Rochester 2 poems that might be considered in lieu of the imperfect enjoyment. Satire on Charles II is the right length but almost as bawdy as "The Imperfect Enjoyment". Satire Against Reason is relevant to the major themes but is a bit long.

**A Satyr against Reason and Mankind**

*By John Wilmot, Earl of Rochester*

Edited and annotated by **Jack Lynch**
Were I (who to my cost already am
One of those strange, prodigious creatures, man)
A spirit free to choose, for my own share
What case of flesh and blood I pleased to wear,
I'd be a dog, a monkey, or a bear, [5]
Or anything but that vain animal,
Who is so proud of being rational. 2

The senses are too gross, 3 and he'll contrive
A sixth, to contradict the other five,
And before certain instinct, will prefer [10]
Reason, which fifty times for one does err;
Reason, an ignis fatuus 4 of the mind,
Which, leaving light of nature, sense, behind,
Pathless and dangerous wand'ring ways it takes
Through error's fenzy bogs and thorny brakes; [15]
Whilst the misguided follower climbs with pain
Mountains of whimseys, heaped in his own brain;
Stumbling from thought to thought, falls headlong down
Into doubt's boundless sea where, like to drown,
Books bear him up awhile, and make him try [20]
To swim with bladders 5 of philosophy;
In hopes still to o'ertake th' escaping light;
The vapour dances in his dazzling 6 sight
Till, spent, it leaves him to eternal night.

Then old age and experience, hand in hand, [25]
Lead him to death, and make him understand,
After a search so painful and so long,
That all his life he has been in the wrong.
Huddled in dirt the reasoning engine 7 lies,
Who was so proud, so witty, and so wise. [30]

Pride drew him in, as cheats their bubbles 8 catch,
And made him venture to be made a wretch.
His wisdom did his happiness destroy,
Aiming to know that world he should enjoy.
And wit was his vain, frivolous pretense [35]
Of pleasing others at his own expense.
For wits are treated just like common whores:
First they're enjoyed, and then kicked out of doors.
The pleasure past, a threatening doubt remains
That frights th' enjoyer with succeeding pains. [40]
Women and men of wit are dangerous tools,
And ever fatal to admiring fools:
Pleasure allures, and when the fops escape,
'Tis not that they're beloved, but fortunate,
And therefore what they fear, at heart they hate. [45]

But now, methinks, some formal band and beard
Takes me to task. Come on, sir; I'm prepared.

"Then, by your favor, anything that's writ
Against this gibing, jingling knack called wit
Likes me abundantly; but you take care [50]
Upon this point, not to be too severe.
Perhaps my muse were fitter for this part,
For I profess I can be very smart
On wit, which I abhor with all my heart.
I long to lash it in some sharp essay, [55]
But your grand indiscretion bids me stay
And turns my tide of ink another way.

"What rage ferments in your degenerate mind
To make you rail at reason and mankind?
Blest, glorious man! to whom alone kind heaven [60]
An everlasting soul has freely given,
Whom his great Maker took such care to make
That from himself he did the image take
And this fair frame in shining reason dressed
To dignify his nature above beast; [65]
Reason, by whose aspiring influence
We take a flight beyond material sense,
Dive into mysteries, then soaring pierce
The flaming limits of the universe,
Search heaven and hell, Find out what's acted there, [70]
And give the world true grounds of hope and fear."

