

English Language and Literature
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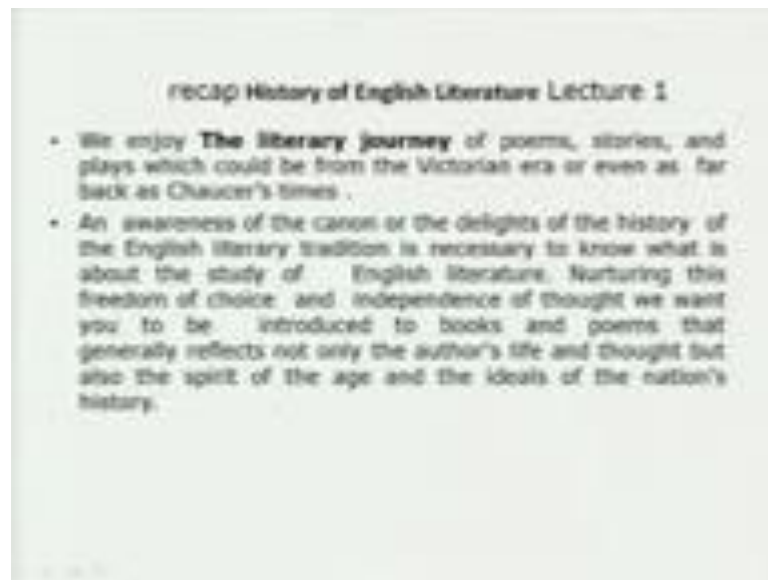
Module - 03
History of English Literature
Lecture - 14
The Age of Shakespeare

Hello and welcome back to NPTEL National Program of Technology and also Learning. I joined venture of Indian institutes of technology and Indian Institute of science as you were aware that this lectures of a students, every students in I I T's and engineering colleges and the role of humanities and social sciences is quite profound in the syllabus of engineering graduates. I am Krishna Barura I teach an English literature at the department of Humanities and Social Sciences at IIT Guwahati. It has been always a pleasure to teach students and coming from the technical branches.

Mostly because, literature is something very remote from the technical stream at the same time it is so closely related to what we are going to face in life. So, the purpose of the electives in IIT's mostly, humanities selective scenarios it is mostly is to make students study and appreciate the text and take delight in the representation of the whole as to say.

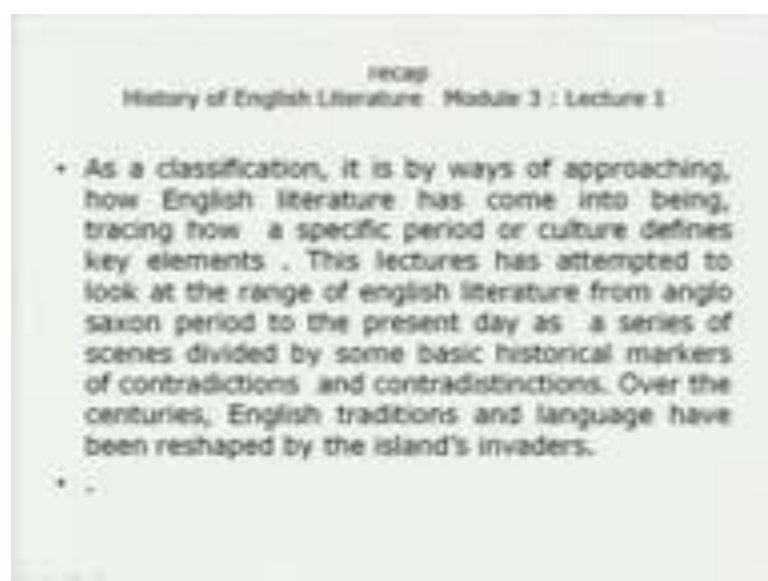
Well so this is a part of the series lecture series on literature and language we are in the beginning of the module 3 of the series title history of English literature first lecture has already been given. And let us see, how the first lecture was the age of and now we are in the second lecture which is the age of Shakespeare.

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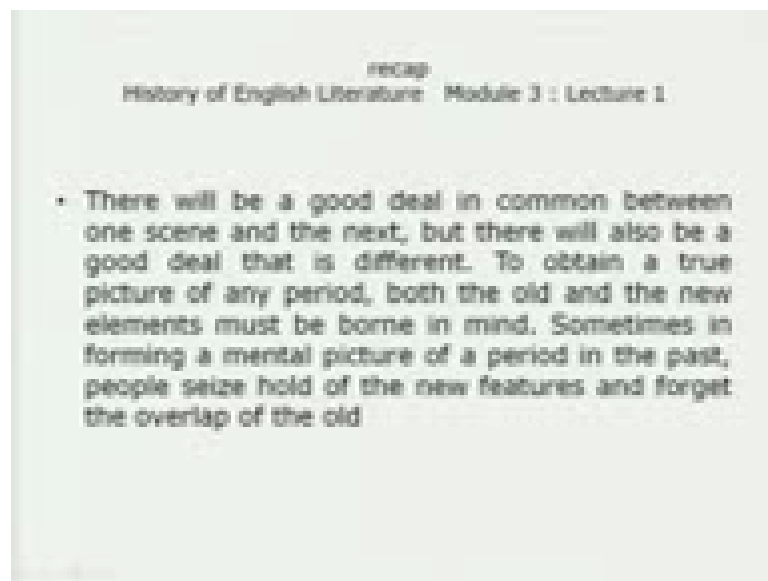
So, let us recap what we had done in the first lecture of this module, when we study literature in this literature for instance we enjoy the little journey as I had just said a poem stories and plays, which could be from any era or even as far as Chaucer's times. So, this awareness of the canon or the delights of the history of the English literary tradition is necessary to know what is about the study of English literature, Nurturing this freedom of choice and independence of thought we want you to be introduced to books and poems that generally reflects not only the author's life and thought, but also the spirit of the age the environment the history and the ideals of the nation's history.

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In this first lecture we had done as a classification, how we approach, English literature a specific period or culture not that the dividing line is very, very strong. This lecture has attempted to look at the range of English literature quite flexible borders, as a series of scenes divided by some basic historical markers of contradictions and sometimes contradistinctions. Over the centuries, we have seen English traditions and language have been reshaped by the small Island's invaders.

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And there will be naturally good deal in common between 1 scene and the next between the 1 age and the next age, but there will also be a good deal that is different which is main more or less marked by the economic, by the social, by the political changes that have gone through.

Sometimes therefore, in forming a mental picture of a period in the past people what do they do this is whole of the new fetus and sometimes they forget the and over overlap of the whole. This should be the way that we study English literature, we have to understand the connections which go on from 1 age to the other age may be the connections are disrupted at 1 level in somewhere or the other we find this connection forms a sort of a flow which allows 1 to appreciate a text or a movement in literature.

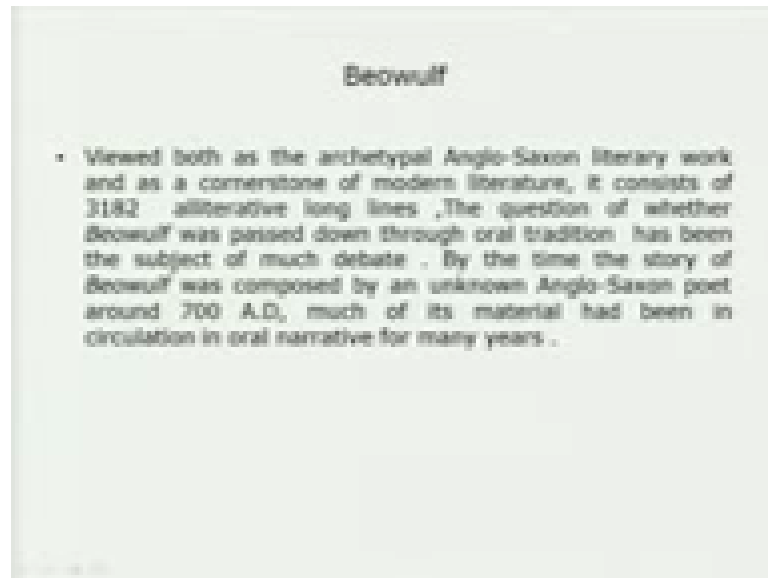
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Hence we have seen in the first lecture, how great Britain had been invaded and settled many times by the Celts, by the Romans, by the Angles and the Saxons, by the vikings, by the Normans, each bringing their own distinct feature and their cultures, their words the import words. The way of the way tell stories, the way they narrate things, so whatever we think of English today research owes something to each of these invaders or what you call settlements in the iron.

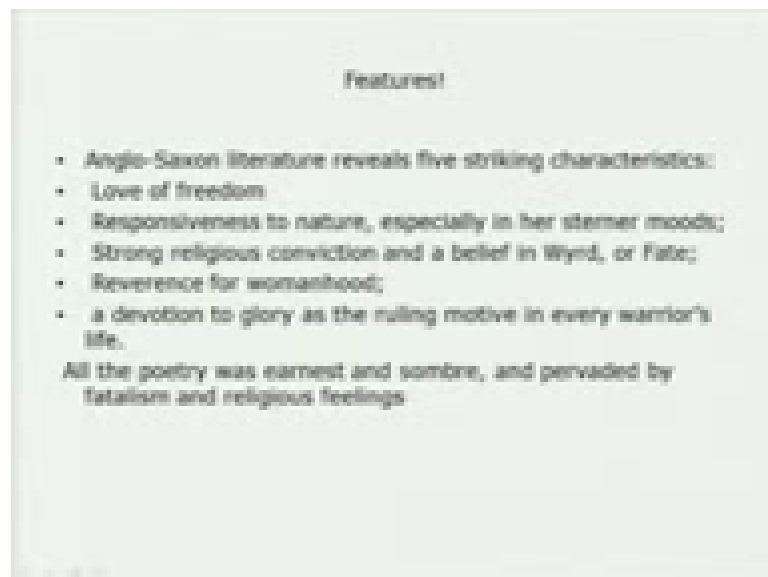
So, with beginning with Julius Caesar in cricket IBC the Britons were finally, conquered by the legions of Rome during roman rule. In the middle of the 5 century, we find the younger sections from Germany jutes from Denmark across the North sea. So, they bring the northern flavor to the English language. They drove out the old Britons before them and eventually settled on the greater Part of Britain.

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And when we have done that whole English period we have seen the most significant work at that time was and your section if you work was Beowulf. A Germanic archetypal narrative it consists of alliterative long lines and it was somewhere that it set a tradition after Romans tradition in English literature.

