

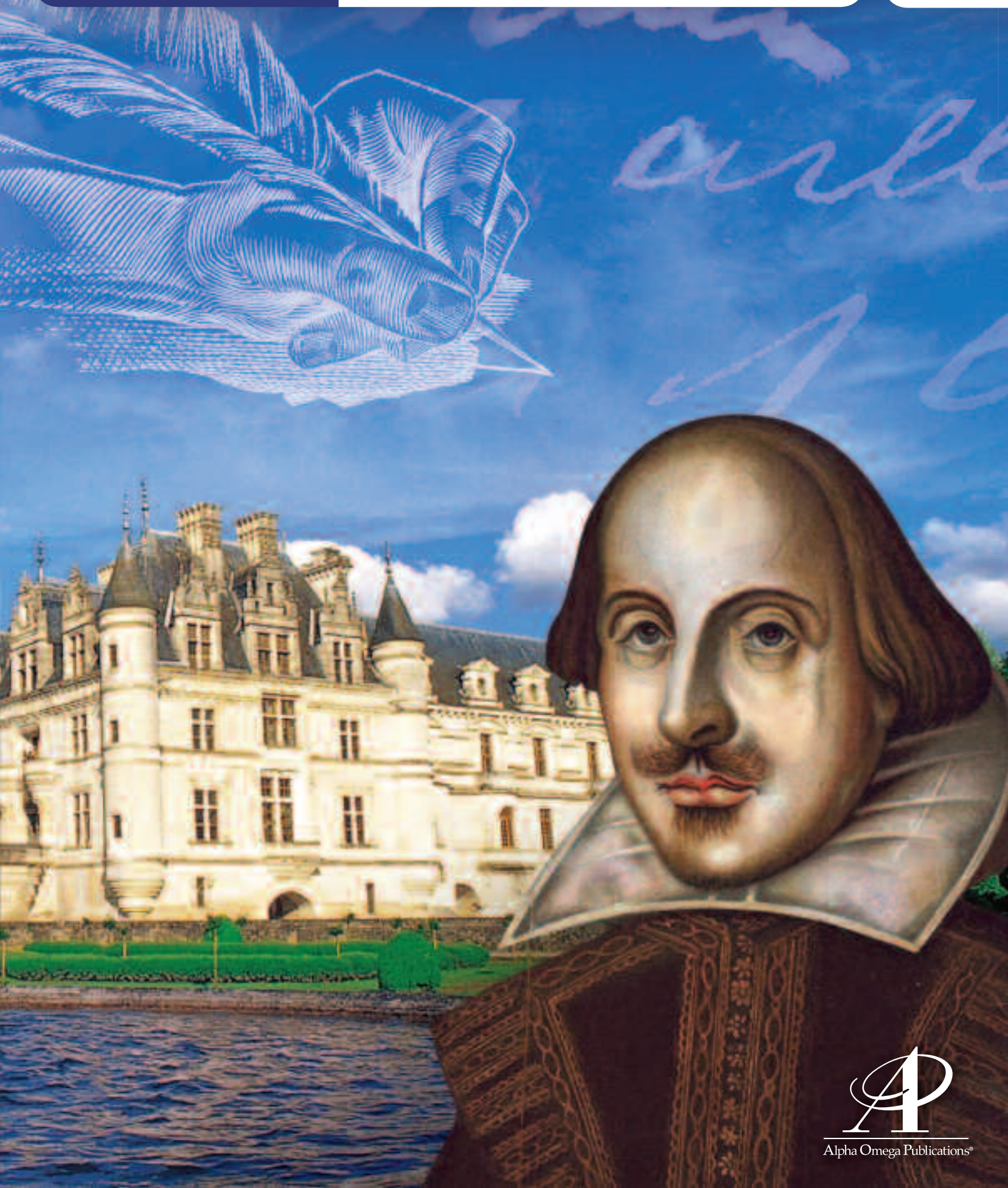


LIFE·PAC®

British Literature

Student Book

Unit 3



Alpha Omega Publications®

BRITISH LITERATURE LIFE PAC 3

THE SEVENTEENTH AND EIGHTEENTH CENTURIES

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BRITISH LITERATURE LIFEPAC 3

THE SEVENTEENTH AND EIGHTEENTH CENTURIES

OBJECTIVES:

When you have completed this LIFEPAC®, you should be able to:

1. Understand the history of the Puritan Revolution.
2. Discern the dangers of a state-instituted religion.
3. Appreciate the Puritan approach to truth and its impact on the Western world.
4. Discern the fundamental philosophical differences between those that supported Parliamentary supremacy and those that supported royal supremacy.
5. Identify the impact of the Enlightenment on the literature of the neoclassical age.
6. Appreciate the influence of the Bible on the works of Christian writers.

VOCABULARY:

allegory - a symbolic narrative or story

arbitrary - abusing unlimited power; subject to uncontrolled, individual judgment

Arminianism - the theological teachings of Jacobus Arminius, which emphasize that Christ died for all men and that all men are free to choose or reject Christ

Calvinism - the theological teachings of John Calvin, which emphasize the supremacy of the Scriptures, that Christ died for only the elect, predestination, and the sovereignty of God

dissent - to reject the doctrines of the established church

Nonconformist - someone in England who is not a member of the Church of England

obscure - not clear

Parliament - the legislative body of Great Britain, composed of the House of Lords and the House of Commons

promulgate - to put into operation by official decree

I. THE STUARTS AND THE PURITAN REVOLUTION 1603–1660

INTRODUCTION

With the coming of the Reformation, monarchs in Protestant countries displaced the pope as the chosen authority in matters of religion. Henry VIII, king of England, was the first monarch to do so. He established himself as not only the indisputable governor of state but also the head of the Church of England. Henry's power over both secular and sacred realms rested upon the ancient doctrine of the divine right of kings. For centuries, the kings of England had been exalted as God's chosen representatives in civil matters. Their authority did not rest upon the electing power of the people but upon birth and bloodline. Because the king was God's elect ruler, the king's will was supreme. To contradict his will meant death or banishment. Henry, and his children who ruled after him, used this power over civil and ecclesiastical matters to **promulgate*** the religion of their choice.

The reign of the Stuarts was no different. With the death of Elizabeth, the "Virgin Queen," the Tudor dynasty ended. Elizabeth's crown and nation went to her cousin, James IV of Scotland, making him James I of England. Because James was educated in the doctrines of **Calvinism**,* England was hopeful that the spiritual and economic prosperity of Elizabeth's reign would continue. However, it was not long before it was evident that with the coming of the Stuarts also came the passing of England's Golden Age. James I, Charles I, Charles II, and James II asserted their divine right as kings at the expense of the people. They sought with much fervency to overturn the freedoms in church and state that the Reformation had made possible. They were, in both principle and practice, medieval kings in a modern world. Consequently, the revolutions that ensued were as much religious as they were political.

The Advent of Revolt. Before coming to England, James I had spent the first thirty-seven years of his life in Scotland, a stronghold of Presbyterianism. As the heir to the throne of Scotland, James was educated by George Buchanan (1506–82). The Scottish Christian humanist taught the boy-king the Greek and Roman classics as well as the doctrines of the Bible. However, unlike Elizabeth’s lasting affection for her tutor Roger Ascham, James despised Buchanan. Buchanan’s ideas on religion and government were repulsive to him. As a Calvinist, Buchanan believed that all men were tainted by sin and therefore capable of gross error. People needed the transforming power of the Holy Spirit, humble subjection to the Law of God, and the guidance of the brethren to live lives that were pleasing to God. Kings and princes were no different. In 1579, ahead of his time, Buchanan penned the monumental work *De Jure Regni Apud Scotos* (Laws for the King of Scotland). In it, he stated that, “kings exist by the will of the people.” This, of course, was a complete rejection of the divine right of kings. It leveled the throne to a mere instrument in the hands of the people.

