

DOWNLOAD FROM MEGSUBLIME YOUTUBE CHANNEL

Q1. Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age.

Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age the first function of these opening lines is to provide a physical setting and thus the motivation for the Canterbury pilgrimage. Chaucer's original plan, to possess each pilgrim to tell two stories on the because of Canterbury and two more on the way back, was never completed; we've tales only on the because of Canterbury. within the Prologue are portraits of all levels of English life. The order of the portraits is significant because it provides a clue on the social standing of the varied occupations. The pilgrims presented first are representative of the absolute best social status, with social status descending with every new pilgrim introduced.

Highest within the social status are representatives of the aristocracy or those with pretensions toward nobility. First during this group are the Knight and his household, including the Squire. The second group within those of the absolute best social standing includes the Prioress, the Monk, and thus the Friar, who got to be of the category, but who, as a pious beggar, has begged so well that his prosperity ironically slips him into the company of the nobles. of these pilgrims, probably only the Knight and his son, the Squire, qualify as true aristocrats, both outwardly and inwardly. The "gentiles" — refinement resulting from good breeding — of the Prioress and thus the Monk is external and affected.

In Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age Following this class are pilgrims whose high social status is particularly derived from commercial wealth. Included during this group are the Merchant, who illegally made much of his money from selling French coins (a practice that was forbidden in England at the time); **the Sergeant of Law**, who made his fortune by using his knowledge as a lawyer to buy for up foreclosed property for practically nothing; the Clerk, who belongs with this group of pilgrims thanks to his gentle manners and extensive knowledge of books; and thus the Franklin, who made enough money to become a country gentleman and is during an edge to push for a noble station. (It is obvious both from the connection of the Franklin's portrait thereto of the guildsmen, presented next, and from Harry Bailey's scornful remarks to him, however, that he is not yet of the noble class) Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age.

The next class of pilgrims is that the guildsmen, consisting of men who belong to something almost like specialized unions of craftsmen guilds. Among this group of specialized laborers are the Haberdasher, the Dyer, the Carpenter, the Weaver, and thus the Tapestry-Maker. None of them tell a tale.

A middle-class group of pilgrims comprises subsequent lower position of social status . First presented during this group is that the Cook, whom we'd consider out of place — ranked too high — but who, as a master of his trade, is greatly respected by his fellow travelers. Also included during this class are the Shipman, thanks to his immense knowledge of and travels throughout the earth , and thus the Physician, a doctor of medicine (a career that was less revered

within the center Ages than it's now). The Wife of Bath, who is that the last of this group to be presented, is included during this group thanks to her knowledge and deportment and her many other pilgrimages.

The Parson and thus the Plowman comprise subsequent group of pilgrims, the virtuous poor or class . Each, although very poor, represents all of the Christian virtues. The last group of pilgrims include those of the immoral class . Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age Among this group of pilgrims are the Manciple, who profits from buying food for the lawyers within the Inns of Court, and thus the vulgar Miller, who steals from his customers. The Reeve tells dirty stories and cheats his trusting young master, and thus the corrupt Summoner takes bribes. Last, and most corrupt during this litany of undesirables is that the Pardoner, who sells false pardons and pretend relics.

Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age

Chaucer belonged to the middle of the fourteenth century . which was the latter part of the middle Ages . The designation of the center Ages for the quantity was then on the wane . Of course, Calamities and upheavals weren't everywhere . Periodic famines , after the great famine and thus the dreadful Black Death , definitely affected much the quietude of the age . an honest many folks , particularly of the crowded towns , were killed by that deadliest epidemic Black Death . As a result , he social state of the time wasn't all satisfactory . The curse of the fatal epidemic haunted all , rich and poor, and made life insecure everywhere . The political condition of the quantity wasn't all sound , too , at that time . The hundred years 'war , fought between England and France , continued . That war , constituted of a series of conflicts , had two specific phases at this age . The Edwardian War (1337-1360) and thus the Caroline War (1369-1389).Of course , English hold in France was in decline only to be completely washed away some years after by the emergence of Joan of arc.

Moreover, after the superb conquest of Edward, there came the troublesome reign of Richard II , which was an unfortunate time for English nation . within the religious matters , the age had the bitter taste of some unfortunate controversy within the Church . The mighty authority of the Catholic Church had dissension within and resulted within the increase of Protestantism within the earliest form , that was a prelude to the separation between Catholicism and Lutheranism and a definitive end to the unified Church of the middle Ages . But the happy indication was there that despotism and corruption of the Catholic Church wouldn't continue for for much longer . Nevertheless, all wasn't wrong in England . The social condition of England especially immensely changed from what it had been during the few centuries after the Conquest . The arrogant victorious Normans did no more consider themselves foreigners . They were merged, under the strain of adjusting political situations, with English nation . There was a strong awakening of national pride and confidence within the formation of 1 nation by the Normans and thus English . Moreover , the economic condition , particularly of the peasantry improved . with better production and better prices , a healthier living could be possible for the much subdued and oppressed peasant class before the peasants' Revolt.