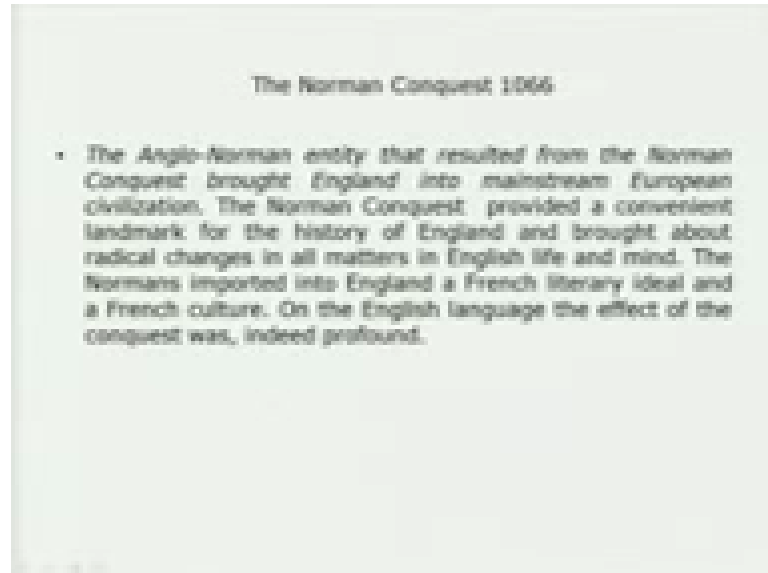
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The features of this Anglo Saxon period which we have done was that it had a love of freedom, it was responsive to nature, the strong religious conviction it had then devotion

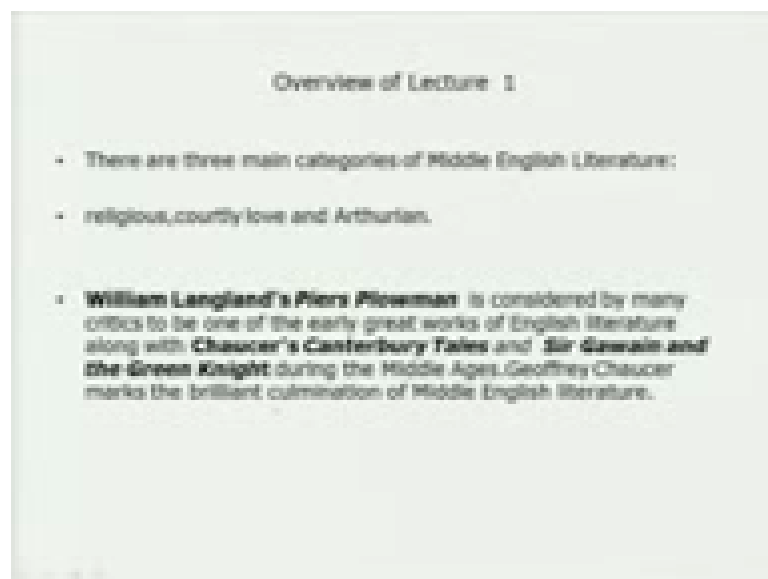
to glory to woman wood and most of it was a literative and there was a lot of religious feelings and national flavor.

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When we come the Sange to the Norman conquest we have seen that it has become ancient European civilization. In the Norman conquest therefore, provided a convenient landmark for the history of England.

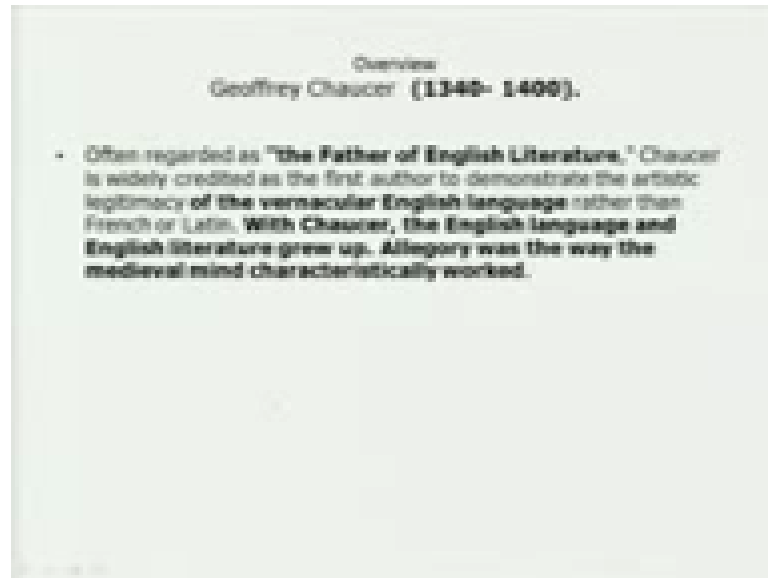
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And the French influence and the European influence was very strong over there and when we look in to this middle, English period as it was of lecture 1 we find that a

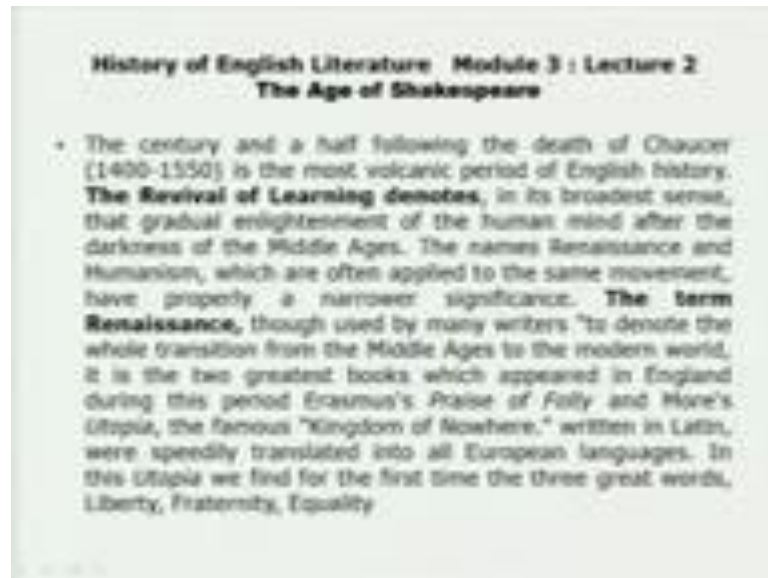
courtly love and Arthurian religious teams where, explore William Langland's *Piers Plowman* and the most significant one of them is Chaucer's *Canterbury Tales* and all these works and *Sir Gawain and the Green Knight*.

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They use of allegory, the use of scull, they use of English as a medium of language was for the first time used practiced here. And Chaucer's from 1340 to 1400 that was the period that we had done in the lecture 1, regard as a father of English literature rather with Chaucer the English language and English literature sort of grew up. Just now I had mention, allegory which is a sort of extended metaphor was the way the medieval mind characteristically worked.

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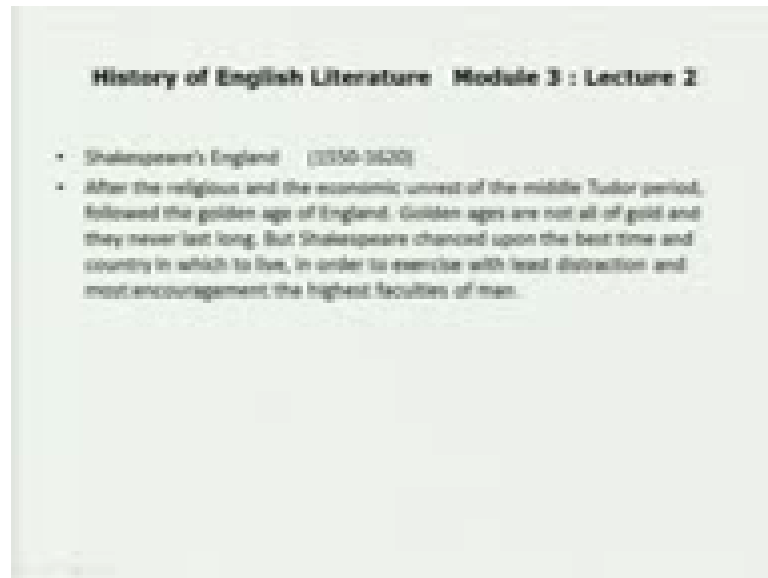


So, now we come to the content of lecture 2 the age of Shakespeare. So, this is a very interesting and colorful period in English literature, 1 of the most colorful we can say in the whole period of English literature. Because, the renaissance was just over the century and half following the death of Chaucer 1400 to 1550 is the most, volcanic period of English history and revival of learning.

Therefore, we have to see in its broadest sense that gradual enlightenment of the human mind after darkness of the middle ages. So, while we are in the age of Shakespeare we have to understand what is the renaissance, the name renaissance will be humanism which are often applied to the same movement a properly a narrower significance it was a new humanism, it was a new exploration of the self, it was where mental boundaries where almost broken, where specific geographical physical and every form of area was explored.

And as it was it appeared in England to greatest books, which was Erasmus's praise of folly and Thomas most utopia written in Italian of course, where specially translated in to all European languages later. In this utopia we find for the first and 3 great works liberty, fraternity, equality.

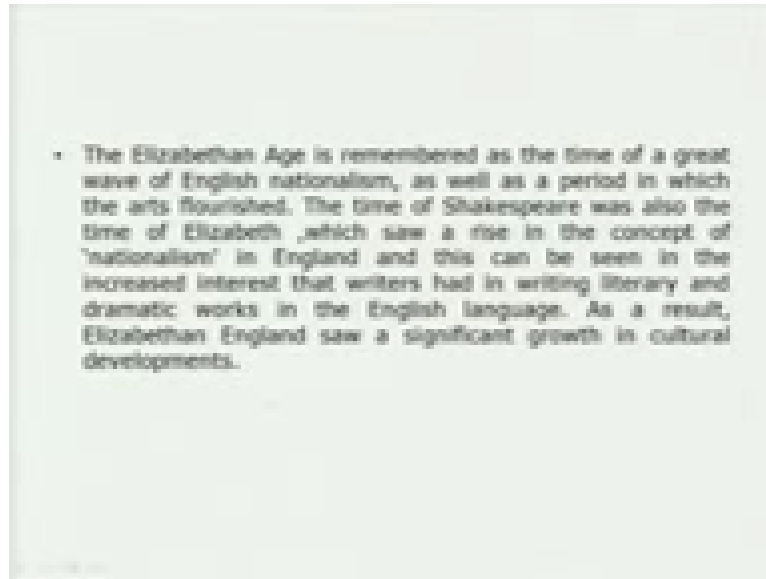
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So, we come to the way that the mind work. So, the entire meaning of literature from being just imitative in the middle ages as come to become somewhere that the national power and the national spirit of identity at come in to in to significance. So here, we are doing Elizabethan English or the age of Elizabeth or Shakespeare's England from 1450 to 1620 this is the period which was as I said a very golden period of English literature.