James I, unwilling to “exist by the will of the people,” asserted his indisputable power as a king every chance that he could. Early in his reign, he banned Buchanan’s book and published his own ideas on kingship. *Basilikon Doron* appealed to people’s piety by calling to mind the kings of ancient Israel, who were rulers chosen by God. Their right to rule, therefore, was based on God’s will and not on the will of the people. James I believed that the “king was above the law.”



James I probably disagreed with Buchanan’s ideas because he was more fearful of tyrannicide than he was overcome with the thought of possessing absolute power over a people. His mother, Mary Stuart, Queen of Scots, was forced to abdicate the throne and was later executed for attempting to overthrow the established powers. Yet, James I’s fears, however real, were nonetheless tempered with the belief that he did possess a power that was beyond the reproach of the people. Addressing the English **Parliament*** for the first time, he called himself the “Prince of Peace,” the “husband” and “shepherd” of England and Scotland. These blatant comparisons of himself with the Son of God stank of blasphemy in the nostrils of many Christian Englishmen and Scots. James I went on to state that Puritans were **dissenters**,* thus alienating them from the Church of England.

At the beginning of James I’s reign, many Puritans and Presbyterians were hopeful that he would institute reforms with which Elizabeth was unwilling to comply. While on his way to London, James I was presented with the Millenary Petition. Signed by thousands of clergymen, this petition requested changes to official church services and a new translation of the Bible. James I agreed to hear their grievances more fully at Hampton Court. However, the conference resulted in little changes to the Church of England. James I liked the hierarchical structure of bishops and their use of elaborate ceremonies and symbols. As king of England, he was placed at the head of the Church. His rule could not and would not be questioned as long as the bishops were in place. Linking political power with ecclesiastical power, James was known to say, “No bishops, no king.”

Despite James I’s desire to maintain the church as Elizabeth had left it, he granted the request for a new translation of the Bible. The Authorized, or King James Version, favored both James I and the Puritans. James I hoped that the new translation would replace the Geneva Bible, a popular and vastly influential version with Puritan commentary but that was not officially approved by the Church of England. The Puritans were satisfied to remove the Bishop’s Bible from England’s churches and replace it with a version based largely on the Geneva Bible.

James’s religious difficulties were not limited to dissenting Protestant groups. His relationship to Catholics was a major concern to both internal and foreign powers. At first, James I did not persecute Catholics. Ignoring the recusancy laws of Elizabeth’s

reign, he did not require Catholics to attend Anglican worship services. But fearful of public opinion, James I took measures to “purify” England of Catholic influence by banishing priests. Reacting to the repression, a group of angered Catholics led by Guy Fawkes, and his brother Catesby, schemed to burn down the Parliament building in 1605. However, before the plot could be carried through, the piles of gunpowder and faggots were discovered. The plotters were captured and executed.



As the leading Protestant king, James I attempted to bring religious peace to Europe, but his attempts failed. Hoping to please Protestants at home and abroad, James I married his daughter to the leader of Protestant Germany, Fredrick V (1596-1632). To soften relations with Catholic Spain, James I followed the advice of the Spanish ambassador, Gondomar, and sent his son, Prince Charles, to propose marriage to the Infanta Maria. But the prince was rejected because he would not convert to Catholicism. Angered, James I entered into an alliance with France and declared war on Spain.

In 1621 James convened Parliament, hoping to raise funds for war. But Parliament was not ready to grant the king's wishes without some debate. During these discussions, two of the king's ministers were impeached and Charles was asked to marry a Protestant. The king was infuriated and chided the members for their obstinacy. In response, Parliament presented the king with the Great Protestation. It was an outline of their constitutional rights affirming that the king was “under God and the law.” Disgusted with this reminder of Buchanan's Calvinistic ideas, James I ripped every trace of it from Parliament's records. He dissolved Parliament until 1624.

James' political difficulties were one and the same with his religious difficulties. Calvinism was the basis of the Anglican Church, yet it stood directly opposed to that form of Protestantism that would allow James to remain the “Pope-King.” As Max Weber said, “Every consistent doctrine of predestined grace inevitably implies a radical and ultimate devaluation of all magical, sacramental and institutional distribution of grace, in view of God's sovereign will.” Fearful of Calvinism's influence, James I and his pamphleteers sought to color it as the opinion of extremists. This enraged many members of Parliament, who were Calvinists themselves and, as one historian has noted, did not care to be deemed “dissenters” or Puritans. But despite these objections, James I continued his assault. In 1623 he banned all preaching on predestination except by those who by conviction would speak disapprovingly of it. Later, in 1624, James I forbade the free-circulation of religious literature. As one historian has noted, the king's efforts only proved “what every Englishman knew, [that the victory of Free Will **Arminianism***] ‘would establish a coercive and despotic government, a sacramental and priestly religion; while Predestination implied privilege of Parliament, liberty of person, Protestant ascendancy and the...doctrine of exclusive salvation.’”

When James I died in March of 1625, his son Charles inherited not only his crown but also his religious and political views. Charles I believed that, as the king of England, he possessed the divine right to be the last arbitrator in matters of religion and politics. As did his father's views, this belief led to an alliance with bishops and clergymen within the Church of England who upheld the “royal prerogative.” Both Puritans and Catholics were looked upon as a threat to the crown.

Although James's refusal to further reform the Church of England caused only a small portion of the Puritans to leave England for America and Ireland, Charles's devices carried through his father's threat to “do worse.” As an Arminian Anglican, Charles preferred ritualized worship. He preferred altars over Communion tables and the use of sacraments to preaching. He found the ferment of emotions important but not the solemn contemplation of the holiness of God. The Puritans found Charles's concept of worship to be contrary to the Bible. As Otto Scott has pointed out, it tended to

lead the people back to a dependence upon priests. Charles's measures proposed to counteract the Reformation.

Charles's chief agent in his campaign to "Catholicize" the Church of England was William Laud, archbishop of Canterbury. Laud set out to effect a "thorough" system in England, Ireland, and Scotland. To complete this task, Laud limited the religious liberties of individuals and corporate bodies. Churches were required to follow the *Book of Common Prayer*, revised during James I's reign to include "Roman Catholic directions." Ministers from each of the countries protested the oppression. Many of them were imprisoned and even tortured for their questions of conscience.

Unwilling to have the Reformation annulled in their country, the Scots refused to submit to Charles and Laud's reforms. The *Prayer Book* deviated from Knox's *Book of Common Order* at too many essential points. Repulsed by the Arminian beliefs of Laud, the Calvinistic Scots rioted in Edinburgh. Quickly the fires of revolution spread among the people. In 1638, the National Covenant was signed. Scotland declared itself loyal to the king and Presbyterian Calvinism, the "aforesaid true religion."

Enraged that his will was denied, Charles threatened Scotland's leaders with charges of treason. But they refused to submit, and Charles—without Parliament's support—sent troops into Scotland. Outmatched and disheartened, the king's forces retreated. Scotland then invaded northern England and demanded that Charles pay £850 daily until a peace treaty could be signed. Charles was forced to call Parliament into session.

The Overthrow of the Crown. Parliament's hostility against the king was not merely a result of its past arguments with James I. During his reign, Charles had ignored the rulings of earlier parliaments on both foreign and domestic matters. Soon after his accession to the throne, Charles married the French princess, Henrietta Maria. The marriage created an alliance with international Catholicism and obligated England to fight in a war against Spain.