Chaucer (1340-1400) , the daddy of English Poetry, begins an era- a replacement epoch - within the history of English literature. he is . indeed , the foremost formidable literary figure before the Renaissance and thus the best name among English men of letters before Spenser and Shakespeare. But what's more, the credit of ushering Modern English literature goes him. In various ways , Chaucer gave a replacement impulse and vitality to English literature , and raised an edifice of all gold over the rough stone of Anglo-Saxon literature and thus the barren field of Anglo-Norman. During the second half of the fourteenth century when Chaucer had been writing , some significant historical events happened which they shaped his creative imagination .

Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age The literary tradition of the middle Ages was then on the wane through the results of the great famine and thus the dreadful Black Death were visible . The political condition of the quantity wasn't all sound, too. The hundred years 'war, fought between England and France, continued. Then came the troublesome reign of Richard II , which was an unfortunate time for English nation. within the religious matters , the age had the bitter taste of some unfortunate controversy within the Church . It resulted within the increase of Protestantism. There came a hope that despotism and corruption of the Catholic Church wouldn't continue for for much longer . Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age The economic condition , particularly of the peasantry improved. With better production and better prices, a healthier living could be possible for the much subdued and oppressed peasant class before the Peasants 'Revolt. There was a strong awakening of national pride and confidence within the formation of our nation by the Normans and thus English . But a superb literature flourished in England, such tons needed for the emergence of the Renaissance , soon to follow. the great awakening of English literature within the second half of the Fourteenth century was particularly because of a superb master, Geoffrey Chaucer. The crowning piece of Chaucer's literary genius is certainly The Prologue to the Canterbury Tales . He began that ambitious literary project about 1387. He continued to work thereon till his death, thirteen years later, but left it unfinished . Chaucer's Prologue to the Canterbury Tales within his vast writing career, as a social commentary of the age , The Canterbury Tales is an unforgettable creation in English literature .

In its plan, conception , execution and matter of wit and humour , The Canterbury Tales remains an unassailable literary work . Chaucer demonstrated here amply his power to reflect life in its variety, illuminate what's humdrum and probe deep into the motives and actions of varied men and ladies , engaged in diverse professions.

-

Q2 :- 2. What do you understand by the term renaissance? Examine Spenser's Prothalamion as an example of both renaissance writing as well as a nuptial song.

What is Renaissance

Renaissance, (French: “Rebirth”) period in European civilization immediately following the middle Ages and conventionally held to possess been characterized by a surge of interest in Classical scholarship and values.

Spenser’s Prothalamion as an example of both renaissance writing as a nuptial song , The Renaissance also witnessed the invention and exploration of latest continents, the substitution of the Copernican for the Ptolemaic system of astronomy, the decline of the feudalism and thus the expansion of commerce, and thus the invention or application of such potentially powerful innovations as paper, printing, the mariner’s compass, and gunpowder. To the scholars and thinkers of the day, however, it had been primarily a time of the revival of Classical learning and wisdom after an extended period of cultural decline and stagnation.

The term Middle Ages was coined by scholars within the 15th century to designate the interval between the downfall of the Classical world of Greece and Rome and its rediscovery at the beginning of their century, a revival during which they felt they were participating. Indeed, the notion of an extended period of cultural darkness had been expressed by Petrarch even earlier. Events at the highest of the middle Ages, particularly beginning within the 12th century, set in motion a series of social, political, and intellectual transformations that culminated within the Renaissance. These included the increasing failure of the Roman Catholic Church and thus the Holy Roman Empire to provide a stable and unifying framework for the organization of spiritual and material life, the rise in importance of city-states and national monarchies, the event of national languages, and thus the breakup of the old feudal structures.

While the spirit of the Renaissance ultimately took many forms, it had been expressed earliest by the intellectual movement called humanism. Humanism was initiated by secular men of letters rather than by the scholar-clerics who had dominated medieval intellectual life and had developed the Scholastic philosophy. Humanism began and achieved fruition first in Italy. Its predecessors were men like Dante and Petrarch, and its chief protagonists included Gianozzo Manetti, Leonardo Bruni, Marsilio Ficino, Giovanni Pico della Mirandola, Lorenzo Valla, and Coluccio Salutati. the autumn of Constantinople in 1453 provided humanism with a significant boost, for several eastern scholars fled to Italy, bringing with them important books and manuscripts and a practice of Greek scholarship.