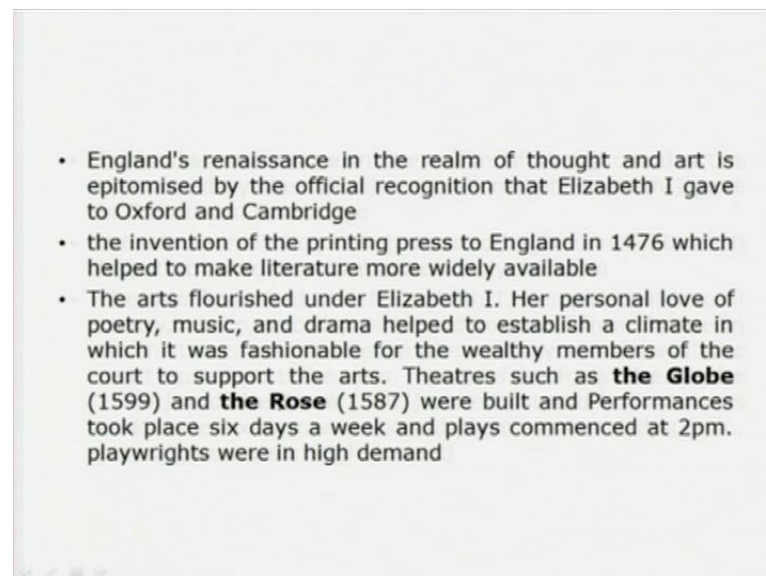
After the religious economic unrest of the middle Tudor period followed the golden age of the England, there was a religious tolerance, there was calm golden ages are not all of gold naturally and in never lost long. But Shakespeare chanced upon the best time and country in which to live in order to exercise with at least distraction and most encouragement the highest faculties of man. And there is a saying that, if had been no renaissance probably we would have had no Marlow probably we would have had no Shakespeare.

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Well. So, going back to Elizabethan age is remembered as the time of a great wave of English nationalism which I has just referred to as a domain of new identity, as well as the period in which the arts flourished every form of arts. The time of Shakespeare was also the time of Elizabeth, we saw the rise in the concept of nationalism in England and this can be seen in the increased interest that writers had in writing literary and dramatic works in the English language.

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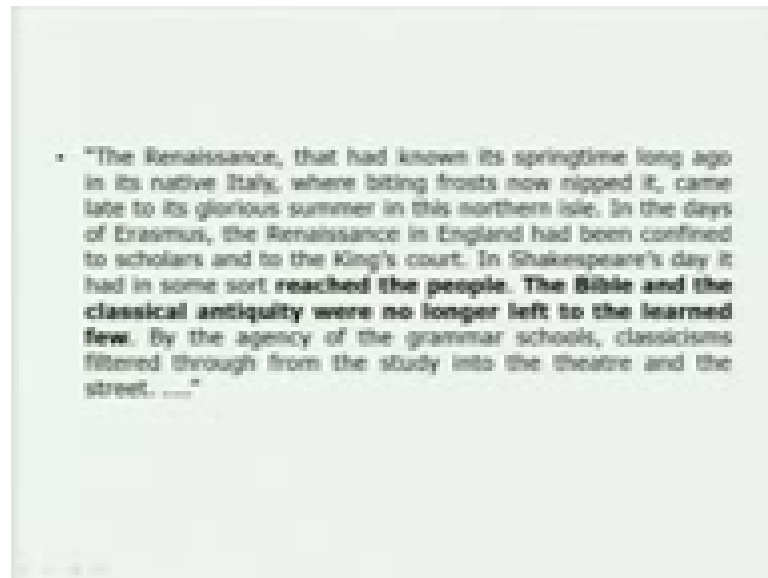
So, it was said by culture develop, so English renaissance in the realm of thought and art is epitomized by the official recognition that Elizabeth first gave to Oxford and Cambridge. The first common centers of learning and thriving centers where all the scholars when a lot of research, a lot of creative explorations, where their invention of the printing press also in 1476 which helped to make literature more widely available it became commercial it was not confined to a select few.

And therefore, templates and articles could be printed and the worst dissemination of learning therefore, the arts flourished under Elizabeth 1 here personal love of poetry naturally the pattern is many people say that it was because of Elizabeth first age of arts that ultimately led it to be the golden age of English literature and take such as the globe. And the rose were built and the performances took place 6 days a week and plays commenced at 2 pm in the playwrights were in high demand.

So, people waiting in place having it perform people when to the place for entertainment and there was a lot of cultural activity going on around the play house. So, the Elizabeth in prevailing talks about the social history of that time and when he says that, Elizabethan English where in love with life. Therefore, there was vibrancy, there was a Ghasito not with some theoretic shadow of life large classes freed as never before from poverty felt upspring of the spirit and expressed it in wit music and song.

And there is a saying that, Elizabethan's dint talk they said it was a nest of singing birds. The English language had touched its moment of fullest beauty and power, peace and order at least prevailed in the land, even during the sea war with Spain, relatively calm relatively peaceful and therefore, it was steroid climate for literature to describe.

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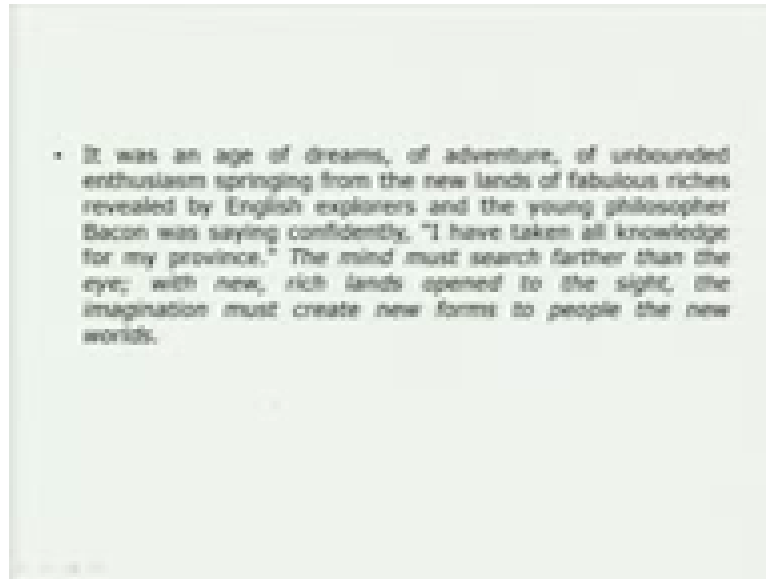
The Renaissance that had known its springtime long ago in its native Italy, where biting first now nipped it, came late to its glorious summer in this northern island this is what travel in isle. In the days of Erasmus the renaissance in England had been confined to scholars and to the king's court. In Shakespeare's day it had in some part reached the people.

The Bible the classical and the classical antiquity were no longer left to the early learned few. By the agency of the grammar schools, classicisms filtered through from the study in to the theatre and the street stories, were taken from the classics from the end takes and you find Shakespeare's translation of flutters life's in to making historical place people came to know about history, we came to know about classical virtues.

And old Hebrew and the Greco roman ways of life, raised from the grave of the remote past by the magic of scholarship were opened to the general understanding of Englishmen. So, king to the masses to the very, very even to the groundlings the people who were not literate in the whole sense, but they could enjoy theatre and it was almost as if whole.

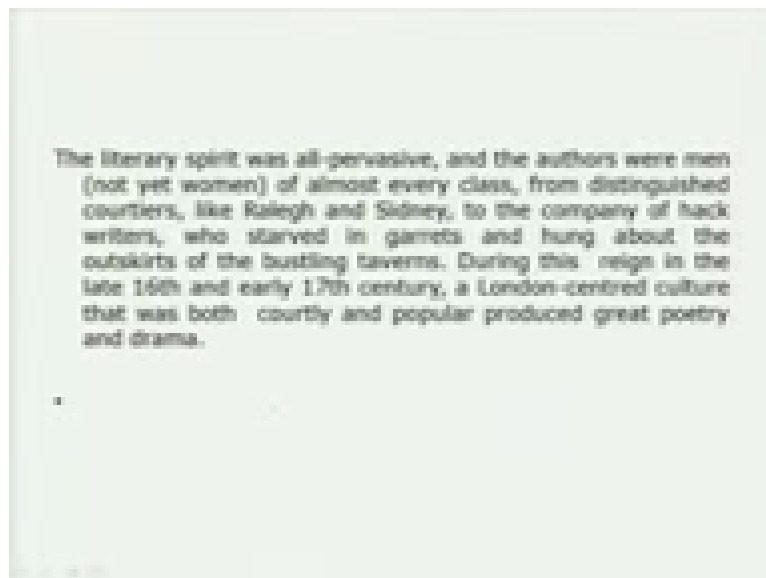
Literature was in the grasp of the people, but as the new spheres of imagination and spiritual power to be freely converted to modern use while Shakespeare transformed Plutarch's lives into his own Julius ceases and Antony, others took the bible fashioned out of it new way of life and thought for religious England.

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So, it has been said that the age of Shakespeare Elizabethan age, it was an age of dreams of adventure, of unbounded, enthusiasm speaking from the new lands of fabulous riches revealed by English explorers. And the young philosopher Bacon was saying confidently, he was one of the foremost prose writers of the age and he could say I have taken all knowledge from my province. The mind must search farther than the eye, with new, rich lands opened to the sight, the imagination must create new forms to people, the new worlds. So, new worlds have to be discovered and new language have to be invented.

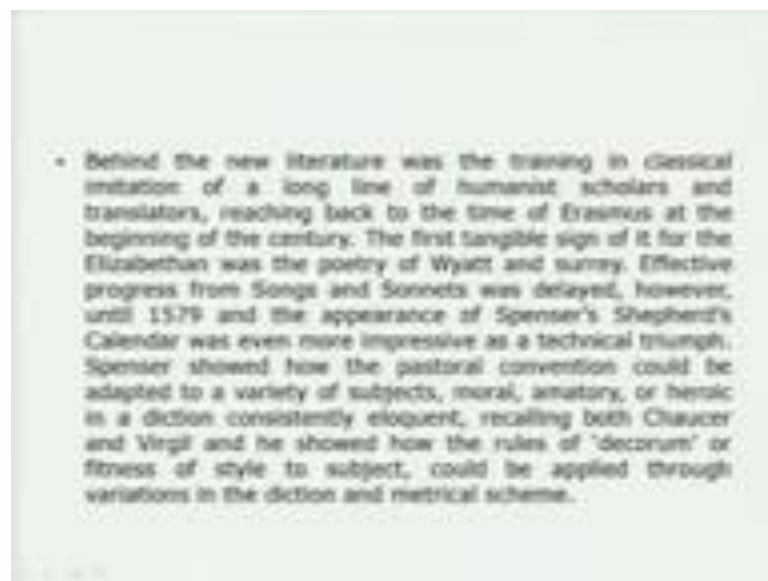
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So, the literate spirit, this is what we want to emphasize here the Elizabethan age or the age of Shakespeare was, so it was. So, all pervasive and the authors were men not yet women all of almost every class from distinguished courtiers like Raleigh and Sidney to the company of hack writers, there were hack writers who were prevalent may be not very of high standard.