Hold, mighty man, I cry, all this we know
From the pathetic pen of Ingelo;
From Patrick's Pilgrim, Sibbes' soliloquies, 11
And 'tis this very reason I despise: [75]
This supernatural gift, that makes a mite
Think he's an image of the infinite,
Comparing his short life, void of all rest,
To the eternal and the ever blest;
This busy, puzzling stirrer-up of doubt [80]
That frames deep mysteries, then finds 'em out,
Filling with frantic crowds of thinking fools
Those reverend bedlams, colleges and schools;
Borne on whose wings, each heavy sot can pierce
The limits of the boundless universe; [85]
So charming ointments make an old witch fly [12]
And bear a crippled carcass through the sky.
'Tis this exalted power, whose business lies
In nonsense and impossibilities,
This made a whimsical philosopher [90]
Before the spacious world, his tub prefer, [13]
And we have modern cloistered coxcombs who
Retire to think 'cause they have nought to do.
    But thoughts are given for action's government;
Where action ceases, thought's impertinent: [95]
Our sphere of action is life's happiness,
And he that thinks beyond, thinks like an ass.
Thus, whilst against false reasoning I inveigh,
I own [14] right reason, which I would obey:
That reason which distinguishes by sense [100]
And gives us rules of good and ill from thence,
That bounds desires, with a reforming will
To keep 'em more in vigour, not to kill.
Your reason hinders, mine helps to enjoy,
Renewing appetites yours would destroy. [105]
My reason is my friend, yours is a cheat;
Hunger calls out, my reason bids me eat;
Perversely, yours your appetite does mock:
This asks for food, that answers, "What's o'clock?"
This plain distinction, sir, your doubt secures: [110]
'Tis not true reason I despise, but yours.
    Thus I think reason righted, but for man,
I'll ne'er recant; defend him if you can.
For all his pride and his philosophy,
'Tis evident beasts are, in their own degree, [115]
As wise at least, and better far than he.
Those creatures are the wisest who attain,
By surest means, the ends at which they aim.
If therefore Jowler finds and kills the hares
Better than Meres [15] supplies committee chairs, [120]
Though one's a statesman, th' other but a hound,
Jowler, in justice, would be wiser found.
You see how far man's wisdom here extends;
Look next if human nature makes amends:
Whose principles most generous are, and just, [125]
And to whose morals you would sooner trust.
Be judge yourself, I'll bring it to the test:
Which is the basest creature, man or beast?
Birds feed on birds, beasts on each other prey,
But savage man alone does man betray. [130]
Pressed by necessity, they kill for food;
Man undoes man to do himself no good.
With teeth and claws by nature armed, they hunt
Nature's allowance, to supply their want.
But man, with smiles, embraces, friendship, praise, [135]
Inhumanly his fellow's life betrays;
With voluntary pains works his distress,
Not through necessity, but wantonness.
For hunger or for love they fight and tear,
Whilst wretched man is still in arms for fear. [140]
For fear he arms, and is of arms afraid,
From fear, to fear successively betrayed;
Base fear, the source whence his best passions came:
His boasted honor, and his dear-bought fame;
The lust of power, to which he's such a slave, [145]
And for which alone he dares be brave;
To which his various projects are designed;
Which makes him generous, affable, and kind;
For which he takes such pains to be thought wise,
And screws his actions in a forced disguise, [150]
Leading a tedious life in misery
Under laborious, mean hypocrisy.
Look to the bottom of his vast design,
Wherein man's wisdom, power, and glory join:
The good he acts, the ill he does endure, [155]
'Tis all from fear, to make himself secure.
Merely for safety, after fame we thirst,
For all men would be cowards if they durst. 16
And honesty's against all common sense:
Men must be knaves, 'tis in their own defence. [160]
Mankind’s dishonest; if you think it fair
Among known cheats to play upon the square,
You’ll be undone.
Nor can weak truth your reputation save:
The knaves will all agree to call you knave. [165]
Wronged shall he live, insulted o'er, oppressed,
Who dares be less a villain than the rest.
    Thus sir, you see what human nature craves:
Most men are cowards, all men should be knaves.
The difference lies, as far as I can see, [170]
Not in the thing itself, but the degree,
And all the subject matter of debate
Is only: Who’s a knave of the first rate?
    All this with indignation have I hurled
At the pretending part of the proud world, [175]
Who, swollen with selfish vanity, devise
False freedoms, holy cheats, and formal lies
Over their fellow slaves to tyrannize.
    But if in Court so just a man there be
(In Court, a just man, yet unknown to me) [180]
Who does his needful flattery direct,
Not to oppress and ruin, but protect
(Since flattery, which way soever laid,
Is still a tax on that unhappy trade);
If so upright a statesman you can find, [185]
Whose passions bend to his unbiased mind,
Who does his arts and policies apply
To raise his country, not his family,
Nor, whilst his pride owned avarice withstands, 17
 Receives close bribes through friends' corrupted hands— [190]
    Is there a churchman who on God relies;
Whose life, his faith and doctrine justifies?
Not one blown up with vain prelatic pride,
Who, for reproof of sins, does man deride;
Whose envious heart makes preaching a pretense, [195]
With his obstreperous, saucy eloquence,
To chide at kings, and rail at men of sense;
None of that sensual tribe whose talents lie
In avarice, pride, sloth, and gluttony;
Who hunt good livings, but abhor good lives; [200]
Whose lust exalted to that height arrives
They act adultery with their own wives,
And ere a score of years completed be,
Can from the lofty pulpit proudly see
Half a large parish their own progeny; [205]
Nor doting bishop, who would be adored
For domineering at the council board,
A greater fop in business at fourscore,
Fonder of serious toys, affected more,
Than the gay, glittering fool at twenty proves [210]
With all his noise, his tawdry clothes, and loves;
   But a meek, humble man, of honest sense,
Who preaching peace, does practice continence;
Whose pious life's a proof he does believe
Mysterious truths, which no man can conceive. [215]
If upon earth there dwell such God-like men,
I'll here recant my paradox to them,
Adore those shrines of virtue, homage pay,
And, with the rabble world, their laws obey.
   If such there be, yet grant me this at least: [220]
Man differs more from man, than man from beast.