Parliament disapproved of both the Catholic marriage and the war. Subsequently, it refused to provide the king with significant funds to pay the soldiers. Charles then used his right as king to levy taxes on imports and exports, extract forced loans, and quarter soldiers in civilian homes to prepare for another military campaign. But these measures still did not provide the necessary resources.

Charles called Parliament into session again, hoping for aid. But Parliament instead contended with the king, offering to grant his sum only if he would agree to the Petition of Right, which required that the king govern according to the law. Charles refused to be limited and ruled England for eleven years without Parliament, further angering the English people.

The Long Parliament. When Charles convoked Parliament in 1640, it was no different. He wanted Parliament to grant funds to pay for his **arbitrary*** whims. The Long Parliament, as it is now called, used the opportunity to rectify abuses and increase Parliament's independence from the crown in exchange for aid in the conflict with Scotland.

Parliament impeached two of the king's chief advisors, Bishop Laud and Sir Thomas Wentworth, first Earl of Strafford. They were charged with treason for their suppression of the religious and civil liberties of the English people. Parliament also disbanded the despotic Star Chamber and the High Commission.

Incensed by Parliament's condemnation of Anglo-Catholicism and the royal prerogative, Charles led an armed force into the House of Commons. The king hoped to stop the free flow of republican thought and writing by arresting the leaders of Parliament. But the fires of liberty coursed within the veins of the English gentry. London was aflame. The king and his Cavaliers were denounced from the pulpits and on the street corners. Even the House of Lords, consisting of noblemen and bishops,

called for reform. Deaf to the cries of his people, Charles went to York, in northern England, to raise an army that would enforce his “divine right” as king of England.

Puritan Revolution. Much more was at stake than Charles’s right to be king. The war that ensued between Charles and Parliament was a war of worldviews. Charles’s view of religion and state was completely medieval. Parliament’s view was progressively modern. Charles called for strict conformity to tradition and ceremony. Parliament called for freedom and equality before God. Dr. D. Martin Lloyd–Jones has pointed out that the events of 1640–1662, the years of the civil war, were almost as important as the Protestant Reformation itself. Because the final victor would shape the belief system of an empire that would one day span the world.

In general terms, Charles I was supported by the nobles, Catholics, and Arminian Anglicans. Known as the Royalists, they supported the concept of the divine right of kings. They believed that some people were born to privilege and others were not. As Charles was chosen to be king, so Tom, Dick, and Will were chosen to be commoners. Social classes existed by the will of God for the good of the nation. Nobles were born to rule because, it was believed, they were of superior mind and manners. The political ideals of the Royalists were a direct result of their religious beliefs. Bishops and archbishops were considered to have a spiritual lineage that could be traced back to the apostles; their appointment was divine, and any mere man could not question their teachings. Consequently, a gulf existed between the priestly class and the people, which was similar to the divide between noble man and commoner.

Although they were united in their opposition to medieval religion and politics, not all of the members of the Long Parliament were Puritans in the religious sense of the term. At the beginning of the war, the supporters of Parliament consisted of middle-class English people who believed that a man’s conscience should be self-governed. The state, or rather the king, had no right to dictate in matters of religion. The idea that church and state should be separate was a thoroughly modern concept. Never since ancient times had a division between church and state existed. The changes to religion and politics upon which Parliament insisted were based upon Reformation principles. Before God, all men were equal; king, priest, and commoner were all sinners accountable to God. Dignity and nobility was not a result of the “blue blood” in one’s veins but whether one had the Spirit of God in his or her heart.



Parliament’s forces were called Roundheads. They were “religious, obedient, fearless” men who wore their hair cut close. The king’s forces were known as the Cavaliers. They were crude-mannered men with fashionably long hair who possessed expert fighting skills. In the war, Prince Rupert, the king’s nephew, led the Cavaliers to several decisive victories. The king’s cavalry was almost too much for the inexperienced farmers and tradesmen who followed Essex, the leader of the Parliamentary forces, into battle. In 1643 Parliament entered into an alliance with Scotland. The *Solemn League and Covenant* awarded military aid to Parliament so that religion in England, Ireland, and Scotland would be reformed “according to the Word of God, and the example of the best Reformed churches.” The Cavaliers were defeated. Victories at Marston Moor (1644) and Naseby (1645) were gloriously incomprehensible. They were, as Cromwell described, “given by the hand of God.” On May 5, 1646, Charles surrendered to the Scots.

During a period of truce, several groups on the Parliamentary side attempted to negotiate with the king. The Scots wished to restore the king with the condition that

Presbyterianism be established as the state religion. Nobles still within Parliament wished to restore the king but establish Parliamentary supremacy. Military leaders, including Cromwell, proposed a plan to invoke religious toleration. The king, still unable to bend to the power of the people, plotted against them all, hoping to turn the separate groups against one another. Disagreements erupted, but Parliament eventually passed a law that forbade further negotiations with the king.

However, a group of Presbyterian Scots persisted in their talks with the king. Charles agreed to their proposals to establish Presbyterianism for three years if he could regain his throne. An army of Scots then joined with the king's Cavaliers in a battle against Parliamentary forces at Preston. Cromwell's New Model Army quickly defeated the Scots and their Cavalier counterparts. Cromwell and his army leaders then purged Parliament of the king's supporters and Presbyterians. What remained was a Rump Parliament composed of Independents. Independents believed that congregations should function and worship free of the State. Presbyterians, on the other hand, believed that it was the State's duty to uphold "the true religion." Consequently, religious beliefs and political opinions were inextricably intertwined.

The Independents brought Charles to trial, convicting him on charges that he had "traitorously and maliciously levied war against the present Parliament and the people therein represented." He had devised "a wicked design to erect and uphold in himself an unlimited and tyrannical power to rule according to his Will and to overthrow the Rights and Liberties of the People."

After the execution of Charles in late January 1649, the Council of State became the head of the executive branch of government. Parliament was reduced to one house, the House of Commons, and the throne was abolished. Religion, as well as politics, was leveled. Toleration was awarded to all Protestant sects that did not deny the Trinity or the deity of Christ. Catholicism, however, was banned.



Unfortunately, the Commonwealth did not enjoy long success. Disputes broke out between the Rump Parliament and the army. In 1653, Oliver Cromwell was declared "Lord Protector" in attempt to establish stability. This procedure was not new. Protectorates had existed before when a monarch was incapable of ruling. Many people wanted to restore the throne with Cromwell as king, but he refused to accept the title. Instead, he ruled "with the consent of the people" until his death in 1658.

The people, accustomed to a monarchy, thought it would be most natural for Cromwell to name his son as his successor. But Richard was not as able or as willing a ruler as had been his father. He left the Protectorate within only five months, causing army leaders to scramble for power. In 1660, General Monck, commander of the English military in Scotland, led a force into London and recalled Parliament. "The new Parliamentary elections resulted in a largely Presbyterian Parliament whose members were still, apparently, hopeful that Charles II would keep his vow, made years earlier, to install a Presbyterian Church of England" (Scott). The secret Catholic was crowned on April 23, 1661, and soon afterward demonstrated Cromwell's assessment of him as "feckless, self-indulgent and unworthy."