But who starred in garrets and hung about the outskirts of the bustling taverns, the taverns also became the centers of exchange between the high and the low. And during this rain in the late 16 and early 17 century a London centre culture therefore, was happened it became almost the cultural capital and that was about courtly and popular produce grit poetry and drama. We can even say that the beginnings of popular literature are beginning of popular culture originated in this age.

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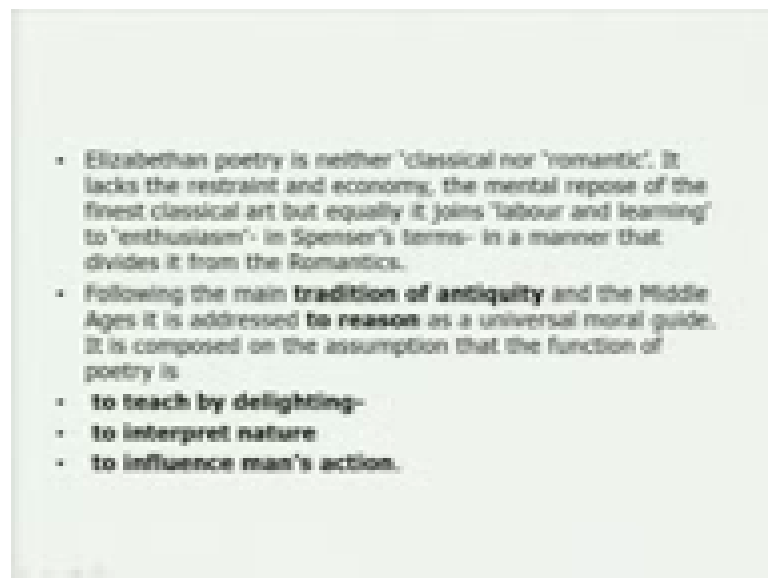
So, behind the new literature was the training in classical. So, this is where we find it was a very very concerted attempt, that classical literature has to be transferred to the masses and there was a training almost subdued you can say in classical imitation after long line of humanist scholars and translators, reaching back to the time of Erasmus at the beginning of the century. The first tangible sign of it for the Elizabethan was the poetry of Wyatt and Surrey.

Effective progressive from songs and sonnets was delayed, however, until 1579 the beginnings of the poetic vibrancy which may have been imported from Italy, but we find

that a sonnet form was being practice as a courtly form and then again going in to the others fears. Spenser showed how the pastoral convention could be adapted to a variety of subject Edmund Spenser, the leading poet of this early Elizabethan age we find him a taking the form of the pastoral going back to route rural retrench.

Then, experimenting with a allegory experimenting with different types of moral heroic recalling both Chaucer and Virgil and he showed, how the rules of decorum or fitness of style to subject, could be applied through variation in the diction and metrical scheme. So, there was a great experimentation in the technique of writing and he was 1 of the initiatives you can say who in the stanza form which was later called as the Spenserian stanza.

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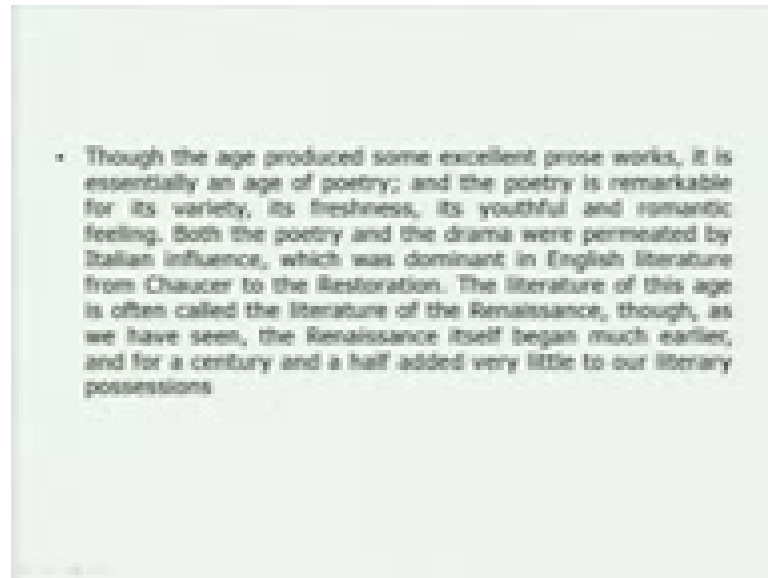


Therefore, if we look first in the first phase of the Elizabethan period or age of Shakespeare what do we see, that Elizabethan poetry is neither classical nor romantic. In the sense, it lacks the restraint and economy, the mental repose of the finest classical art not so much applying it to the norms and the rules of the classical rules. But equally it joints labour and learning to enthusiasm, this marriage between imagination and decoram.

This marriage between classism or romanticism was 1 after main important contributions to English literature. Following the main tradition of antiquity and the middle ages it is addressed to reason as a universal moral guide. It is composed on the assumption that the

function of poetry is to teach by delighting. So, delight is the main occupation to interpret nature and to influence man's action, this connection between nature between men's morals and to men's the purpose of men's action.

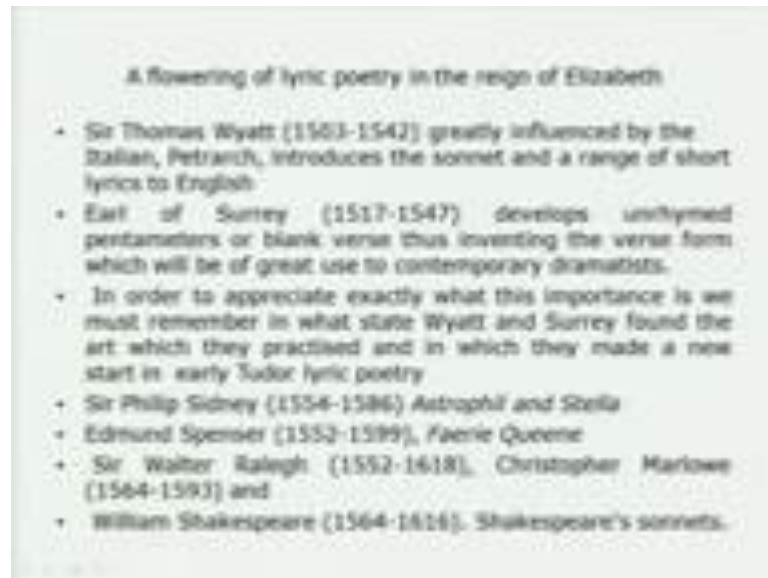
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Though the age produced some excellent prose work we just mention transis waken it is essentially an age of poetry I has said that it was this nest of singing birds; and poetry is remarkable for his variety it is not in 1 line, it is a different different experiments that we are going on. It is freshness is youthful and romantic feeling; both the poetry and the drama were permitted by Italian influence no doubt.

So, this influences we cannot do away and we find that which was dominant in English literature from Chaucer to the restoration. So, the Italian influence, which was there the European influence had a very significant part in the making of poetry of the standard. The literature of this age is often called the literature of the renaissance, too though, as we have seen the renaissance itself began much earlier for a century and a half before.

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So, now let us look at this flowering of lyric poetry in the range of Elizabeth. We have just mentioned Thomas Wyatt greatly influenced by the Italian Petrarch, introduces the sonnet and a range of short lyrics to English. The sonnet form a line poem in 14 lines with 4 quatrains and followed by a Petrarch he find was a new form that was introduced, then earl of survey develops unrhymed pentameters or blank verse thus inventing the verse form which would be a great use to contemporary dramatists now.

Now, so in order to appreciate exactly what is importance is we must remember in what state Wyatt and Surrey found the art which they practiced in and which they made a new start in early Tudor lyric poetry yes. And that is why they placed in the early flowering of lyric poetry is almost it was a something so strong, that it has gone in to the making of many after other later poets.

We have Sir Philip Sidney which is *Astrophil and Stella* and Edmund Spenser which we had just refer to 1 leading poet of time and specially his of *Coopus Faerie Queene* and allegory then we have saw Walter Raleigh the court here stay way the court here. Stay were also practicing poets Christopher Marlowe and also William Shakespeare and specially Shakespeare's early poetry as well as its sonnets.

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The Faery Queene if you look in to the Edmund Spenser Faery queen it is a great work upon which the poet's fame chiefly rests this is the original plan of the poem included 24 books, each of which was to recount the adventure and triumph of a knight who represented a moral virtue a allegorical representation of eyes of virtue, where saucer looks about him and describes life as he sees it we have seen in contemporary trace here.

Spenser always looks backward for his inspiration he goes back to the medieval age he lives dreamily in the past, in the realm of purely imaginary emotions and adventures. We can even call it in alternate reality to goes in to the realm of creates other fluent atmosphere, are different and beyond and his first quality. Therefore, is imagination if we looked at Spenser and you compare it with saucer you find the contrast which is their saucer was, so realistic in detail almost to the point of miniature figures in representation.

Here we find that it is imagination and he is the first of our poets to create a world dreams fancies and illusions, we can almost align him to the world of magic realism which are the modern form of narratives. For the Faery queens Spenser invented a new verse form, which has been called since his day the Spenserian stanza because of its rare beauty it has been much used by nearly all the poets of English literature, new stanza was an improved form of Ariosto's Ottava Rima and bears a close resemblance to 1 of Chauce's most musical verse forms in the monk's tale.