A Satyr on Charles II
By John Wilmot, Earl of Rochester
Edited and annotated by Jack Lynch

A letter of 20 January 1674 explains a story behind this poem: "My Lord Rochester fled from Court some time since for delivering (by mistake) into the King's hands a terrible lampoon of his own making against the King, instead of another the King asked him for."
In th’ isle of Britain, long since famous grown
For breeding the best cunts in Christendom,
There reigns, and oh! long may he reign and thrive,
The easiest King and best-bred man alive.
Him no ambition moves to get renown [5]
Like the French fool, that wanders up and down
Starving his people, hazard his crown.
Peace is his aim, his gentleness is such,
And love he loves, for he loves fucking much.

Nor are his high desires above his strength: [10]
His scepter and his prick are of a length;
And she may sway the one who plays with th' other,
And make him little wiser than his brother.
Poor Prince! thy prick, like thy buffoons at Court,
Will govern thee because it makes thee sport. [15]
'Tis sure the sauciest prick that e'er did swive,
The proudest, peremptoriest prick alive.
Though safety, law, religion, life lay on 't,
'Twould break through all to make its way to cunt.
Restless he rolls about from whore to whore, [20]
A merry monarch, scandalous and poor.

To Canwell, the most dear of all his dears,
The best relief of his declining years,
Oft he bewails his fortune, and her fate:
To love so well, and be beloved so late. [25]
For though in her he settles well his tarse,
Yet his dull, graceless bollocks hang an arse.
This you'd believe, had I but time to tell ye
The pains it costs to poor, laborious Nelly,
Whilst she employs hands, fingers, mouth, and thighs,
[30]
Ere she can raise the member she enjoys.

All monarchs I hate, and the thrones they sit on,
From the hector of France to the cully of Britain
Hi everyone,

Here are the minutes of the meeting for the Brit Lit. Cluster: Papers 1-3 held on 25th January, 2018 in the department lounge, Arts Faculty at 2.00 p.m. The following teachers attended the meeting – Rudrashish Chakraborty (Kirorimal), Nabanita Chakraborty (Hansraj), and Madhvi Zutshi (SGTB Khalsa).

I have summed up (in red) below a description of the changes that we decided on along with our 1st draft.

Paper 1 – Medieval and Renaissance Literature

Unit 1 [Anglo-Saxon and Middle English Literature]

[i. A Minstrel poem OR Anon., “The Wife’s Lament” (1072 AD) [prose translation in Norton 8th ed. pg 114; it’s a very short Anglo-Saxon lyric elegy from The Exeter Book]

[ii. Chaucer, “General Prologue”/“Wife of Bath”

[iii. Margery Kempe, excerpt from The Life of Margery Kempe

After a discussion on various texts by Chaucer, we chose The General Prologue. For the Anglo-Saxon text to be added along with Chaucer, I suggested “The Wife’s Lament” an elegy apparently by a woman and has a female perspective).

Nabanita expressed her concern on how would a question be set if it was a slight text. We decided that Nabanita and I would take the responsibility of reading, locating and finalizing which text to add with Chaucer.