The Literature of Revolution. Among the early acts of the Long Parliament was the removal of censors. People were free to publish without royal license. "Pamphlets on religion and government were daily piled on the stalls, and daily disappeared down streets and through doorways, each on its mysterious mission, making creeds, wars, systems, men," noted one historian. This freedom, enjoyed by the supporters of both the king and Parliament, was rooted in the Reformation doctrine of "the priesthood of all believers." Because all men were equals before God, no man possessed a position of unquestioned authority. The Puritans were especially in favor of such freedoms. With strict censorship, change could not come to either government or religion. A free press was a press that was favorable to reform and the free distribution of the gospel.

The Puritan John Milton argued for freedom of the press in his essay *Areopagitica* (1644). As Cromwell's Latin Secretary and an ardent supporter of Parliament, Milton valued open argumentation. Before the civil war, Milton wrote many poems following Spenser's form and themes. But when conflict arose, Milton changed from poet to pamphleteer. He went to war not with shield and sword but with pen and paper. Among his most influential prose tracts were those urging further reformation of church government.

After the end of the Commonwealth, Milton returned to his poetic labors with even more urgency than before. One critic has noted that "*Paradise Lost* was deeper, larger, more evangelical than anything he might have written in his thirties."

Milton was not alone in his religious passions. Much of the literature of the seventeenth century contained a "strong steady moral tone." It was a time when theologians topped the list of great minds and great writers. The Puritans demonstrated their understanding of the human condition clearly and precisely. Their sermons and tracts, along with the Authorized Version and the Westminster Confession of Faith, testify to the erudition of the clergy. The Westminster Confession, published in 1647 at the request of Parliament, is considered "not only the most logical and most complete, but the most Biblical and the noblest creed ever yet produced in Christendom."

In opposition to the tide of piety and reform stood the work of the Cavalier poets. Associated closely with the court of Charles I, they wrote poems about "war, love, chivalry and loyalty to the king," as one critic notes. The lyrics are characteristically lighthearted, polished and witty, yet at times hedonistic.

Often contrasted with the Cavalier poets are the metaphysical poets, who rejected the conventions of Elizabethan poetry to probe their emotions in a highly analytical way. John Donne, the most admired of the metaphysical poets, was an Anglican minister who detested the Puritans. His poetry can be described as complex, allusive, and **obscure**.*

Although many people have faulted the Puritans with the closing of theaters during the seventeenth century, that was not the case. As one historian has noted, "During the reigns of James I and Charles I the theaters spearheaded a wholesale assault against the Puritans that slopped, inevitably, into a subversion of Calvinism in favor of Episcopal and regal pomp and 'divine right.' That, and its licentiousness, was the major reason the Presbyterians (not the Puritans, who lacked numbers and political importance) closed the theaters."

Puritan Legacy. Unfortunately the Puritans have been characterized as ignorant, restrictive, and less than human. In fact, their efforts to extend the spirit of the Reformation brought greater freedoms of thought and expression to all peoples. In the decades that followed the Commonwealth, women writers were given greater credence. Scientists and philosophers were allowed to challenge traditional concepts of the universe. The tastes and interests of the common man became a guideline for publishers and writers (Abrams/Norton). During the seventeenth century, the Puritans, in both the broad and the narrow senses of the term, were the "progressives." They were a body of people who were eager to transform the degenerate culture, which surrounded them, with the light of Truth.



Answer true or false for each of the following statements.

- 1.1 _____ The divine right of kings established the people's will in matters of religion and state.
- 1.2 _____ James I believed that the "king was above the law."

- 1.3 _____ James I gladly accepted Parliament's Great Protestation, which affirmed that the king was "under God and the law."
- 1.4 _____ James I was favorable to the Puritans because their Calvinistic beliefs upheld the "royal prerogative."
- 1.5 _____ The conflict with the Scottish Presbyterians caused Charles I to call the Long Parliament.
- 1.6 _____ The Star Chamber increased Parliament's independence from the crown.
- 1.7 _____ Charles I was supported by nobles, Catholics, and Arminian Anglicans.
- 1.8 _____ Middle-class English people who believed that a man's conscience should be self-governed supported parliamentary forces.
- 1.9 _____ Charles I was executed because he plotted to overthrow the "Rights and liberties of the People."
- 1.10 _____ Oliver Cromwell was declared the "Lord Protector" of England and ruled "with the consent of the people."
- 1.11 _____ Many Puritans argued for the freedom of the press.
- 1.12 _____ Much of the literature of the seventeenth century was indifferent to morals and government.
- 1.13 _____ The Cavalier poets wrote poems about war, chivalry, love, and loyalty to the king.
- 1.14 _____ The metaphysical poets rejected the conventions of Elizabethan poetry and wrote complex, allusive, and obscure poems.
- 1.15 _____ The efforts of the Puritans to extend the spirit of the Reformation brought greater freedoms of thought and expression to all peoples.



John Donne (1572–1631). Known during his time as one of England's most exciting preachers, John Donne combined wit, introspection, and a flair for the dramatic. His poetry, meditations, and essays are no less remarkable. Appreciated most for his lyrics, Donne's genius flourished in his poetry on love and religion.

Donne was born to a wealthy London businessman. His family was Catholic in a time when Catholicism in England was not to be tolerated. Nevertheless, Donne's family cherished Roman Catholic doctrine. Donne remained openly faithful to the faith of his fathers far into adulthood. Some people actually question his conversion to Anglicanism as an act of convenience rather than of devotion.

At age 11, Donne entered Oxford, spending three years there before studying at Cambridge. Because of his Catholic faith, he was prevented from taking degrees at either college. For a year, Donne traveled abroad, returning in 1591 to study law, theology, and language at the Inns of Court. Classes began at 4 o'clock and ended at 10 o'clock in the morning. While studying in London, Donne began to doubt his strict Catholic upbringing and to turn toward a religion that allowed a more open examination of the truth. Freed from "custom," Donne began to earn for himself a reputation as an active admirer of the fairer sex. His love poems, *Songs and Sonnets*, written during this time, reveal his passionate nature.

In 1596 Donne joined Sir Walter Raleigh and Robert Devereux, Earl of Essex, on naval expeditions to Cadiz (1596) and the Azores (1597). While in the Azores, Donne met Sir Thomas Egerton, Keeper of the Great Seal. Egerton raised Donne's worldly prospects enormously by appointing him as his private secretary in 1598. Rising quickly on the

tide of his wit and ambition, Donne became a Member of Parliament in 1601. But his hopes for a public career were soon dashed. Overcome with passion, Donne secretly married Egerton's seventeen-year old niece, Anne More. Donne's disregard for her father's authority resulted in a brief imprisonment and his removal from Egerton's staff.

The years that followed proved to be difficult for Donne. Struggling to support a growing family, he worked for men of position. He hoped that he could again enter the public arena. Around 1604, Donne began to work for his friend Sir Thomas Morton, Dean of Gloucester, as a legal counselor and a writer. Morton was an anti-Catholic pamphleteer who probably used Donne's wit and imagination to create many persuasive tracts. In 1611 Donne published a treatise under his own name. *Pseudo-Martyr* urged English Roman Catholics to swear allegiance to King James I. James was impressed with Donne's effort to gain Catholic support. Hoping to gain advancement in public life, Donne approached the king. But James was determined to place Donne in the service of the Church. Donne resisted for several years, but seeing that it was his only pathway to success, he submitted to James's wishes and was ordained by the Church of England in 1615.

Donne's eloquence as a preacher made him very popular among James's supporters. Unlike the Puritan preachers, however, Donne was neither a careful theologian nor a plainspoken man, but he was an exciting orator who labored to conjure powerful, complex images in his listeners' minds. Liking Donne's style of preaching, James appointed him royal chaplain. Donne's eloquence helped him to advance quickly. He became a professor of divinity at Lincoln's Inn and then was named Dean of St. Paul's Cathedral in London in 1621. But his rapid success was tempered with suffering. In 1617 his wife, Anne, died while giving birth to their twelfth child.