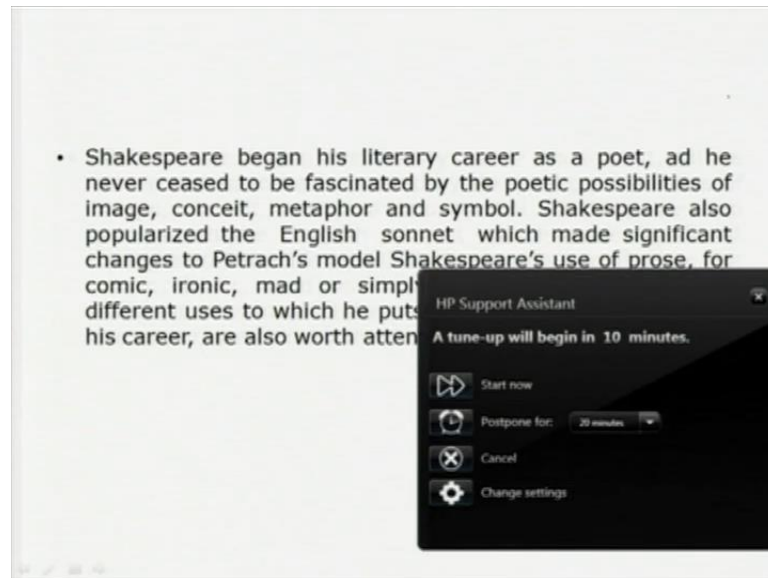
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So, this is where I want to show this is Edmund Spenser I want to show you how the age that goes before or the influences which come in and this is what Eliot tells Eliot in his as a traditional and individual talent had emphasized that you have to have the historical sense to understand the flow of literature. And to appreciate a text in his full form and this is way the exchanges and influence which have gone before are may be which have may have been concurrent with the times is very important in understanding a text or a movement.

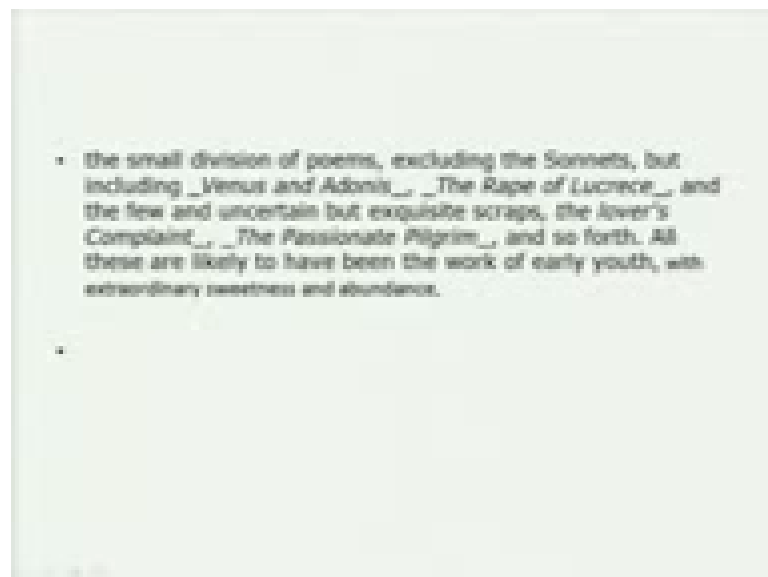
So, the greatness of Shakespeare's achievement if we look into him has 1 of the poets who had been the very great provenance in the early part after the early age was largely made possible by the work of his immediate predecessors, by Spenser Sidney in the mastery of verse. For example, by Marlow and university wits in the theatrical management of character and situation when he goes to drama, so he was fortunate that almost the initial work had been done for him.

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Therefore, Shakespeare began his literary career as a poet, and he never ceased to be fascinated by the poetic possibilities of image and conceit metaphor and symbol. Shakespeare also popularized the English sonnet which made significant changes to Petrarch's model and his use of approach for comic ironic mad or simplify forms.

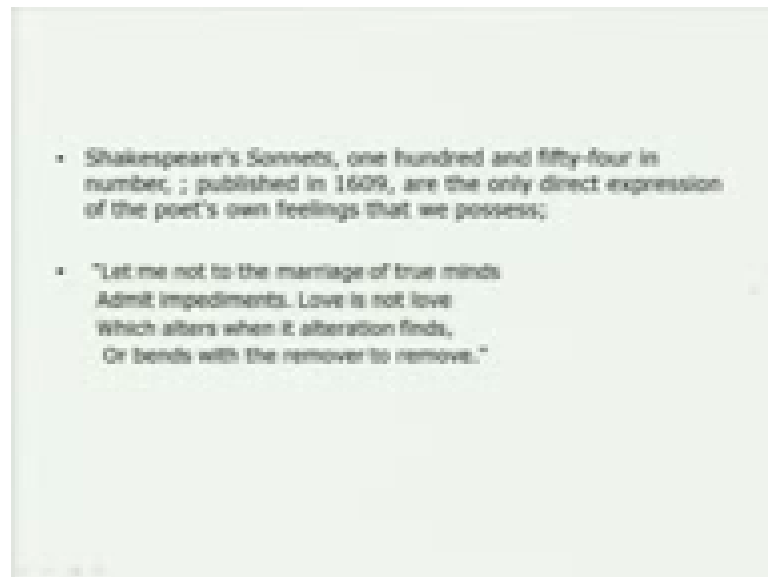
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The when we look at a review of Shakespeare's poems will be doing his dramas later when we are doing that face of Elizabethan probe, Elizabethan drama. Here we are starting Shakespeare's praise in his contribution to the poetry, excluding the sonnets we

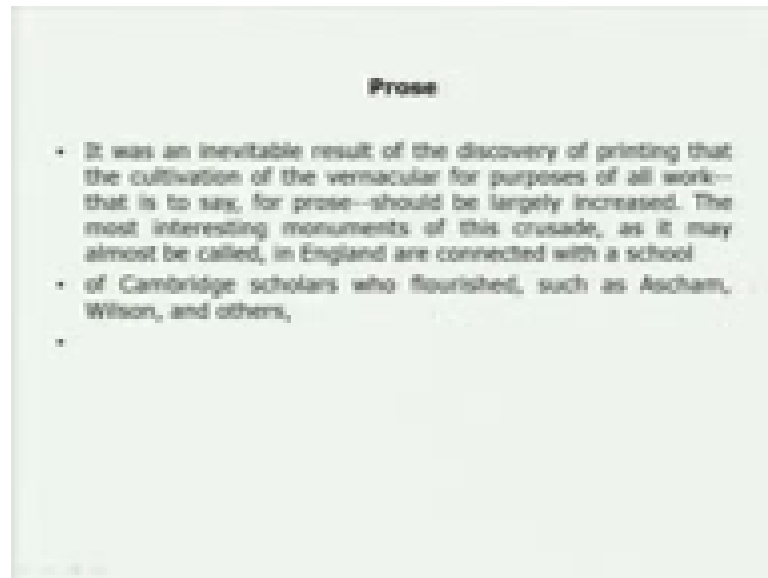
find that had written Venus Adonis long poems rape of Lucrece and the few and uncertain, but exquisite scraps in the lover's complaint the passionate pilgrim and so forth. All these are likely to have been the work of early youth may be immature, but even then we have extreme sweetness and abundance.

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Now, when we come to the 154 sonnets of Shakespeare's whole over then we find, that it is a class apart Elizabethan English or you can say Elizabethan poetry in the age of Shakespeare we find his mostly the way that the whole sonnet form was experimented upon. And when we study Shakespeare sonnets it is 1 of the luminaries of the period and there are only direct expression of the poets own feelings that we possess for his exquisite beauty, for its exquisite thematic expression I do not think there will be any sonnets which can equal his own line from here sonnet. Let me not to the marriage of true minds admit impediments, love is not love which alters when it alteration finds or bends with the remover to remove.

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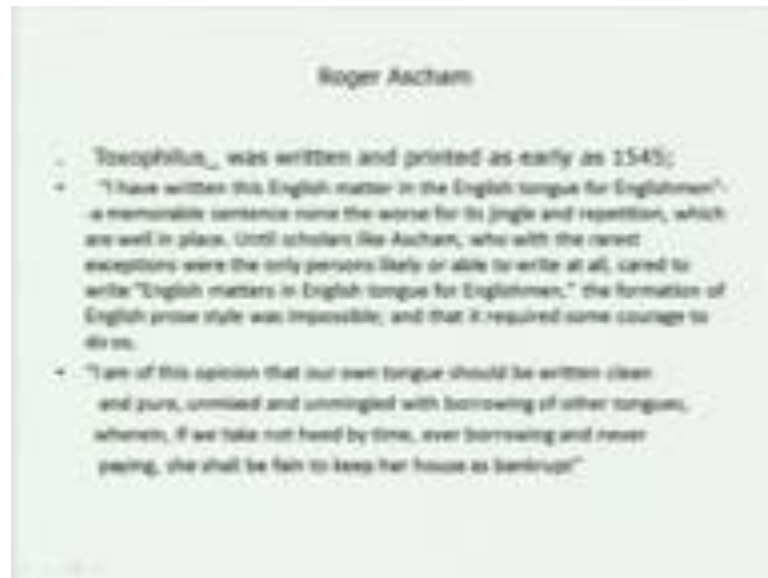


He even modifies the sonnet structure and made it in to his own and not the way the Vitan surrey had written or patrician model his own model. And there we find that it had from then on it came to be known as the Shakespeare's sonnet. Well when we look in to the phase of prose writing in this period, it was an inevitable result of discovery of printing that the cultivation of the vernacular for purposes of all work that is to say for prose should be largely increased.

The most interesting monuments of this crusade as it may almost be called in England are concerned with the school of Cambridge scholars who flourished at that time such as Ascham Wilson and others. So, the history of earlier Elizabethan prose is to a great extent the history of curiosities of literature right, of tentative and imperfect efforts scarcely resulting in any real vernacular style at all. It was not as colorful as we can say about the early attempts at poetry, but at the same time there is significant.

It is however, emphatically the period of origins of modern English prose if we study modern English prose we find the English steps wag during this period and as such cannot, but be interesting noticing the schools of historians, translators, controversialists and specially critics who illustrated the middle period of the reign and singling out Sidney and Lyly.

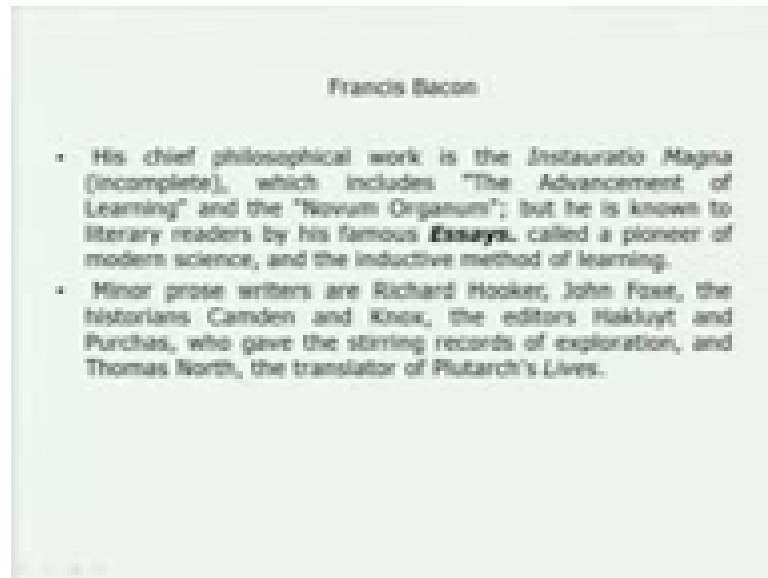
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So, when we refer to Roger Ascham his *Toxophilus* was written and printed as early as 1545 let me quote from this text, what he had written which is quite interesting. I have written this English matter in the English tongue for Englishmen this is what he wrote. A memorable sentence none the worse for its jingle and repetition, which are well in place until scholars like Ascham who with the rarest exception, were the only person likely or able to write at all cared to write English matters in English tongue for Englishmen the formation of the English prose style was impossible.