We also decided that Chaucer will be prescribed and tested in Middle English. Margery Kempe will have to be dropped, since the unit will become too heavy.

Unit 2

16C Poetry – Wyatt, Sidney, Spenser, Isabella Whitney

We decided that 2 poems from each writer would be prescribed. The responsibility for suggesting poems for this unit has been taken up by Rudrashish and Nabanita.

Unit 4

Marlowe, Dr. Faustus

No Change

Unit 4

Shakespeare, Much Ado

No Change

Unit 5
6 Readings – Mirandola, Calvin, Erasmus (also for disability perspective), Machiavelli, Castiglione, Montaigne
Since we are adding more readings, we decided that the extracts in the current syllabus can be edited and shortened.
For Erasmus, Rudrashish and I will make a selection.

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Paper 2 The Sixteenth-Seventeenth Century (1485-1603)
1. Shakespeare, Macbeth
   No Change
2. Milton – Areopagitica, Paradise Lost Book 1
   We spent a long time discussing the best combination of texts and finally agreed that further discussion is needed by a larger group.
3 Poetry - Donne, Marvell, Aemilia Lanyer, Rochester, Margaret Cavendish
   2 poems by Donne – secular, divine; Marvell – “To His Coy Mistress”; Lanyer -Nabanita will suggest poems; Rochester – I will suggest 2 poems; Cavendish should be shifted to the 5th Unit
4. Behn, The Rover
   As of now, no change.
   I suggested that since the next paper is very heavy, we could consider bringing Dryden here and dropping Restoration comedy (Rover). We could bring Behn as a poet into the poetry unit and do 2 of her poems that work well with Rochester.
   Rudra disagreed as there are very few plays between Shakespeare and the moderns and no other female playwright. We have left Rover in for now.
5. Readings - Bacon, Hobbes, Putney, Collier, Descartes
   We decided to reduce the current syllabus essays by Bacon to 2, edit current selection by Hobbes, select extract for Descartes (I have taken this responsibility)
   Rudrashish has undertaken the responsibility to obtain the Putney text and suggest whether it is relevant/useful
   Cavendish will be removed from unit 3 as she doesn’t fit in there and will be added to this unit.

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Paper 3 - 18C
Unit 1 – John Dryden, Mac Flecknoe
   Alexander Pope, Epistle II. ‘To a Lady: Of the Characters of Women’; Epistle IV. ‘Of the Use of Riches: To Richard Boyle, Earl of Burlington’.
   Rudrashish suggested we add Gray’s Elegy here. This unit will become very heavy but as of now, we’ve added it as I agree that a later 18C poet is needed as a bridge to the Romantics.
Unit 2 – Jonathan Swift, Gulliver’s Travels
   No Change
Rudrashish suggested that we keep the whole novel which I agree with. The possibility of having Fielding’s Joseph Andrews here instead of Pamela was suggested by Rudrashish as a more accessible text for students. I, on the other hand, think Joseph Andrews doesn’t work well with students now as its style and humour is dated whereas Pamela in raising issues about interiority, will, subjectivity and of course gender is a more engaging text. We decided that we should re-visit the arguments for each novel in detail in the next meeting. As of now the decision is to keep Pamela.

Unit 4 – Addison and Steele, excerpts from The Spectator, Samuel Johnson, excerpt from The Rambler 4 on the Novel, Haywood, excerpt from The Female Spectator, Lady Montague, excerpts from Turkish Letters, Defoe
No Change

Unit 5 – Shaftesbury, Hume, Locke (also for disability perspective), Samuel Johnson
Rudrashish suggested we add an extract from Adam Smith’s Wealth of Nations. I agree, and we could also add a brief extract from his Theory of Moral Sentiments. So Smith will be added. Rudrashish felt that Hume’s ‘On Miracles” could be dropped but this is still undecided.
Extract on moral sense from Shaftesbury’s “Inquiry concerning Virtue or Merit” (1711) and extract
On Sensation-Reflection from Locke’s An Essay Concerning Human Understanding (1689) to be suggested by me.
Rudrashish gave a timely reminder that we were supposed to include a reading on debates on the slave trade in this unit as we haven’t been able to include the slave autobiography of Olaudah Equiano since it is too long. So a section on slavery debates will be added.