Busy tending to the wife of his old age, Divinity, Donne was unable to give much attention to the mistress of his youth, Poetry. "Yet," as one critic has noted, "his later religious work continued the 'metaphysical wit' of his secular love poetry." His *Holy Sonnets*, begun before his ordination, were finally completed in 1618. In 1623 Donne became very ill. Faced with the frailty of his own life, Donne composed *Devotions Upon Emergent Occasions*, a prose work that revealed a preoccupation with death. During his last years, the bulk of Donne's creative energies were spent on his sermons, 160 of which have been preserved. Just weeks before he died, Donne, pale with impending death, preached his last sermon, *Death's Duel*, during Lent of 1631. Many people in the congregation, including Charles I, felt as if they were watching Donne preach his own funeral elogy.

Donne himself divided his literary work into two phases. The love poetry of his younger, more rebellious years was the work of Jack Donne. His religious poetry and sermons were the product of Reverend Dr. John Donne. Izaak Walton, Donne's friend and biographer, added to this perception of Donne's apparent change by characterizing him as an Augustine. Once converted, he put away the foolishness of his youth for a life of godliness. However, it is difficult to determine if a dramatic conversion of this sort really happened. "We have no explicit statements from the poet himself but the outline of his life shows that there was no change or rejection—rather a progression," wrote one historian. Donne did not completely abandon his Catholic beliefs. Rather, he "cherished tradition," maintaining a religion that ultimately valued man's wisdom over and above the Word of God. Consequently, Donne detested Puritan attitudes toward worship and doctrine, resisting a thorough reformation of the church based upon Scripture. Francis Schaeffer once said, "Out of a man's pen flows his heart." We must therefore be careful how we read his works, religious or secular, for the person who sets up his own reason as the ultimate determiner of truth is bound to fall into error. "Do not be wise in your own eyes; fear the LORD and turn away from evil." (Proverbs 3:7)



Fill in each of the following blanks with the correct answer.

- 1.16 John Donne converted from _____ to Anglicanism while studying at the Inns of Court.
- 1.17 Donne secretly married _____, bringing upon himself punishment and disgrace.
- 1.18 Donne aspired to a public career before King James I insisted that he become a _____.
- 1.19 An exciting orator, Donne was appointed _____ by King James I, and later became professor of divinity at _____.
- 1.20 Donne’s “_____ wit” can be seen in his love poetry as well as his religious work.
- 1.21 Donne divided his literary career into two phases, the love poetry of youth, written by _____, and the religious poetry and sermons of _____.
- 1.22 Donne detested _____ attitudes toward worship and doctrine, valuing man’s wisdom over and above the Word of God.

What to Look For:

As a metaphysical poet, Donne rejected the conventions of Elizabethan love poetry. His conceits are very unlike those of Petrarch, which usually focused on an object. (Conceits are poetic metaphors or comparisons). Donne’s conceits tend to focus on abstract concepts. The psychological effects of love or religion are frequent subjects of his poetry. As you read, notice Donne’s unusual analogies. Do you think that Donne’s poetry demonstrates a trend toward realism? Does his work seem more sensible?

From: *Songs and Sonnets*

A Valediction: Forbidding Mourning

As virtuous men pass mildly away,
 And whisper to their souls to go,
 Whilst some of their sad friends do say,
 The breath goes now, and some say, No;
 So let us melt, and make no noise, 5
 No tear-floods, nor sigh-tempests move,
 ‘Twere profanation of our joys
 To tell the laity our love.
 Moving of th’ earth brings harms and fears,
 Men reckon what it did and meant, 10
 But trepidation of the spheres,
 Though greater far, is innocent.

Dull sublunary lovers’ love
 (Whose soul is sense) cannot admit
 Absence, because it doth remove 15
 Those things which elemented it.
 But we by a love, so much refined,
 That our selves know not what it is,
 Inter-assured, of the mind,
 Care less, eyes, lips, and hands to miss. 20
 Our two souls therefore, which are one,
 Though I must go, endure not yet
 A breach, but an expansion,
 Like gold to aery thinness beat.

If they be two, they are two so 25
 As stiff twin compasses are two,
 Thy soul the fixed foot, makes no show
 To move, but doth, if th'other do.
 And though it in the centre sit,
 Yet when the other far doth roam, 30
 It leans, and hearkens after it,
 And grows erect, as that comes home.

Such wilt thou be to me, who must
 Like the other foot, obliquely run;
 Thy firmness makes my circle just, 35
 And makes me end where I begun.



Circle the letter of the line that best answers the following questions.

- 1.23 In the poem “A Valediction: Forbidding Mourning,” to what does the poet compare himself and his lover?
- the branches of a tree bent by the wind
 - the feet of a compass
 - the sails of a ship
 - the brightness of the sun
- 1.24 According to lines 13-20, their love is different from “sublunary” or earthly lovers’ love because it is not dependent upon physical contact but finds its reassurance in what?
- constant attention
 - money
 - the mind
 - physical attraction
- 1.25 Why does the poet compare the love between himself and his lover to a compass?
- Their love is constant and he will always return to her.
 - Their love knows no direction.
 - He is unsure of its stability.
 - He wishes to take her on a voyage.

From: The Holy Sonnets

II

Oh my black soul! now art thou summoned
 By sickness, death’s herald, and champion;
 Thou art like a pilgrim, which abroad hath done
 Treason, and durst not turn to whence he is fled,
 Or like a thief, which till death’s doom be read,
 Wisheth himself delivered from prison;
 But damned and haled to execution,
 Wisheth that still he might be imprisoned;
 Yet grace, if thou repent, thou canst not lack;
 But who shall give thee that grace to begin?
 Oh make thy self with holy mourning black,
 And red with blushing, as thou art with sin;
 Or wash thee in Christ’s blood, which hath this might
 That being red, it dyes red souls to white.



Circle the letter of the line that best answers the following questions.

- 1.26 In Holy Sonnet II, what will the poet not lack if he repent?
- damnation
 - mourning
 - grace
 - blood
- 1.27 Why does the poet urge himself to turn red with blushing?
- He is ashamed of his sin.
 - He is sinless.
 - He is ignorant.
 - He is laughing.
- 1.28 To what does the poet compare the transforming power of Christ's forgiveness?
- eating
 - washing
 - resting
 - traveling

Meditation XVII



(The poet, confined to his bed with a serious illness, hears the bells of the church adjoining and is thereby reminded of death and the transiency of human life.)

“Perchance he for whom this bells tolls may be so ill as that he knows not it tolls for him; and perchance I may think myself so much better than I am, as that they who are about me and see my state may have caused it to toll for me, and I know not that.

The church is catholic, universal, so are all her actions; all that she does belongs to all. When she baptizes a child, that action concerns me; for that child is thereby connected to that head which is my head too, and ingrafted into that body whereof I am a member. And when she buries a man, that action concerns me: all mankind is of one author and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated. God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all out scattered leaves again for that library where every book shall lie open to one another. As therefore the bell that rings to a sermon calls not upon the preacher only, but upon the congregation to come, so this bell calls us all; but how much more me, who am brought so near the door by this sickness. There was a contention as far as a suit (in which piety and dignity, religion and estimation, were mingled) which of the religious orders should ring to prayers first in the morning; and it was determined that they should ring first that rose earliest. If we understand aright the dignity of this bell that tolls for our evening prayer, we would be glad to make it ours by rising early, in that application, that it might be ours as well as his whose indeed it is. The bell doth toll for him that thinks it doth; and though it intermit again, yet from that minute that that occasion wrought upon him, he is united to God.

