arts. Writers and oral borrowings that were reduced into writing are required.
- (3) A detailed explanation on the themes of the conversational poem of the owl and Nightingale should include human nature, corruption, social vices and medieval conflicts.
- (4) The statement of the summary must include a discussion of the scientific interests, vision and influences of Roger Bacon.

Module 1, Unit 3 – Life as a Stage: The Proliferation of Staged Plays

- (1) This requires a comprehensive discussion of how drama evolved from the Greeks, Romans to England.
- (2) Brief discussions are required on mystery, miracle and morality plays. Each of these concepts must include the nature or characteristics of the play.
- (3) Such differences must reflect origin and examples.
- (4) This aspect requires the transformational history of drama from the Greco-Roman through Europe to include how it became an important part of the church and relevant influences.

Module 1, Unit 4 – Morality Essays and Travel Literature

- (1) The examinee should give the history of travel literatures to include its various examples as well as works.
- (2) Such definition must give various examples of works of such nature.
- (3)
 - (i) This should lean on the travel experiences of writers, and various works cited.
 - (ii) Precision is also required here but with citations of works.
- (4) The answer to be given here must be on the core philosophy of Thomas Aquinas. This should include theological, moral scriptural as well as the fundamental principles of knowledge observed by Aquinas.

Module 1, Unit 5 – The Growth of Humanism

- (1) The definition should include rejection of religion, in favour of belief, cultural movement, implications, revolving, philosophy and so on.
- (2) This requires the examinee to give his own definition based on his study of this unit.
- (3) The features that are common to all humanism should include, regard for human values, an accomplishment, as a class of taught, as ethics, about freedom and happiness.
- (4) An outline of the achievements of a humanist of the examinee's choice is required here.
- (5)
 - (i) The brief definition here must include influences.
 - (ii) The definition required should include its standard.

Module 2, Unit 1 – Life as a Journey: Geoffrey Chaucer and his Canterbury Tales

- (1) This should include the connectivity and linear nature and exchange system of the *Canterbury Tales*.
- (2) The themes should include religion, social class distinction and societal and church corruption.
- (3) The question requires that the examinee point out the aspects of the tale that relates with the Oral Literature
- (4) A stylistic discussion of Chaucer's tales should include the use of language and literary creativity.
- (5) Evidence of Chaucer's Literary adaptation should include evidence of Classical culture in the writer's work, evidence of adaptation by P. C. Doherty, Don Simmons, Henry Dudney and Richard Dawkins.

Module 2, Unit 2 – The Love of People: Edmund Spenser's Poetry

- (1) This should include the general comparisons of the excellence of the poet's subject with the divine and other in referents in the poem that connects the subject with the celestial.
- (2) The themes should include deception, escape, love, fear and submission.
- (3) The poet's impression should include the general ideas in the poem – a discussion of the focus of the poet.
- (4) The poet's theory of love is seen in the general definition of love given in the poem, the moral advise to daughter love, the general caution and rubrics that defines love, courtship and marriage seen in the poem.

Module 2, Unit 3 – Sober Reflections: John Milton's *Paradise Lost*

- (1) The poet's impression should express the general ideas of the poet to include the need to immortalize oneself through the work of Arts like Shakespeare, any expenses on a deceased is vanity. There is no honour in death, the marble edifice for the dead is prodigal and futile.
- (2) Answer should be given from the point of view of the praises accorded countess Dowager of Darby at Harefield; as in the poem.
- (3) The poet's reminiscences should accommodate the Language and cultural transformation in England; impacts of Latin and the English Language on the poet's artistic and cultural expressions.
- (4) The themes may include the transient nature of life, virtue, mourning and of love.

Module 2, Unit 5 – A Comparative Analysis of the Stylistic Elements in Medieval and Renaissance Writings

- (1) The definition that is required here should include stylistics as operational language, linguistic identity of a period, age or epoch. Examples are required.
- (2) Answer to the question should reveal the relationships between language and the Arts; giving appropriate examples.
- (3) The list of the items expected should accommodate diction, imagery, rhythm, metre. Brief explanations will be added advantage.
- (4) The particular way a language is used in a particular context should be emphasized.

Module 3, Unit 1 – Historical Highlights of the Renaissance

- (1) The definition to be given should be conscious of date of the period and major events that helped to give meaning to the Renaissance.
- (2) Such discussion should not ignore early European Romances in pre-Renaissance. Examples of the Classics and writers should be given.
- (3) Major cultural developments should be cited, some of them are architectural designs, theatrical structures like the Masques and Proscemium stage from Italy. The political changes are apparent from the stately role that was played by the church, as well as other ideologies that had political coloration in the age must be expressed.

Module 3, Unit 2 – The Printing Press and the Increase in Literary Works

- (1) Major facts/nature of Guttenberg's Printing Press should be highlighted. They are use of duplicated images by means of stamps, printing of clothes preceded the printing of paper. Guttenberg developed the European movable type of printing. The invention became a boost to communication and knowledge throughout Europe.
- (2) The summary should include the origin of secularism and all important participants as well as it's philosophy and contributions to the society.
- (3) Answers must include the nature of the Pocket Books, origin, adaptations and innovations that redefine the Pocket Books.

Module 3, Unit 3 – From Humanism to Science

- (1) Such major differences should include, the humanists reliance on reasoning, as social philosophers, slave of the intellect. Scientists believe in experimental study of the existence of every phenomenon, adopt practical method to issues, expose every law to scientific verifications.
- (2) The list may include Arzachel an astronomer, Avempace, a physicist, Avenzoar a Surgeon, Roger Bacon, Albert Magnus and Isaac Newton.
- (3) Interests in Bacon's Inductive Reasoning should include Classical influences on alchemy, experimental scientific method, the creation of a brazen talking head-genius that could answer any questions.
- (4) Answers should include his theory of light, colour and problem of planetary motion.

Module 3, Unit 4 – A Flourishing of the Arts

- (1) The list may include, as patron to playwrights, genuine love for literature, allowed playwrights to perform in her palace, as a dancer and musician.
- (2) The summary should include Marlowe's desire to chose between evil and good, how Marlowe sealed an agreement with Mephostophilis and the consequences of his action.
- (3) The facts should include the poet's feeling of nostalgia, readiness for death and issues in her Will.
- (4) The theme should include the inhuman nature of slavery and colonialism, crafty nature of colonial enterprise and Negative effects of slavery.