Humanism had several significant features. First, it took attribute altogether of its various manifestations and achievements as its subject. Second, it stressed the unity and compatibility of the truth found altogether philosophical and theological schools and systems, a doctrine mentioned as syncretism. Third, it emphasized the dignity of man. in place of the medieval ideal of a lifetime of penance because the very best and noblest kind of act , the humanists looked to the struggle of creation and thus the decide to exert mastery over nature. Spenser’s Prothalamion as an example of both renaissance writing also as a nuptial song Finally, humanism looked forward to a rebirth of a lost human spirit and wisdom. within the course of striving to recover it, however, the humanists assisted within the consolidation of a replacement spiritual and intellectual outlook and within the event of a replacement body of knowledge . The effect of humanism was to help men break free from the mental strictures imposed by religious orthodoxy, to inspire free inquiry and criticism, and to inspire a replacement confidence within the chances of human thought and creations.

Spenser's Prothalamion

"Prothalamion" was written by English poet Spenser in 1596 in celebration of the engagements of Elizabeth and Katherine Somerset, the daughters of the Earl of Somerset. The poem was innovative and bizarre for its time. Spenser coined the word "prothalamion" specifically for it, modeling the title on the word "epithalamion," or "wedding song." Unlike an "epithalamion," which celebrates a wedding, a "prothalamion" celebrates a betrothal or engagement. The betrothals of the poem were quite matters of the center, and were politically important events in England at the time. The poem thus meditates on the connection between marriage, nature, and politics; it celebrates the sweetness of the brides, the perfection of their marriages, and thus the wildlife as a respite from the political complications of life at court. At the same time, however, the poem also suggests that the sweetness and perfection that it describes is fleeting.

Prothalamion, the only spousal verses of all time, though less sensible than its sister poetry, Epithalamion; could also be a lyrical benchmark running softly as musical rhyme. The entire verse could also be a pure magic with the refrain "Sweet Thames run softly till I end my song" which symbolizes life on earth to be steady so on be able to hear the eternal song. The artistic imagery, sweet music and lyrical power make Prothalamion an unparalleled product of non-dramatic renaissance. The refrain brings a mode of 5 stresses which embraces the tonal quality of rivers and water bodies.

Spenser's Prothalamion as an example of both renaissance writing also as a nuptial song. Through the verse, Spenser reflects transparency and fine classical imagery. Spenser charges the atmosphere with references to 2 great rivers; namely Thames and Lee. The confluence is described in such a stunning way that the rivers are symbolized as elements of affection.

Wholly, the atmosphere of the poem brings in serene bliss, earnestness and joy.

The penning of the verse essentially must have begun from the Latin poems namely W. Vallan's "A tale of two swans" & Leland's "cygnet cantio" as models. However, Spenser brought in conventional imagery like flowers, birds, rivers and woods. Two swans, represented because the daughters of Somerset, the brides. The swans embody purity, eternal bliss and contentment. With more classical imagery, Spenser adds the fights at the The Armada by the Earl of Essex, Spenser's birth and livelihood in London. The moon (Cynthia), Venus, Nymphs, Cupid and Twins of Jove, Jupiter and Leda are other classical images which Spenser uses as metaphors. He also talks about the Muse (Goddess of Poetry) here meaning Spenser himself, to author a verse of merit to the Earl of Essex.

Dr. Johnson says that Prothalamion holds autobiographical lines of Spenser which can be a conventionality. As a Renaissance poet, Spenser shouldn't have done that and historical references don't always prove fruitful and enjoyable when it involves poetry. Moreover, Spenser fails to bring the actual scene of marriage and instead concentrates more on the descriptive verse. Eventually, the content becomes less factual and dreamier with absence of the important brides. Contrarily, Epithalamion revolves around the lovely wedlock of Spenser himself, thus making it more realistic and appealing.

Edmund Spenser, the one that blended renaissance and reformation perfectly is that the master of Elizabethan poetry. He has penned numerous sonnet sequences that are still remembered because

the noblest of all. Renaissance brought during tons of interesting features to poetry like innovative taste in music, rich imagination, fine expression, moral chastity, strong patriotic feelings and reincarnation of beauty.