“...Who casts not up his eye to the sun when it rises? but who takes off his eye from a comet when that breaks out? Who bends not his ear to any bell which upon any occasion rings? but who can remove it from that bell which is passing a piece of himself out of this world? No man is an island, entire of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were. Any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee.”

Neither can we call this a begging of misery, as though we were not miserable enough of ourselves but must fetch in more from the next house, in taking upon us the misery of our neighbors. Truly it were an excusable covetousness if we did; for affliction is a treasure, and scarce any man hath enough of it. No man hath affliction enough that is not matured and ripened by it, and made fit for God by that affliction. If a man carry treasure in bullion, or in a wedge of gold, and have none coined into current moneys, his treasure will not defray him as he travels. Tribulation is treasure in the nature of it, but it is not current money in the use of it, except we get nearer and nearer our home, heaven, by it. Another man may be sick too, and sick to death, and this affliction may lie in his bowels as gold in a mine and be of no use to him; but this bell that tells me of his affliction digs out and applies that gold to me, if by this consideration of another's danger I take mine own into contemplation and so secure myself by making recourse to my God, who is our only security.



Circle the letter of the line that best answers the following questions.

- 1.29 In Meditation XVII, to what is the call of death compared?
- the imprisonment of the soul
 - the setting of the sun
 - the tolling or ringing of a bell
 - the decaying of a tree
- 1.30 To what is the whole of humanity compared?
- a tree with many branches
 - a book with many chapters
 - a sea with many waters
 - a house with many rooms
- 1.31 What is meaning of the statement, “No man is an island, entire of itself”?
- Everyone needs to share.
 - No one should keep his feelings to himself.
 - No one is so alone that his life or death does not affect others.
 - No one should take a vacation on an island.

Ben Jonson (1572–1637). Immensely creative and classically educated, Ben Jonson sought to maintain the Renaissance spirit within English literature. He was a noted actor, poet, playwright, translator, and critic. Like the great poets before him, Jonson wrote with a sense of public duty.

Born after the death of his father, an Anglican minister, Jonson was endowed with great passion of soul and quickness of wit. As a boy, he was educated at Westminster School by the famous classical scholar William Camden. For a short period, he worked

as a bricklayer, following in his stepfather's footsteps. Dissatisfied with the trade, Jonson joined the army. In 1592 he served a tour of duty in Flanders, defending the Dutch from the onslaught of Catholic Spain. After returning to London, Jonson joined Philip Henslowe's acting company as an apprentice playwright and an actor.

Success and controversy quickly followed Jonson's entrance onto London's theatrical scene, which proved to be typical of his whole career. In 1597, Jonson was imprisoned for his contributions to *The Isle of the Dogs*. The play contained material that was deemed "very seditious and slanderous." In 1598 Jonson published his first original play, *Every Man in His Humour*. The Lord Chamberlain's Men performed the play with William Shakespeare as a leading member of the cast. In 1599 Jonson published *Every Man Out of his Humour*. The works were satires written to discredit, humorously, the eccentricities of prevailing personalities. A man's "humour" was his temperament. Amid the success of these plays, Jonson was brought to trial for the murder of a fellow actor during a duel. Jonson, finding a loophole in the court system, pleaded "benefit of clergy." The antiquated provision, allowed for those persons who could read and write Latin to be tried in an ecclesiastical court. Jonson read his "neck verse" and avoided death. The more lenient court merely sentenced him to prison. While serving out his term, Jonson converted to Catholicism.



Despite these controversies, Jonson continued to write plays for public theaters and for court. *Senjanus* (1603), *Volpone* (1606), and *The Alchemist* (1610) proved Jonson to be a major playwright. In them, he combined classical elements with brilliancy of wit. Jonson's literary connection with James's court was forged in 1603, with the masque *The Satyr*. A masque is an elaborate play filled with complimentary lyrics and **allegory**.* Jonson's twenty-eight completed masques were so flattering to the king that he named Jonson poet laureate in 1616.

While at court, Jonson reconverted to Anglicanism, leaving behind past suspicions as a conspirator in the Guy Fawkes' plot to blow up Parliament. As a great poet as well as a playwright, Jonson drew the attention and admiration of prominent figures at court. The "sons of Ben," as these poets affectionately called themselves, sought to emulate Jonson's classical style. During the reign of Charles I, their distinctive manner of poetry—lighthearted, polished, witty, chivalric, and sometimes licentious—came to be known as the Cavalier School of poets.

In 1616 Jonson published *The Works of Benjamin Jonson*, a collection of his poems and plays. But Jonson's popularity was dwindling. In 1619 he was given an honorary master's degree from Oxford University. This degree enabled him to lecture at Gresham College in London, thus continuing his influence on the future of English literature. In 1637 at the brink of the civil war, Jonson died. He was unable to complete his last play, *Sad Shepherd's Tale*. Nonetheless, Jonson's completed works enjoyed renewed interest after the restoration of the throne in 1661. His conscious effort to write according to "classical forms and rules" reverberated the political, social, and religious sentiments of the neoclassical age.



Fill in each of the following blanks with the correct answer.

1.32 Ben Jonson was classically educated at _____.

1.33 After serving a tour of duty in Holland, Jonson joined Philip Henslowe's acting company as an apprentice _____ and an actor.

- 1.34 The Lord Chamberlain's Men performed Jonson's first original play, *Every Man in His Humour*, with _____ as a member of the cast.
- 1.35 Jonson escaped severe punishment for the murder of a fellow actor by pleading _____.
- 1.36 King James I named Jonson poet laureate largely for his flattering plays called _____.
- 1.37 The _____ poets sought to emulate Jonson's classically styled poetry.
- 1.38 Jonson wrote according to classical _____ and rules.
- 1.39 Jonson's work enjoyed a renewed interest during the _____ age.

What to Look For:

As a classically educated man, Ben Jonson sought to emulate the poets of antiquity. His work demonstrates a sense of the poet's role in society. His poetry is ordered, witty, and polished. As you read, notice the difference between the poetry of Jonson and Donne.

To The Memory of My Beloved

Master WILLIAM SHAKESPEARE,

And What He Hath Left Us

To draw no envy, Shakespeare, on thy name,
 Am I thus ample to thy book and fame,
 While I confess thy writings to be such
 As neither man nor Muse can praise too much.
 5 'Tis true, and all men's suffrage. But these ways
 Were not the paths I meant unto thy praise:
 For silliest ignorance on these may light,
 Which, when it sounds at best, but echoes right;
 Or blind affection, which doth ne'er advance
 10 The truth, but gropes, and urgeth all by chance;
 Or crafty malice might pretend this praise,
 And think to ruin where it seemed to raise.
 These are as some infamous bawd or whore
 Should praise a matron. What could hurt her more?
 15 But thou art proof against them, and, indeed,
 Above the ill fortune of them, or the need.
 I therefore will begin. Soul of the age!
 The applause ! delight! the wonder of our stage!
 My Shakespeare, rise! I will not lodge thee by
 20 Chaucer, or Spenser, or bid Beaumont lie
 A little further to make thee a room:
 Thou art a monument without a tomb,
 And art alive still while thy book doth live
 And we have wits to read and praise to give.
 25 That I not mix thee so, my brain excuses,
 I mean with great, but disproportioned Muses:
 For, if I thought my judgment were of years,