So, they took this risk of writing in the English tongue and that it required some courage to do so. The coach here I am of this opinion that our own tongue should be written clean and pure unmixed and unmingled with borrowing of other tongues. Wherein, if we take not heed by time ever borrowing and never paying she shall be fain to keep her house as bankrupt.

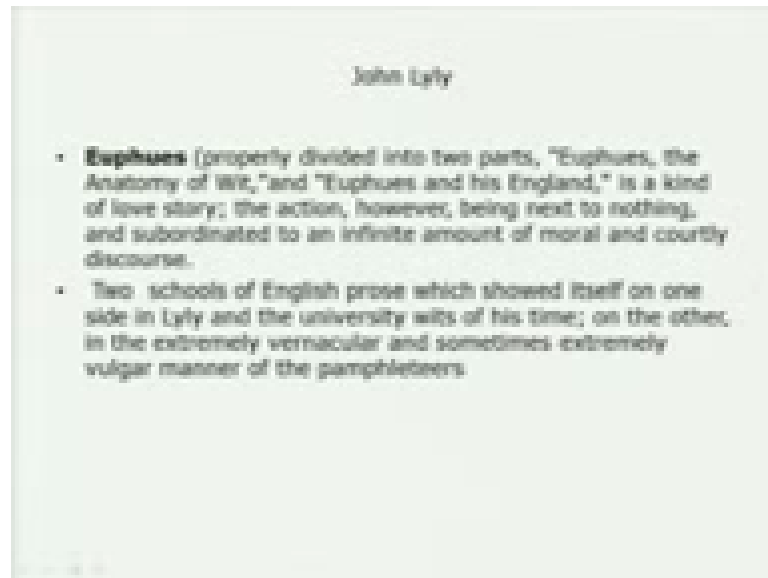
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Beautiful metaphor that is used we come to Francis Bacon. His chief philosophical work is the *Instauratio Magna*, which was left incomplete which includes the advancement of learning and the *Novum Organum*; but mostly first students of literature his interest as a pioneer his in his famous essays called the pioneer of modern science, and the inductive method of learning.

Minor prose writers at that time are Richard Hooker, Travelox etcetera, John Foxe, the historians Camden and Knox, the editors Hakluyt and Purchas, who gave the stirring records of exploration, and Thomas North, the translator of Plutarch's lives. John Lyly has to be mentioned here not only as a prose writer. Specially his *Euphues* which was divided in to 2 parts: *Euphues*, Anatomy of which an *Euphues* and his England is a kind of love story yes, but yet actually.

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However, being next nothing it infinite amount of moral and courtly discourse as well given here. Now, 2 schools of English prose which showed itself on 1 side in Lyly and the university wits of his time. The university wits where this proof of scholars, who were also writers, who were in the universities of Cambridge and oxford. On the other in the extremely vernacular and sometimes extremely vulgar manner of the pamphleteers.

So, we have prose of different types 1 which were the side in Lyly or more conscious prose of the university which an also of the pamphleteers, who were closer may be to the English and the vulgar manner of the pamphleteer. We have to mention Philips Sydney yet again because his prose works are the famous pastoral romance of the arcadia written to please his sister his full of generous order it has a difference style all together and we find there are in this full of poetic expression.

So, the border line between the prose and poetry is somewhere mingle together. So, the apology for poetries 1 of the first critical passage in English how to write the poem what is this of course, in the poetical. Arcadia is interspersed with the eclogues, in which shepherds and shepherdesses sing of the delights rural life.

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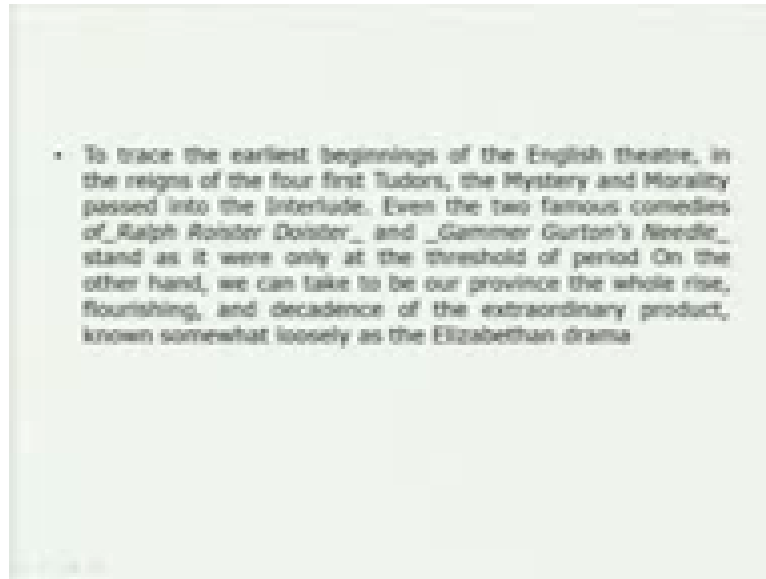


Now, the transition in the mid 15 century after we come to the drama now after doing the poets in a very general manner the phrase of poetry, as well as a prose let us come to the acme of representation in the Elizabethan age and go back to how it grammar take place. After the mystery and the miracle place which had its barrings in the late 14 century we find a new type of drama emerged called the morality play.

After English drama from miracles to the moralities was however, quite spontaneous it began in the search as we have done in the first lecture and we have seen that, how it went in to the suburbs and this transition from the scriptural figures of the former from the mister miracles to the abstractions of the later, where we had rise to the Coventry, cycles.

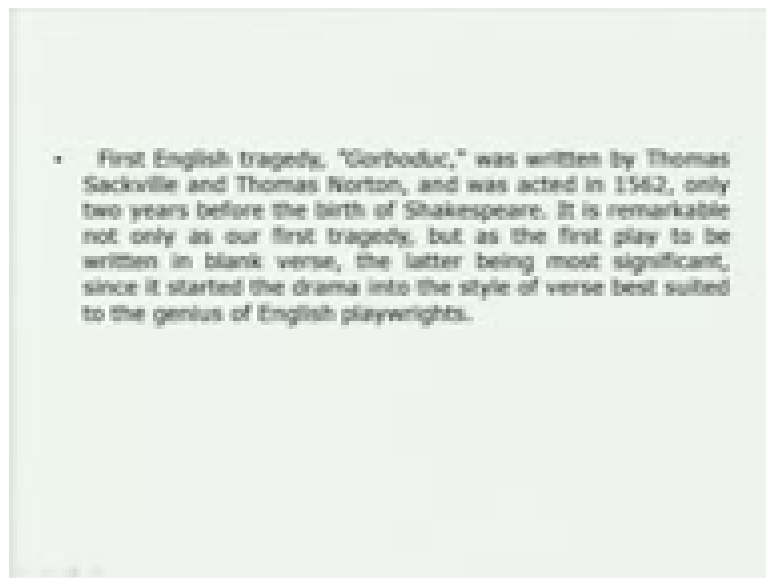
Because, the search found that the theme of this of the dramas which were enacted somehow could not be put into the compiles of the straight story it came in to the cycles in the evolution of British drama this transition from the mystery to the morality forms the third stage. Of all the moral plays of medieval England, the most celebrated and recognized 1 is everyman, the mention must be made of everyman. Before the 16 century English drama therefore, meant the amateur performances of bible stories by craft guilds on public holidays.

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Well, so trace the earlier beginnings of the English theatre, in the reigns of the 4 first Tudors, the mystery and morality passed in to the interlude that we have seen. Even the 2 famous comedies *Ralph Roister Doister* and *Gammer Gurton's Needle* stand as if were only at the threshold of a period. Now, so much of experimentation going on and somewhere it was in the in-between lines between 1 period and the other. On the other hand, we can take on to a province the whole rise flourishing and decadence of the extraordinary product, known somewhat loosely as the Elizabethan drama.

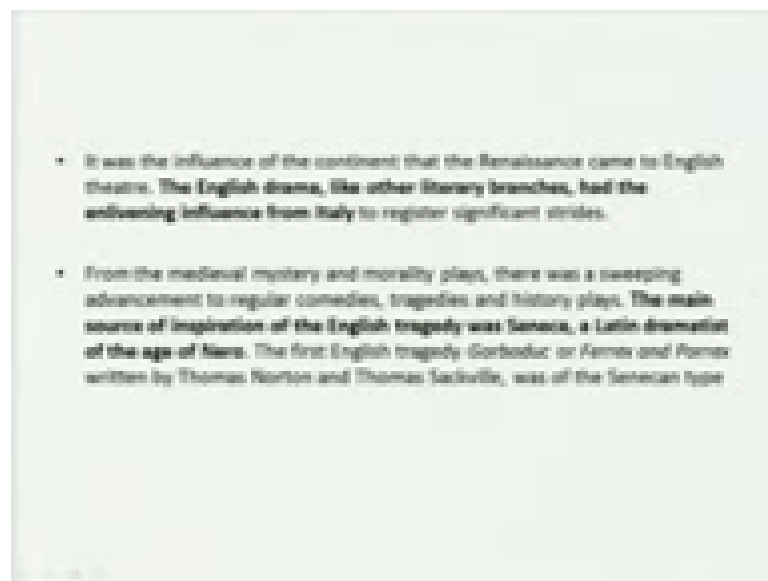
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So, first English tragedy Gorboduc was written by Thomas Sackville and Thomas Norton, and was acted in 1562 this is the very important date in Elizabethan drama. Only 2 years before the birth of Shakespeare, it is remarkable not only as England's first tragedy, but as the first late written in blank words.

So, the blank words of Shakespeare the later being most significance since it started the drama in the style of us best suited to the genius of English playwrights, blank verse became almost the most representative tool for drama writer. So, it was an ancient of the continent the renaissance came to English theatre. The English drama like other latterly branches have the enlivening influence from Italy, you had seen the Italian influence in the sonnets. Now we see that the Italian influence was equally strong in the way drama was written and the way the plays were performed.