Renaissance occurred with a change in culture, arts and literature. Reformation on the other hand attended converting people to a replacement holy religion, Protestantism. Many poets were deeply inspired by Renaissance within the 16th and 17th century. However, Spenser was truth child of Renaissance

Spenserian Poetry incorporates thematic writing and stupendous stylistics. His works, Epithalamion and Prothalamion are eminent pieces of affection poems. Fairie Queene, six separate books with the foremost theme within the seventh book, stands together of the only allegorical pieces from the age of renaissance thus far. The concept of Fairie Queene, in deeper sense reveals the conflict between Catholicism and Protestantism. Spenser, a protestant himself was always against the two-facedness of Catholic Papacy. Spenser penned the Shepherd's calendar, which is a verse of careful combination of rustic and archaic words, a project that was wholly dedicated to Sir. Phillip Sidney. The poem covered 12 pastoral verses or eclogues each sort of a month of the year Spenser's Prothalamion as an example of both renaissance writing also as a nuptial song.

Spenser never encouraged the effect of mysticism and each one that he wanted is intellect to rule his thoughts and works. Renaissance, another time, was the reason for his liberation of thought. Spenser employs just the right blend of rhythm and words inviting readers across the planet. In Spenserian poetry, serious lack of unity persists. Alongside, disjoint verses and characters, Spenser also wanted to prioritize poetry over fields like philosophy, religion, arts and science which can be a practically impossible idea. Sometimes, Spenser's thoughtlessness also accounts to his vague writing.

Spenser's Prothalamion as an example of both renaissance writing also as a nuptial song ignoring the negatives, we'll find plenty of readers who research sincerely on Spenserian beauty in writing. As an innovation in literary writing, renaissance and Spenser paired to perfect the horizon of English Literature in England.

Prothalamion as a Nuptial Song

Prothalamion, the commonly used name of Prothalamion; or, A Spousall Verse in Honour of the Double Marriage of Ladie Elizabeth and Ladie Katherine Somerset, could also be a poem by Spenser (1552–1599), one of the important poets of the Tudor Period in England. Published in 1596, Spenser's Prothalamion as an example of both renaissance writing also as a nuptial song it is a nuptial song that he composed that year on the occasion of the twin marriage of the daughters of the Earl of Worcester, Elizabeth Somerset and Katherine Somerset, to Henry Guildford and William Petre, 2nd Baron Petre respectively.

Prothalamion is written within the traditional kind of a marriage song. The poem begins with an overview of the River Thames where Spenser finds two beautiful maidens. The poet proceeds to praise them and wishing all of them the blessings for his or her marriages. The poem begins with a fine description of the day when on which he's writing the poem:

**"Calm was the day and thru the trembling air
The sweet breathing Zephyrus did softly play."**

Spenser's Prothalamion as an example of both renaissance writing also as a nuptial song

The poet is standing near the Thames and finds a gaggle of nymphs with baskets collecting flowers for the new brides. The poet tells us that they are happily making the bridal crowns for Elizabeth and Katherine. He goes on his poem describing two swans at the Thames, relating it to the parable of Jove and Leda. according to the parable , Jove falls crazy with Leda and involves court her within the guise of a stunning swan. The poet feels that the Thames has done justice to his nuptial song by "flowing softly" according to his request: "Sweet Thames run softly till I end my song." The poem is typically grouped with Spenser's poem about his marriage, the Epithalamion.

Spenser's Prothalamion as an example of both renaissance writing also as a nuptial song Prothalamion is Spenser's second wedding song; the poem is modelled on his marriage song called Epithalamion. during this poem he celebrates the occasion of the marriage of the daughters of Earl of Worcester. during this poem the poet attempts to win a patronage and thus the favour of the Queen.

Prothalamion (1596) was written at a time in his lifetime of disappointment and trouble when Spenser was only a rare visitor to London. Here he's a passive observer than the bridegroom turned poet and hence though as beautiful metrically as his marriage ode Epithalamion, it naturally doesn't voice the same ecstasy of passion. Spenser's Prothalamion as an example of both renaissance writing also as a nuptial song we discover reference within the poem to the poet's discontent to the history of Temple on the achievements of Essex.

Donne Or Herbert Or Marvell As An Example Of Metaphysical Poetry.

Metaphysical Poetry

The term "metaphysical," as applied to English and continental European poets of the seventeenth century, was employed by Augustan poets Dryden and Johnson to reprove those poets for his or her "unnaturalness." As Johann Wolfgang von Goethe wrote, however, "The unnatural, that too is natural," and thus the metaphysical poets still be studied and revered for his or her intricacy and originality.

John Donne, in conjunction with similar but distinct poets like George Herbert, Marvell , and Henry Vaughn, developed a poetic style during which philosophical and spiritual subjects were approached justifiably and sometimes concluded in paradox. This group of writers established meditation—based on the union of thought and feeling wanted in Jesuit Ignatian meditation—as a poetic mode.