I should commit thee surely with thy peers,
And tell how far thou didst our Lyly outshine,
30 Or sporting Kyd, or Marlowe's mighty line.
And though thou hadst small Latin and less Greek,
From thence to honour thee I would not seek
For names, but call forth thund'ring Aeschylus,
Euripides, and Sophocles to us,
35 Pacuvius, Accius, him of Cordova dead,
To life again, to hear thy buskin tread
And shake a stage; or, when thy socks were on,
Leave thee alone for the comparison
Of all that insolent Greece or haughty Rome
40 Sent forth, or since did from their ashes come.
Triumph, my Britain; thou hast one to show
To whom all scenes of Europe homage owe.
He was not of an age, but for all time!
And all the Muses still were in their prime,
45 When, like Apollo, he came forth to warm
Our ears, or like a Mercury to charm!
Nature herself was proud of his designs,
And joyed to wear the dressing of his lines,
Which were so richly spun, and woven so fit,
50 As, since, she will vouchsafe no other wit.
The merry Greek, tart Aristophanes,
Neat Terence, witty Plautus, now not please;
But antiquated and deserted lie,
As they were not of Nature's family.
55 Yet must I not give Nature all; thy Art,
My gentle Shakespeare, must enjoy a part.
For though the poet's matter Nature be,
His Art doth give the fashion: and that he
Who casts to write a living line must sweat
60 (Such as thine are) and strike the second heat
Upon the muses' anvil; turn the same,
And himself with it, that he thinks to frame;
Or for the laurel he may gain a scorn;
For a good poet's made as well as born.
65 And such wert thou! Look how the father's face
Lives in his issue, even so the race
Of Shakespeare's mind and manners brightly shines
In his well-turned and true-filed lines,
In each of which he seems to shake a lance,
70 As brandished at the eyes of ignorance.
Sweet swan of Avon, what a sight it were
To see thee in our waters yet appear,
And make those flights upon the banks of Thames
That so did take Eliza,* and our James!

Eliza - Queen Elizabeth

75 But stay; I see thee in the hemisphere
Advanced and made a constellation there!
Shine forth, thou star of poets, and with rage
Or influence chide or cheer the drooping stage,
Which, since thy flight from hence, hath mourned like night,
80 And despairs day, but for thy volume's light.

Song: To Celia

*Drink to me only with thine eyes,
And I will pledge* with mine; pledge - drink a toast
Or leave a kiss but in the cup,
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.*



*I sent thee late a rosy wreath,
Not so much honouring thee
As giving it a hope, that there
It could not withered be.
But thou thereon didst only breathe,
And sent'st it back to me;
Since when it grows and smells, I swear,
Not of itself, but thee.*



Give the best answer or explanation for each of the following questions.

- 1.40 Why does Jonson say in his poem "To the memory of William Shakespeare" that Shakespeare is still alive?

- 1.41 Why does Jonson proclaim that Shakespeare was a poet "not of an age, but for all time?"

- 1.42 What does Jonson mean when he says "a good poet's made, as well as born?"

- 1.43 In "Song: To Celia," what is better than a cup of wine?

- 1.44 What fragrance does the rosy wreath give off after being returned to the poet?

- 1.45 Considering the condition of the wreath after it is returned, how would you describe the level of seriousness of this poem? Do you think Jonson is trying to be ridiculous? If so, why?

George Herbert (1593–1633). A “learned, godly, and [painstaking] divine,” George Herbert was affectionately called by his small parish “holy Mr. Herbert.” Born to a wealthy family from Wales, Herbert was privileged to circles of power and eminence. Yet as a clergyman, later in life, he displayed no favoritism. Poor and rich loved him both for his sincerity of ministry and holiness of life.



Herbert was the youngest of five sons. Educated at Westminster School and Trinity College, Cambridge, he was well prepared for literary greatness. His mother, Magdalen Herbert, was most responsible for his upbringing. Herbert’s father had died when he was very young. Magdalen Herbert was an avid patron of the arts and most probably wished to see her most able son excel in that realm. Among the writers who benefited from her generosity was the “metaphysical wit” John Donne.

After graduating with his M.A. degree in 1616, Herbert was appointed Public Orator of Cambridge University. He served in that position from 1619 to 1627. As was expected, the status brought Herbert greater notoriety. He served as a Member of Parliament for two years and received the patronage of James I. But his political opinions, of which he did not keep silent, later put him at odds with Charles I. Herbert, like many other Englishmen, strongly objected to Charles I’s marriage to the princess of Spain.

Dissatisfied with the prospects of a public career, Herbert began to move decidedly toward the church. He resigned his position at the university and began to serve as an Anglican minister. His position was humble, but after much urging—he didn’t think he was worthy—he took holy orders in 1630. Herbert and his wife ministered to the small community of Bemerton for three short years until his death in 1633.

Like Donne, Herbert was a poet and an ecclesiastic. He loved the elaborate ceremonies of the Anglican Church, but, as one critic has noted, he longed for the rituals to be an instrument of renewed spiritual fervor. Herbert used poetry as a means toward this end. His work *The Temple: Sacred Poems and Private Ejaculations* (1633) “is in one sense a constant attempt, in poem after poem, to make poetry do the work of prayer and devotion,” notes one critic. His innovative use of form and imagery, brings the Christian reader into a deeper and richer knowledge of himself and God. Another critic has noted, “He animates the symbols and cycles of the ancient liturgy with the evangelical fervor of the Reformation, answering Christ’s grand imperative, ‘You must be born again.’” Reflective, mystical, precise, and technically complex, Herbert has been categorized as a metaphysical poet.

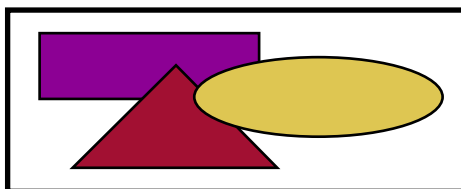


Underline the correct answer in each of the following statements.

- 1.46 George Herbert’s education at Westminster School and (Harvard, Cambridge, Oxford) prepared him for literary greatness.
- 1.47 While serving as Public Orator of Cambridge, Herbert also served as a (member of Parliament, district judge, soldier in Cromwell’s army).
- 1.48 After becoming displeased with the prospects of a public career, Herbert decided to become a (bricklayer, bookseller, minister).
- 1.49 So sincere was Herbert in his ministry and life that his parish affectionately called him “(hypocrite, judgmental, holy) Mr. Herbert.”
- 1.50 Herbert loved the elaborate ceremonies of the (Roman Catholic, Anglican, Puritan) Church.
- 1.51 He used (poetry, novels, essays) as a means to renewed spiritual fervor.
- 1.52 Herbert’s use of form and imagery was considered (dull, innovative, commonplace).
- 1.53 Because his work is technically complex and mystical, Herbert has been categorized as a (metaphysical, Cavalier, modern) poet.

What to Look For:

Herbert often used innovative visual methods to enhance the meaning of his poems. Images served an essential part in Herbert's worship service as an Anglican minister. For instance, the use of an altar instead of a communion table was meant to evoke feelings of unworthiness before God. As you read, notice the shapes in which the poems have been written. Does the shape bring you to a deeper realization of the poem's spiritual focus?



Easter Wings

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poor:

With Thee
O let me rise,
As larks, harmoniously,
And sing this day Thy victories:
Then shall the fall further the flight in me.

My tender age in sorrow did begin:
And still with sicknesses and shame
Thou didst so punish sin,
That I became
Most thin.