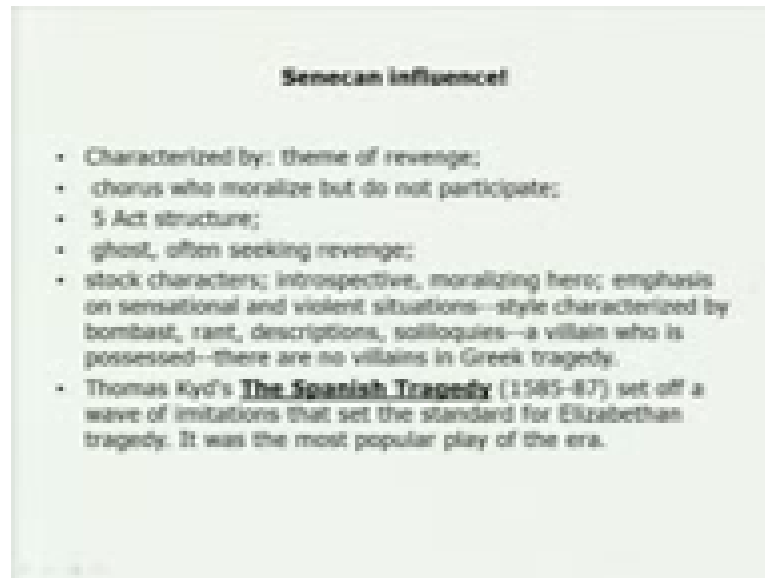
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From the medieval mystery and morality plays, there was a sweeping advancement now to the division in to joners like: comedies tragedies and history plays. So, now we find this variety of joners data being opened up, the main source of inspiration of the English tragedy was therefore, if we look at tragedy of the type it was Seneca a Latin dramatist of the age of Narrow.

The first English tragedy Gorboduc or Ferrex and Porrex written by Thomas Norton was of the Senecan type, which was this Senecan influence right.

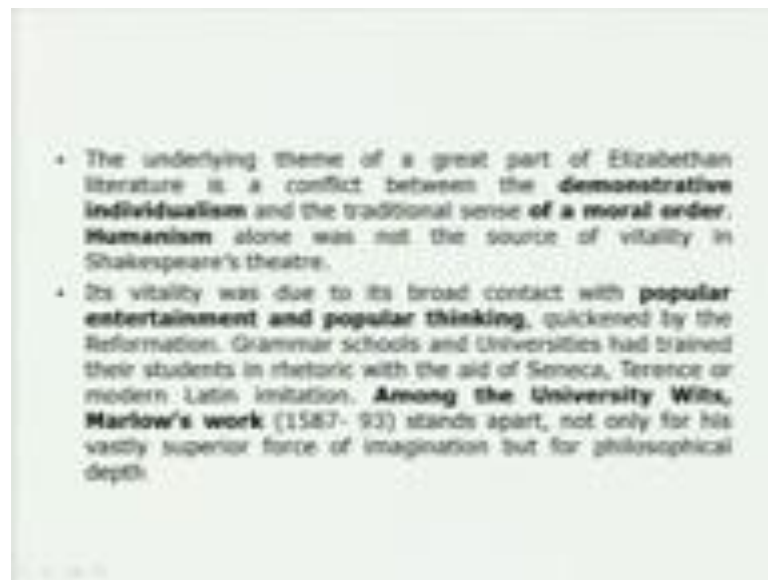
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So, it was characterized by themes of revenge arts of melodrama bombastic melodrama chorus would be there who would moralize, but do not participate you should open with a chorus may be a group or a single person. And the 5 act structure has come in ghost would come in seeking revenge, super natural elements are there. The stock characters, would be their different ways that they will be representing the types there will be introspective moralizing hero who would be talking about his own dilemma or his termile.

Therefore, there will be a lot of soliloquies which will come soliloquies like interior monologues and you will find that this is how it went Seneca influence more or less somewhere or the other. Influence Shakespeare 2 and a style which was characterized by bombast rant descriptions soliloquies a villain who is possessed and a lot of melodrama and a lot of tragetary would be there on the stage which the people liked a lot. Thomas Kyd's the Spanish tragedy is sets off a wave of imitations that set the standard for Elizabethan tragedy it was the most popular play of the era.

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So, the underlying theme of the great part of a Elizabethan literature if we look in to this aspect is a conflict between the demonstrative individualism and the traditional sense of a moral order. There was not a negative of the traditional sense, but at the same time that of the. Humanism alone was not the source of vitality in Shakespeare theatre its vitality was due.

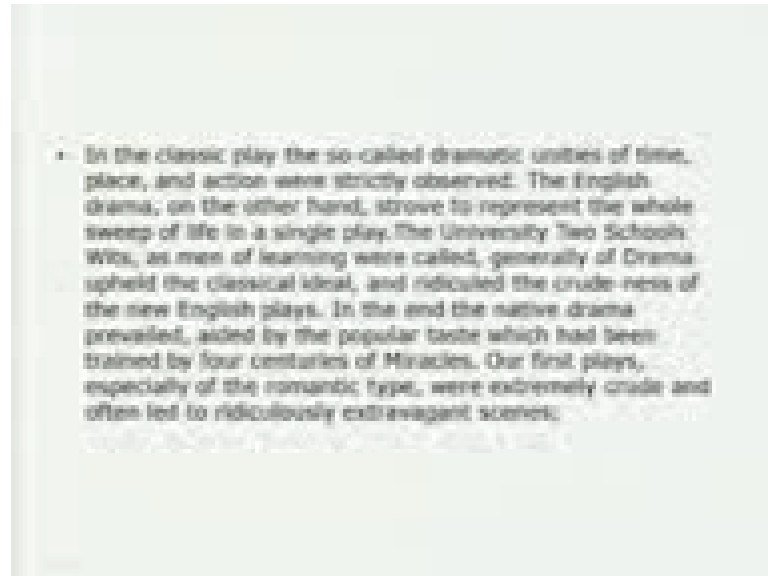
Now, the most important part in understanding Elizabethan literature was contact with popular entertainment I think I refer to you that it may have been during this age that origins of popular culture had come in. And by popular culture you mean that literature becomes the possession of each 1 of us every 1 of us this is not of a elite all right.

Therefore, popular entertainment and popular thinking, so it was not just humanism it was not just tradition, it was just concern with the people or concerned of the seminating ideas to the people that it was 1 of the most significant factors in understanding Elizabethan drama.

We can by the reformation grammar schools and universities had trained the students in graduate with the aid of Seneca Terence or modern Latin imitation, among the university wits now we had talked about this proof of stars which had been the mids of so much of the controversy. In the universities we have Christopher Marlow, Christopher Marlow's work and many people say that has a dramatist and as a poet I think there was if there is

a with Shakespeare. Only Marlow's name can be somehow refer to, that to not as close to what people would like to comparison make the comparison apply.

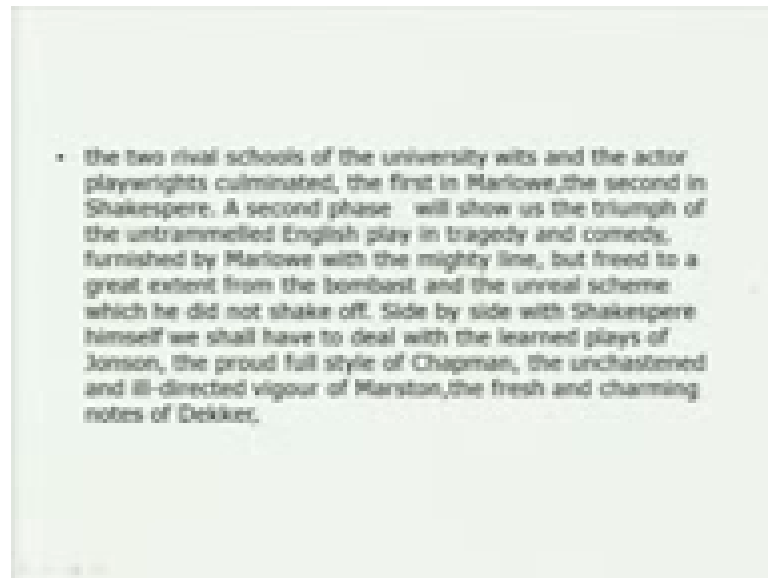
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Philosophical depth in the classic play, so called dramatic unities what it happen in the classic place of the time. The dramatic unity is of time place and action were strictly observed, it has to be in a in a single day the time also has to be a particular time and the action has to be without any suplause, without any parallel clause. The English drama 1 the other end, strove to represent the whole sweep of life in a single play.

The university 2 schools university wits as men of learning were called generally of drama upheld the classical ideally yes and ridiculed the crudeness of the new English plays in the end the native drama prevailed aided by the popular taste which had been trained by 4 centuries of miracles. Then, English first players especially the romantic type you extremely crude and often led to ridiculously extravagant scenes.

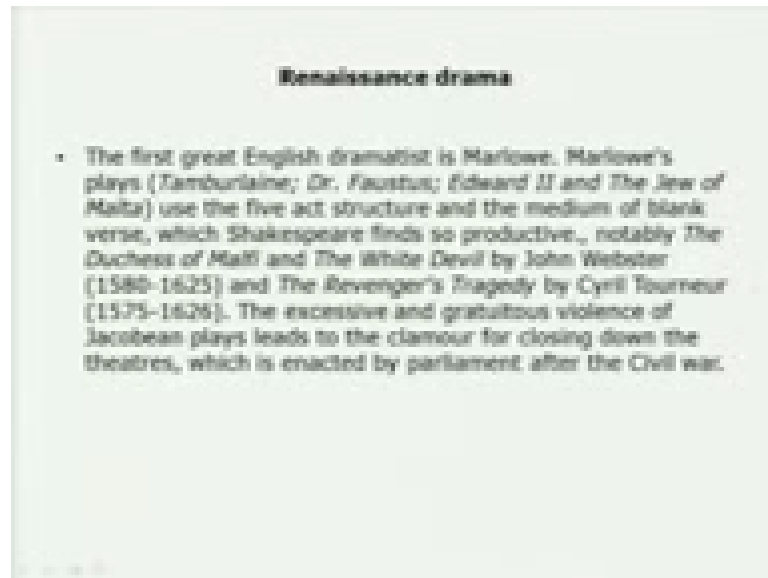
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So, this 2 rivals schools of the university wits and the actor playwrights 1 who experimented more with popular taste and 1 who had more with the classical norms of representation. And that the first in Marlow, the second in Shakespeare we have to lead in we have Shakespeare and Marlow.