So that is the sum of a long meeting! I am attaching the new draft (called 2nd draft) based on the decisions of this meeting as a separate document so you can see what it looks like now. I remembered after the meeting that I had promised the larger syllabus revision group that in opening up the canon, some texts that discuss same-sex relationships or a gay subculture in the 18C would be added. So in the next meeting I’ll suggest some brief readings.

Once we have a timeline and other issues clarified by Christel, I hope we can have a full meeting again with more people coming in.

Warm regards,
Madhvi
On Thu, Jan 25, 2018 at 8:28 AM, Nabanita Chakraborty <cnita.in@gmail.com> wrote: Madhavi,

Pls hold the meeting in the arts fac. I can then join you for 1 hour before my M.Phil class. We can sit in the lounge if no room is available.
Thanks
Nabanita

On 24 Jan 2018 11:53 pm, "Madhvi Zutshi" <madhvi.zutshi@gmail.com> wrote:
Hello everyone,
I was not able to get a room for tomorrow in the Arts Faculty, North Campus. We can meet in my college (SGTB Khalsa) instead -- I will arrange a room there.

On Wed, Jan 24, 2018 at 1:09 PM, Rudrashish Chakraborty <rudrachakra@gmail.com> wrote:
2 pm is fine.

On 24-Jan-2018 8:16 AM, "Madhvi Zutshi" <madhvi.zutshi@gmail.com> wrote:
I suggest we meet at 2.00. In the arts faculty.
If anyone would prefer a slightly later time, please let me know.

On Wed, Jan 24, 2018 at 8:12 AM, Rudrashish Chakraborty <rudrachakra@gmail.com> wrote:
Oh, I'm so sorry! Didn't notice it so carefully. Anyway thanks for pointing it out. So when do we meet on Thursday?
Rudrashish.

On 23-Jan-2018 8:06 PM, "Madhvi Zutshi" <madhvi.zutshi@gmail.com> wrote:
Thanks Rudra for the corrections about Shakespeare and Gray -- yes, the comedy is in paper 1 and tragedy in paper 2. Gray will be added.

The dates mentioned in paper 1, which are my inclusion and therefore in square brackets, are just for the first unit and not the whole paper. They are to indicate that we decided that besides Chaucer, there would be at least a brief text from Old English/Anglo-Saxon lit. in unit 1.
warm regards,
Madhvi

On Mon, Jan 22, 2018 at 10:38 PM, Rudrashish Chakraborty <rudrachakra@gmail.com> wrote:
Hi Madhvi,
Just checked the minutes of the 3 British Literature papers today. Wish to suggest the following corrections in the minutes:

1. The paper title of British Literature 1 is 'From Medieval to Renaissance'. No dates were attached to the paper.

2. Similarly, the paper title of British Literature 2 is only 'Seventeenth/17th Century'.

3. In the first paper, Unit 4 is Shakespeare's Comedy Much Ado About Nothing. This was a decision of the meeting.

4. In the second paper, Unit 1 refers to Shakespeare's tragedy, ie, Macbeth.

5. In the third paper on the 18th Century, in Unit 1, it was decided to include Gray's 'Elegy' as well along with Dryden and Pope.

I hope we will be able to bring out a stable draft of these papers in the next meeting with these corrections included.

Regards,
Rudrashish.

On 22-Jan-2018 7:06 PM, "B Mangalam" <bmannalam2014@gmail.com> wrote:
Dear madhvi,
Thanks for the update. Glad about inclusion of wyatt, sidney.. in the paper. Aeropagitica is an excellent choice but i would suggest to combine it with either bk9of PL or a group of Milton's sonnets. Issues raised in his prose tract could be linked to a discussion on agency, free-will and question of freedom in gender relations in bk 9. Alternately, if we include his key sonnets, we could explore the sonnet traditon and a poet's relationship with literary/social/spiritual concerns vs his evolving equation with the State as outlined in aeropagitica.
Hope the committee would discuss my suggestion at the next meeting.
Mangalam
On Jan 22, 2018 12:01 AM, "Madhvi Zutshi" <madhvi.zutshi@gmail.com> wrote:
Hi everyone,
As Christel would like a draft of the new syllabus soon, please take a look at what we put together in the last meeting (attached as Word document).
The meeting was held on 13th Dec. 2017 and was attended by Namita Sethi (JDM), Shyista Khan (DSC), Rina Ramdev (SVC), Nabanita Chakraborty (HRC), Rudrashish Chakraborty (KMC) and Madhvi Zutshi (SGTBKC)