With Thee
Let me combine,
And feel this day Thy victory;
For, if I *imp** my wing on Thine,
Affliction shall advance the flight in me.

imp - to graft feathers on
a damaged wing

The Altar

A broken A L T A R, Lord, thy servant rears,
Made of a heart, and cemented with tears:
Whose parts are as thy hand did frame;
No workman's tool hath touched the same.

A H E A R T alone
Is such a stone,
As nothing but
Thy power doth cut.
Wherefore each part
Of my hard heart
Meets in this frame,
To praise thy Name;
That, if I chance to hold my peace,
These stones to praise thee may not cease.
O let thy blessed S A C R I F I C E to mine,
And sanctify this A L T A R to be thine.



Fill in each of the following blanks with the correct explanation or answer.

- 1.54 Explain how the shape of the poem “Easter Wings” relates to its message.

- 1.55 Explain why the poet needs the Lord’s help to fly.

- 1.56 Explain how the shape of the poem “The Altar” relates to its message.

- 1.57 Of what is the poet’s “broken altar” made?

- 1.58 How does the poet describe his own heart?

- 1.59 Who alone can “frame” the altar of the poet’s heart?



Review the material in this section in preparation for the Self Test, which will check your mastery of this particular section. The items missed on this Self Test will indicate specific areas where restudy is needed for mastery.

SELF TEST 1

Answer *true* or *false* for each of the following statements (each answer, 2 points).

- 1.01 _____ The divine right of kings established the people’s will in matters of religion and state.
- 1.02 _____ James I believed that the “king was above the law.”
- 1.03 _____ James I was favorable to the Puritans because their Calvinistic beliefs upheld the “royal prerogative.”
- 1.04 _____ Charles I was supported by nobles, Catholics, and Arminian Anglicans.
- 1.05 _____ Middle-class English people who believed that a man’s conscience should be self-governed supported parliamentary forces.
- 1.06 _____ Charles I was executed because he plotted to overthrow the “Rights and liberties of the People.”
- 1.07 _____ Oliver Cromwell was declared the “Lord Protector” of England and ruled “with the consent of the people.”
- 1.08 _____ Many Puritans argued for the freedom of the press.
- 1.09 _____ Much of the literature of the seventeenth century was indifferent to morals and government.
- 1.010 _____ The Cavalier poets wrote poems about war, chivalry, love, and loyalty to the king.
- 1.011 _____ The metaphysical poets rejected the conventions of Elizabethan poetry and wrote complex, allusive, and obscure poems.
- 1.012 _____ The efforts of the Puritans to extend the spirit of the Reformation brought greater freedoms of thought and expression to all peoples.

Fill in each of the blanks using items from the following word list (each answer, 3 points).

Jack Donne
Westminster School
Royal Chaplain
classical

William Shakespeare
Rev. John Donne
Cavalier

Puritan
playwright
metaphysical

- 1.013 An exciting orator, Donne was appointed _____ by King James I.
- 1.014 Donne's " _____ wit" can be seen in his love poetry as well as his religious work.
- 1.015 Donne divided his literary career into two phases, the love poetry of youth written by _____, and the religious poetry and sermons of _____.
- 1.016 Donne detested _____ attitudes toward worship and doctrine.
- 1.017 Ben Jonson was classically educated at _____.
- 1.018 After serving a tour of duty in Holland, Jonson joined Philip Henslowe's acting company as an apprentice _____ and an actor.
- 1.019 The Lord Chamberlain's Men performed Jonson's first original play, *Every Man in His Humour*, with _____ as a member of the cast.
- 1.020 The _____ poets sought to emulate Jonson's classical styled poetry.
- 1.021 Jonson wrote according to _____ forms and rules.

Circle the letter of the line that best answers the following questions (each answer, 2 points).

- 1.022 In Donne's poem "A Valediction: Forbidding Mourning," to what does the poet compare himself and his lover?
- the branches of a tree bent by the wind
 - the feet of a compass
 - the sails of a ship
 - the brightness of the sun
- 1.023 Why does the poet compare the love between himself and his lover to a compass?
- Their love is constant and he will always return to her.
 - Their love knows no direction.
 - He is unsure of its stability.
 - He wishes to take her on a voyage.
- 1.024 In Donne's Holy Sonnet II, what will the poet not lack if he repent?
- damnation
 - mourning
 - grace
 - blood
- 1.025 To what does the poet compare the transforming power of Christ's forgiveness?
- eating
 - washing
 - resting
 - traveling

- 1.026 In Donne's Meditation XVII, to what is the call of death compared?
- the imprisonment of the soul
 - the setting of the sun
 - the tolling or ringing of a bell
 - the decaying of a tree
- 1.027 What is the meaning of the statement, "No man is an island, entire of itself"?
- Everyone needs to share.
 - No one should keep his feelings to himself.
 - No one is so alone that his life or death does not affect others.
 - No one should take a vacation on an island.
- 1.028 In his poem "To the memory of William Shakespeare," why does Jonson declare that Shakespeare is still alive?
- His thoughts and affections live on in his works.
 - Jonson suffered from a mental illness.
 - He was kidnapped by Spanish pirates.
 - He was shipwrecked and presumed dead.
- 1.029 Why does Jonson proclaim that Shakespeare was a poet "not of an age, but for all time?"
- His works are not offensive to anyone.
 - He tried to write like a metaphysical poet.
 - The appeal and greatness of his work transcends the boundaries of time and culture.
 - He did not write for the common man.
- 1.030 According to Jonson's poem "Song: To Celia," what is better than a cup of wine?
- a kiss from his beloved
 - a piece of steak
 - a look of admiration from his beloved
 - a flattering comment
- 1.031 What fragrance does the rosy wreath give off after being returned to the poet?
- the smell of death
 - the stench of decay
 - the smell of his beloved
 - the fragrance of roses
- 1.032 To what purpose did Herbert shape his poem "Easter Wings" into the form of wings?
- to make a pretty picture
 - to reinforce the message that we need the Lord's help to be delivered from sin
 - to reinforce the message that God is the Creator of all things, including the wings of a bird
 - to make the message more complex
- 1.033 According to "Easter Wings," why does the poet need the Lord's help to fly?
- He is being attacked by his enemies.
 - He is morally unable to overcome the corruption of sin and death.
 - He has made some bad decisions.
 - He is not disciplined enough to gain victory over his sin.

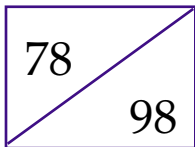
- 1.034 According to “The Altar,” of what is the poet’s “broken altar” made?
- stone and cement
 - his ambitions
 - his heart and tears
 - his strength and laughter
- 1.035 Who alone can “frame” the altar of the poet’s heart?
- himself
 - God
 - an angel
 - his family

Underline the correct answer in each of the following statements (each answer, 4 points).

- 1.036 After becoming displeased with the prospects of a public career, George Herbert decided to become a (bricklayer, poet, minister).
- 1.037 Herbert loved the elaborate ceremonies of the (Roman Catholic, Anglican, Puritan) Church.
- 1.038 He used (poetry, novels, essays) as a means to renewed spiritual fervor.
- 1.039 Because his work is technically complex and mystical, Herbert has been categorized as a (metaphysical, Cavalier, modern) poet.

For Thought and Discussion:

Explain to a teacher or parent the differences between the poetry of Ben Jonson and John Donne. Be sure to think about the characteristics of their two separate schools of poetry. Remember that Ben Jonson was deemed the father of the Cavalier poets, and John Donne was considered the first metaphysical poet. After comparing the two poets and their work, discuss which style appeals to you and why.



Score _____

Adult Check

Initial _____ Date _____