The metaphysical poets were eclipsed within the eighteenth and nineteenth centuries by romantic and Victorian poets, but twentieth-century readers and students , seeing within the metaphysicals an attempt to understand pressing political and scientific upheavals, engaged them with renewed

interest. In his essay "The Metaphysical Poets," T. S. Eliot, especially, saw during this group of poets a capacity for "devouring all kinds of experience."

Donne (1572 – 1631) was the foremost influential metaphysical poet. His relationship with spirituality is at the center of most of his work, and thus the psychological analysis and sexual realism of his work marked a dramatic departure from traditional, genteel verse. His early work, collected in *Satires and Songs and Sonnets*, was released in an era of spiritual oppression. His *Holy Sonnets*, which contains many of Donne's most enduring poems, was released shortly after his wife died in childbirth.

Herbert (1593 – 1633) and Marvell (1621 – 1678) were remarkable poets who didn't live to determine a group of their poems published. Herbert, the son of a prominent literary patron to whom Donne dedicated his *Holy Sonnets*, spent the last years of his short life as a rector during a village. On his deathbed, he handed his poems to a devotee with the request that they be published as long as they might aid "any dejected poor soul." Marvell wrote politically charged poems which may have cost him his freedom or his life had they been made public. He was a secretary to Milton, and once Milton was imprisoned during the Restoration, Marvell successfully petitioned to possess the elder poet freed. His complex lyric and satirical poems were collected after his death amid an air of secrecy.

HYMN TO GOD the daddy

John Donne's *Hymn to God the daddy* marks a watershed in his religious poetry. It is a departure from the general run of his religious poetry within the sense that the poet achieves the much needed sense of security and joy in his prayers to God. Within the religious poetry that precedes it the poet finds himself wading through the maze of encouragements of fleshly life amid a striving for divine grace. Here he's during a special moral and spiritual climate, breathing something bracing and salutary, during a pointy contrast to what he came the murky landscape of vile passions. The peace that he discovers during this perilous journey through the night of the soul is epitomized during this hymn that was composed during his illness in 1623 and sung to the accompaniment of music. Donne or Herbert or Marvell as an example of metaphysical poetry He felt overwhelmed with the e~chanting strain of the hymn and sang it several times in church. Its singing wrought a miracle in soothing" his afflicted nei-ves and he fell relaxed within the ravishing great point about this hymn. His biographer Tzaak Wallon, speaks of its magical property (*Life of Jolzn Donne*). Within the religious sonnets Donne wrote before his ordination, he feels greatly disturbed, because he features a sense that he has acquiesced into youth's fire of pride and lust and - has didn't come closer to God. Within this poem, he wrestles with sin within the fond hope of redemption and comes out triumphant as George Herbert does within the poem, *Love*. The hymn consists of thee close-knit stanzas. In each stanza the poet beseeches God to forgive his sins. But within the primary two stanzas he's unsure that every one his sins would be forgiven. It's only towards the highest of the poem that the gains full faith in God's magnanimity. The wavering is because of his awareness that he has fallen into a sinful way of life. He also knows that the traitor is lodged within him and it's getting to prompt him to swerve aside from

the trail of God's grace. As he points out in Holy Sonnet, But our old subtle foe so tempt me,
That one hour myself I can sustain.

The Christian Inspiration

Donne or Herbert or Marvell as an example of metaphysical poetry 'It is significant to remember that Herbert's poems were like his very private meditations which he showed to a few of friends and were published by his friends only after his death, as they'll help others in facing similar spiritual problems. Herbert was steeped in Christian ideology. His collection of poems was called "The Temple" and various poems bear titles like "The Porch" "The Window", etc. Herbert is predominantly a Christian poet and for him each Christian ritual is extremely significant. We'll read the poem "The Collar" as an example how for Herbert the ritual of the Eucharist* was a transparent symbol of the invisible grace. For Herbert Grace involves first a full awareness of the chaotic state of the fallen man and a firm belief within the unconditional and free omnipresence of grace. According to Herbert God's grace anticipates man's behaviour and each one man's complaints. Herbert with a devastating irony within the poem "The Collar" puts all complaints within the vocabulary of Christ passion i.e. the Crucifixion. There is a reference to a crown, to a thorn, to blood. Before you'll understand the poem it's getting to be necessary to read another poem of Herbert's "The Sacrifice" during which Christ says "on my head a crown of thorns I wear and particularly : "my blood (is) the only way and cordial left to repair man's decay". So when the poet within the "The collar" slips the collar and provides vent to his cholera or anger he uses the same terminology- the sighs dry up the wine and tears drown the corn which could be the bread and thus the wine representing the sacrifice of Christ