We will meet on Thursday afternoon, 25th Jan. to take this further. Please send in your feedback if you can't attend.

warm regards,
Madhvi Zutshi

On Wed, Dec 13, 2017 at 8:16 AM, Karuna Rajeev <karunarajeev@gmail.com> wrote:
I'm travelling out of Delhi so unfortunately won't be there.

Thanks

On 13 December 2017 at 08:13, Madhvi Zutshi <madhvi.zutshi@gmail.com> wrote:
Thanks a lot, Karuna.
We'll take it up in today's meeting.
Room no. 60, arts Faculty at 1.30.

On Wed, Dec 13, 2017 at 6:56 AM, Karuna Rajeev <karunarajeev@gmail.com> wrote:
HI Madhvi,

These are texts from I could find till upto the 18th century that allow for an engagement with disability. Could I request that some of these texts that also allow for intersectional readings be considered.

Poetry
Spenser Faerie Queen (Book III v 3-12; IV viii 38-ix 8, VI i29-31) (pub. 1590 and 1596)
Milton "When I Consider How My Light is Spent" (On his Blindness) (1673)
Wordsworth "Discharged Soldier" (1798)
"Preface" Lyrical Ballads (1798)

Play's
Shakespeare Richard III (pub in 1597)
Ben Jonson *Volpone* (pub in 1607)
Milton *Samson Agonistes* (1671)

**Essays**
Michel de Montaigne “Of Monstrous Childe” in *Essayes* (1603)
Francis Bacon “Of Deformity” (1612)
William Hay “Deformity: An Essay” (1754)

**Novel**
Aphra Behn *The Dumb Virgin: Or, The Force of Imagination* (1687)
Tobias Smollett’s *Peregrine Pickle* (1751)
Oliver Goldsmith’s *The Vicar of Wakefield* (1766)

**Others**
Tale 131 “Of the Blind Man and the Boy” from Shakespeare’s *The Hundred Merry Tales*
(considered the first jest/joke book) (1526)

Regards,
Karuna

On 30 November 2017 at 23:39, Madhvi Zutshi <madhvi.zutshi@gmail.com> wrote:
Hi everyone,
Here is a report of what was discussed for the 6 Core British Literature papers on Wednesday, 29th Nov.

1) Division of papers:
To avoid hard breaks in literary periods, we can have an overlap between periods so as to note continuities as well as shifts. So the 16th century paper, for instance, can have a text from a decade or two later if it fits in with the sensibility of earlier writers.
The following periodisation was proposed by me, roughly similar to the current syllabus i.e.
Brit. Lit 1 - Medieval and Renaissance
Brit. Lit. 2 - Late Renaissance & Restoration
Brit. Lit 3 - Eighteenth century
Brit. Lit. 4 - Romantics
Brit. Lit. 5 - Victorians
Brit. Lit. 6 - 20C
We can decide later on paper titles.
2) Papers should cover a wide variety of genres and key writers.
3) As agreed by the larger GBM, texts which enable a disability perspective must be included. Someshwar has offered to provide help with this, if required.
4) Women writers must find a place. We must try to include texts that give a sense of English Literature in the larger global context.

The first 3 papers through the 18C will be coordinated by Rudra and I. Rina, Nabanita, and Shyista also wish to be part of this sub-cluster.

The 4th and 5th papers on Romantics and Victorians will be coordinated by Jacob. Rudra, Saikat, Karuna, Mudita & Mangalam have volunteered to be part of this group.

The 6th paper on 20thC will be coordinated by Anshuman. Someshwar and Sachin can provide some inputs, and other colleagues can be consulted.

Please have at least one meeting of each sub-cluster next week, so that a draft is produced with suggested units and background. It would be great if the draft was shared here so we can ensure that certain ideas about genres or on particular themes are developing/changing over time to give the whole set of 6 papers a coherence and rigour.

warm regards,
Madhvi