To His Coy Mistress

To His Coy Mistress As a Metaphysical Poetry Marvell wrote this poem within the classical tradition of a Latin love elegy, during which the speaker praises his mistress or lover through the motif of carpe diem, or "seize the day." The poem also reflects the tradition of the erotic blazon, during which a poet constructs elaborate images of his lover's beauty by carving her body into parts. Its poem consists of rhymed couplets in iambic tetrameter, proceeding as AA, BB, CC, then forth Donne or Herbert or Marvell as an example of metaphysical poetry.

Donne or Herbert or Marvell as an example of metaphysical poetry The speaker begins by constructing a radical and elaborate conceit of the varied things he "would" do to honor the lady properly, if the two lovers indeed had enough time. He posits impossible stretches of some time during which the two might play games of courtship. He claims he could love her from ten years before the Biblical flood narrated within the Book of Genesis, while the lady could refuse his advances up until the "conversion of the Jews," which refers to the day of Christian judgment prophesied for the highest of times within the New Testament's Book of Revelations.

The speaker then uses the metaphor of a "vegetable love" to suggest a slow and steady growth which can increase to vast proportions, perhaps encoding a phallic suggestion. This is often ready to allow him to praise his lady's features – eyes, forehead, breasts, and heart – in increments of hundreds and even thousands of years, which he says that the lady deserves because of her

superior stature. He assures the lady that he would never value her at a “lower rate” than she deserves, a minimum of during a perfect world where time is unlimited.

Marvell praises the lady’s beauty by complimenting her features employing a tool called an erotic blazon, which also evokes the influential techniques of 15th and 16th century Petrarchan love poetry. Petrarchan poetry is based upon rarifying and distancing the female beloved, making her into an unattainable object. During this poem, though, the speaker only uses these devices to suggest that distancing himself from his lover makes no sense, because they’re doing not have the limitless time necessary for the speaker to praise the lady sufficiently. He therefore constructs an erotic blazon only to mention its futility.

The poem’s mood shifts in line 21, when the speaker asserts that “Time’s winged chariot” is typically near. The speaker’s rhetoric changes from an acknowledgement of the Lady’s limitless virtue to insisting on the novel limitations of their time as embodied beings. Once dead, he assures the lady, her virtues and her beauty will dwell the grave in conjunction with her body because it turns to dust. Likewise, the speaker imagines his lust being reduced to ashes, while the prospect for the two lovers to hitch sexually are getting to be lost forever.

The third and final section of the poem shifts into an all-out plea and display of poetic prowess during which the speaker attempts to convert the lady. He compares the Lady’s skin to a vibrant layer of morning dew that’s animated by the fires of her soul and encourages her to “sport” with him “while we may.” Time devours all things, the speaker acknowledges, but he nonetheless asserts that the two of them can turn the tables on time. They’re going to become “amorous birds of prey” that actively consume the time they have through passionate lovemaking.

Blake’s Songs of Innocence and Songs of Experience as precursors of the Romantic Age.

Blake’s Songs of Innocence and Songs of Experience as precursors of the Romantic Age Poet, painter, engraver, and visionary Blake worked to cause a change both within the social order and within the minds of men. Though in his lifetime his work was largely neglected or dismissed, he’s now considered one of the leading lights of English poetry, and his work has only grown in popularity. In his lifetime of Blake (1863) Alexander Gilchrist warned his readers that Blake “neither wrote nor drew for the varied, hardly for worky-day men within the least, rather for kids and angels; himself ‘a divine child,’ whose playthings were sun, moon, and stars, the heavens and thus the world.” Yet Blake himself believed that his writings were of national importance which they could be understood by a majority of his peers. away from being an isolated mystic, Blake lived and worked within the teeming metropolis of London at a time of great social and political change that profoundly influenced his writing. additionally, to being considered one of the foremost visionary of English poets and one of the great progenitors of English Romanticism, his visual artwork is extremely regarded around the world.

Blake was born on November 28, 1757. Unlike many well-known writers of his day, Blake was born into a family of moderate means. His father, James, was a hosier, and thus the family lived at 28 Broad Street in London in an unpretentious but “respectable” neighbourhood. In all, seven children were born to James and Catherine Harmitage Blake, but only five survived infancy. Blake seems to possess been closest to his youngest brother, Robert, who died young. By all accounts, Blake had a satisfying and peaceful childhood, made even more pleasant by skipping any formal schooling. As a young boy, he wandered the streets of London and can easily escape to the encircling countryside. Even at an early age, however, his unique mental powers would prove disquieting, according to Gilchrist, on one ramble he was startled to “see a tree full of angels, bright angelic wings bespangling every bough like stars.” His parents weren't amused at such a story, and only his mother's pleadings prevented him from receiving a beating. His parents did, however, encourage his artistic talents, and thus the young Blake was enrolled at the age of 10 in Pars' drawing school. The expense of continued formal training in art was a prohibitive, and thus the family decided that at the age of 14 William would be apprenticed to a master engraver. initially, his father took him to William Ryland, a highly respected engraver. William, however, resisted the arrangement telling his father, “I don't a bit like the man's face: it's as if he will live to be hanged!” The grim prophecy was to return true 12 years later. instead of Ryland, the family settled on a lesser-known engraver, James Basire. Basire seems to possess been an honest master, and Blake was an honest student of the craft.

At the age of 21, Blake left Basire's apprenticeship and enrolled for a time within the newly formed Royal Academy. He earned his living as a journeyman engraver. Booksellers employed him to engrave illustrations for publications ranging from novels like Don Quixote to serials like Ladies' Magazine.

One incident at now affected Blake deeply. In June of 1780 riots broke out in London incited by the anti-Catholic preaching of Lord George Gordon and by resistance to continued war against the American colonists. Houses, churches, and prisons were burned by uncontrollable mobs bent destruction. On one evening, whether intentionally or accidentally, Blake found himself at the front of the mob that burned Newgate prison. These images of violent destruction and unbridled revolution gave Blake powerful material for works like Europe (1794) and America (1793).

Blake's Songs of Innocence and knowledge (1794) juxtapose the innocent, pastoral world of childhood against an adult world of corruption and repression; while such poems as “The Lamb” represent a meek virtue, poems like “The Tyger” exhibit opposing, darker forces. Thus the gathering as a whole explores the price and limitations of two different perspectives on the earth. Many of the poems fall into pairs, so as that the same situation or problem is seen through the lens of innocence first then experience. Blake doesn't identify himself wholly with either view; most of the poems are dramatic—that is, within the voice of a speaker apart from the poet himself. Blake stands outside innocence and knowledge, during a distanced position from which

he hopes to be able to recognize and proper the fallacies of both. especially, he pits himself against despotic authority, restrictive morality, sexual repression, and institutionalized religion; his great insight is into the way these separate modes of control work together to squelch what's most holy in the citizenry.

The Songs of Innocence dramatize the naive hopes and fears that inform the lives of kids and trace their transformation because the kid grows into adulthood. variety of the poems are written from the attitude of kids, while others are about children as seen from an adult perspective. Many of the poems draw attention to the positive aspects of natural human understanding before the corruption and distortion of experience. Others take a more critical stance toward innocent purity: as an example, while Blake draws touching portraits of the emotional power of rudimentary Christian values, he also exposes—over the heads, because it was, of the innocent—Christianity's capacity for promoting injustice and cruelty.

The Songs of Experience work via parallels and contrasts to lament the ways during which the tough experiences of adult life destroy what's good in innocence, while also articulating the weaknesses of the innocent perspective (“The Tyger,” as an example, attempts to account for real, negative forces within the universe, which innocence fails to confront). These latter poems treat virtue in terms of the repressive effects of jealousy, shame, and secrecy, all of which corrupt the ingenuousness of innocent love. With regard to religion, they're less concerned with the character of individual faith than with the institution of the Church, its role in politics, and its effects on society and thus the individual mind. The experience thus adds a layer to innocence that darkens its hopeful vision while compensating for a couple of of its blindness.

The style of the Songs of Innocence and knowledge is simple and direct, but the language and thus the rhythms are painstakingly crafted, and thus the ideas they explore are often deceptively complex. Many of the poems are narrative in style; others, like “The Sick Rose” and “The Divine Image,” make their arguments through symbolism or by means of abstract concepts. variety of Blake's favourite rhetorical techniques are personification and thus the transforming of Biblical symbolism and language. Blake frequently employs the familiar meters of ballads, nursery rhymes, and hymns, applying them to his own, often unorthodox conceptions. this mixture of the traditional with the unfamiliar is consonant with Blake's perpetual interest in reconsidering and reframing the assumptions of human thought and social behaviour.

Songs of Experience allows Blake to be more direct in his criticism of society. He attacks church leaders, wealthy socialites, and cruel parents with equal vehemence. Blake also uses Songs of Experience to further develop his own personal theology, which was portrayed as mostly very traditional in Songs of Innocence. Blake's Songs of Innocence and Songs of Experience as precursors of the Romantic Age In Songs of Experience, Blake questions how we all know that God exists, whether a God who allows poor children to suffer and be exploited is really, good, and whether love can exist as an abstract concept apart from human interaction. Blake also hints at his belief in “free love” during this volume, suggesting that he would adore dismantling the institution of marriage in conjunction with all other artificial restrictions on human freedom.

Both Songs of Innocence and Songs of Experience contain poems that are interdependent. A critical reading of “The Lamb,” as an example, is impossible without also reading the “Introduction,” “The Shepherd,” and “Night” from Songs of Innocence. Its meaning is further deepened when reading “The Tyger” from Songs of Experience, and therefore the other way around.

Taken as a whole, Blake’s Songs of Innocence and of Experience offer a romanticized yet carefully thought out view of nature, God, society, and religion from a selection of perspectives, ultimately demanding that the reader choose the view he or she finds most compelling from among the myriad voices of the poems Blake’s Songs of Innocence and Songs of Experience as precursors of the Romantic Age.

William Blake published his second collection of poetry, Songs of Innocence, in 1789. He published it with the accompanying illustrative plates, a feat accomplished through an engraving and illustrating a process of his own design. The publication of Songs of Innocence began his series of “Illuminated Books,” during which Blake combined text and visual artwork to understand his poetic effect. Blake’s Songs of Innocence and Songs of Experience as precursors of the Romantic Age Blake always intended the poems of Songs of Innocence to be amid their respective illustrations, making analysis of the texts alone problematic sometimes.

Blake’s Songs of Innocence and Songs of Experience as precursors of the Romantic Age While ostensibly about the naivety and simple innocent youth, Songs of Innocence isn’t merely a group of verses for kids. Several of the poems include an ironic tone, and some, like “The Chimney Sweeper,” imply sharp criticism of the society of Blake’s time.

Although clearly intended as a celebration of kids and of their unadulterated enjoyment of the earth around them, Songs of Innocence is additionally a warning to adult readers. Innocence has been lost not simply through ageing, but because the forces of culture have allowed a hope-crushing society to flourish, sometimes at the direct expense of children’s souls.

Blake’s Songs of Innocence and Songs of Experience as precursors of the Romantic Age Songs of Experience followed five years later, bound with a reprinting and slight revision of Songs of Innocence. Songs of Experience has never been printed separately from the previous volume, and Blake intended it as a companion piece to the earlier work. the same method of engraving plates as an example the poems are used in Songs of Experience.

Who Were The Pre- Raphaelites? Critically Appreciate Any One Poem Of This Age/Movement And Highlight The Characteristics Of The Movement.

Pre-Raphaelite Brotherhood, group of young British painters who banded together in 1848 in reaction against what they conceived to be the unimaginative and artificial historical painting of the Royal Academy and who purportedly sought to precise a replacement moral seriousness and sincerity in their works. They were inspired by Italian art of the 14th and 15th centuries, and their adoption of the name Pre-Raphaelite expressed their admiration for what they saw because of the direct and uncomplicated depiction of nature typical of Italian painting before the High Renaissance and, particularly, before the time of Raphael. Although the Brotherhood's active life lasted almost five years, its influence on painting in Britain, and ultimately on the ornamental arts and interior design, was profound.

The Pre-Raphaelite Brotherhood was formed in 1848 by three Royal Academy students: Dante Gabriel Rossetti, who was a gifted poet also as a painter, William Hunt, and John Everett Millais, all under 25 years aged. The painter James Collinson, the painter and critic F.G. Stephens, the sculptor Thomas Woolner, and therefore the critic William Michael Rossetti (Dante Gabriel's brother) joined them by invitation. The painters William Dyce and Ford Madox Brown, who acted partially as mentors to the younger men, came to adapt their work to the Pre-Raphaelite style.

The Brotherhood immediately began to supply highly convincing and significant works. Their pictures of spiritual and medieval subjects strove to revive the deep religious feeling and naive, unadorned directness of 15th-century Florentine and Sienese painting. The design that Hunt and Millais evolved featured sharp and brilliant lighting, a transparent atmosphere, and a near-photographic reproduction of minute details. They also frequently introduced a personal poetic symbolism into their representations of biblical subjects and medieval literary themes. Rossetti's work differed from that of the others in its more arcane aesthetic and within the artist's general lack of interest in copying the precise appearance of objects in nature. Vitality and freshness of vision are the foremost admirable qualities of those early Pre-Raphaelite paintings.

MEGSUBLIME