Second phase is to show us the triumph of the untrammelled English play in tragedy and comedy furnished by Marlow with the mighty line is verse, but freed to a great extent from the bombast and the unreal scheme which we did not shake off. Side by side if you study Shakespeare will find we have to deal, with the learn at place of Johnson again who comes as a contemporary as also 1 of his later dramatist the proud full style of Chapman, will have Marston and Dekker.

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Therefore, renaissance drama if we would have seen in the early stages or Elizabethan stage, the first great English dramatist is Christopher Marlowe forget about Thomas Kyd. He was we had this is Spanish tragedy of course, on Senecan model most popular yes. But in the full form of national theater, the first great English dramatist is Marlowe. Marlowe's plays, *Tamburlaine* doctor *Faustus* *Edward*, second *Jew of Malta*, use the 5 act structure and the medium of blank verse which Shakespeare finds so productive. So, here was a learner in the way that he uses the techniques of the manic dramatic representation.

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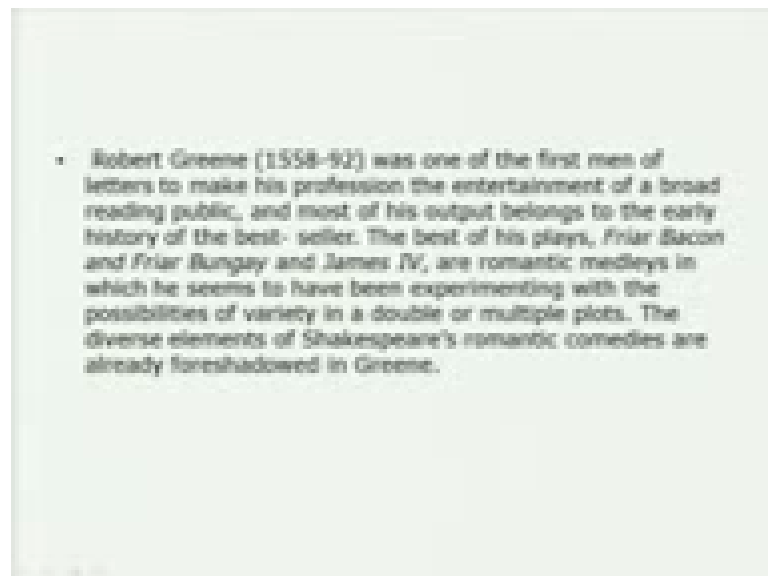


And of course, if Marlow's doctor Faustus, if you read doctor Faustus tragedy of doctor Faustus even the lines will always will be mesmerizing in the use of the complete declamatory style of the. And it is said to be the first great tragedy of humanism and the story of Faustus was taken from a popular pamphlet, which was reproduced in ballad form as well it retraces the allegorical struggle between good.

Evil of early moralities though with the highly important difference that the central figure is no longer mankind, but an individual hero therefore, we find that it is almost a representation of individual humanism or individual tragedy not like a type in morality plays. Though we takes on the themes of the morality plays this concept between good and evil, this is coach from doctor Faustus.

Faustus ask, how comes it then that thou art out of hell to Mephistopheles the devil. Mephistopheles says, well this is hell nor am I out of it this will be almost the polite to the depiction of hell when we have in Milton faradays laws. In the powerful Jew of Malta we have to same sort of presiding spirit of Machiavelli in here, who stood to know and to achieve his goal and of course, there is a change in the individual destiny and. So, the violence takes on a coloring of grotesque satire.

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Robert Greene was one of the first men of letters to make his profession another compare to rit and a broad reading public. The best of his plays friar bacon and Friar Bungay and

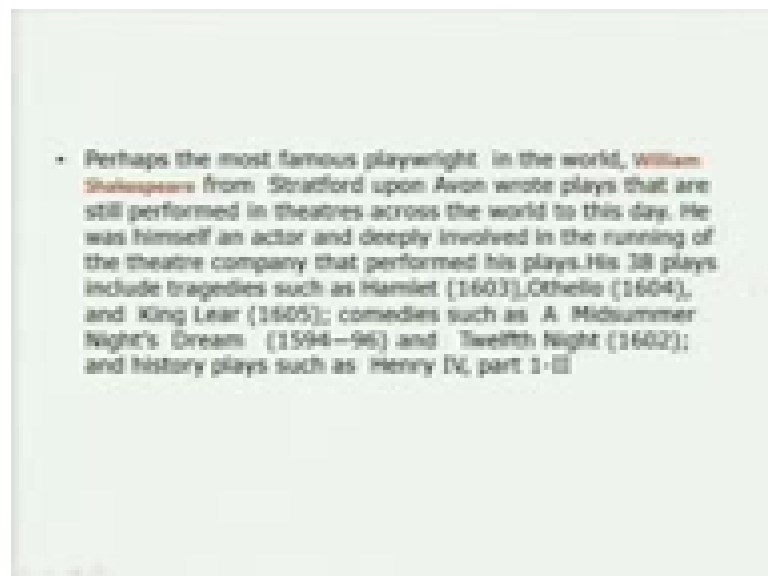
James 4 are romantic medleys in which he seems to have been experimenting with the possibilities of the varieties in a double or multiple clause.

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We cannot, but mention Jonson's every men in his Humour drama of Humours, which was performed in 1598 and here especially important in remarkable is Shakespeare was also in the cast he became celebrity because of his humour's comedy. And every man out of his Humour was satirical comedies displaying Jonson's classical learning and his interest in formal experiment.

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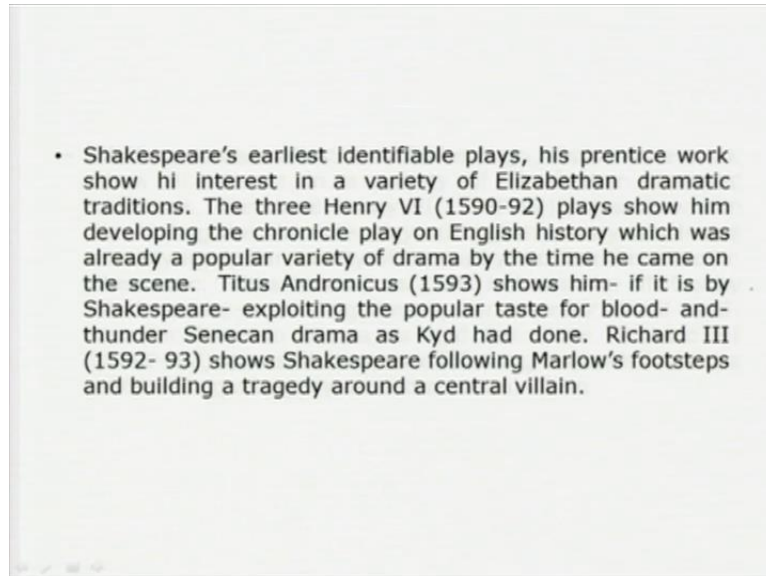
Perhaps the most famous playwright in the world, will come to William Shakespeare from Stratford upon Avon plays that are still performed in theatres across the world to this day. He was himself an actor we have named the age of Shakespeare and how he was deeply involved in the running after theatrical company, he had no formal training like the investivates his 38 plays include tragedies. Such as hamlet Othello king Lear comedies such as midsummer night's dream 12 night and history plays such as Henry 4 part 1 and 4.

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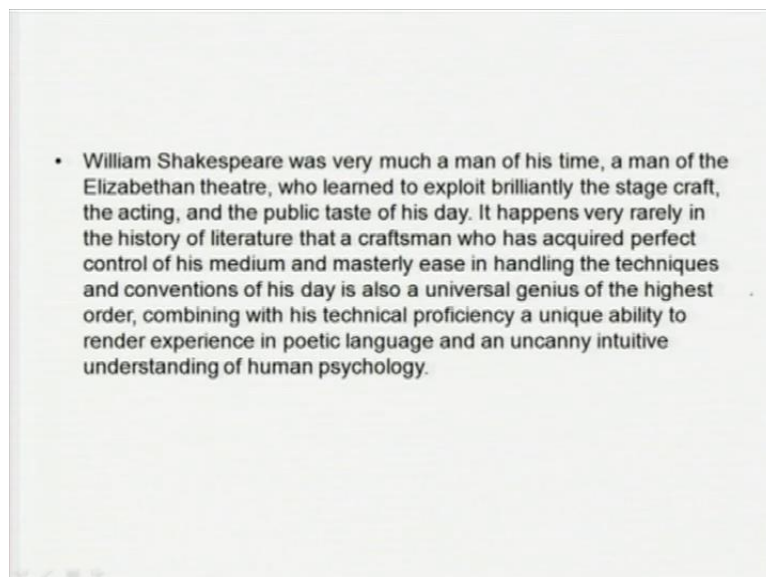
He has been called the central sun, it was in this world that William Shakespeare wrote and acted in his plays in the late 16 and early 17 centuries.

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Shakespeare's earliest identifiable plays his prentice work shows his interest in variety of Elizabethan dramatic tradition, the as I told you the history plays, as well as Thomas Kyds.

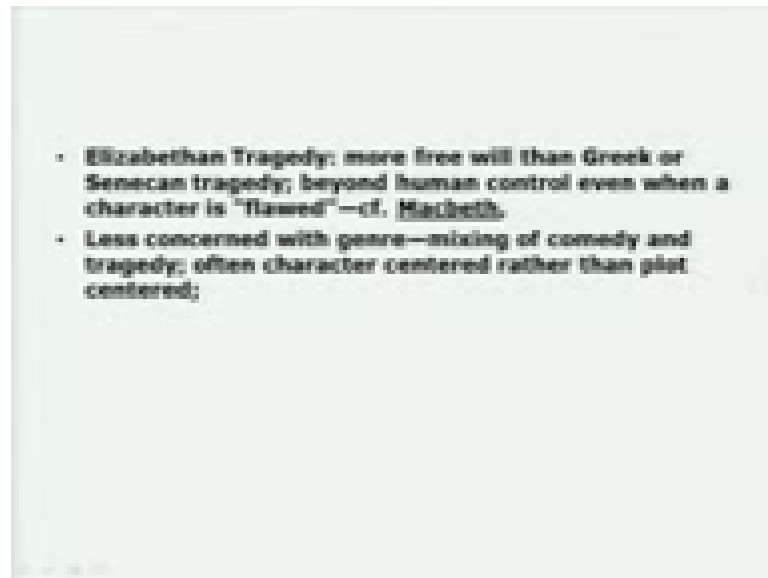
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Now, Seneca influence he was therefore, a very much a man of his time, a man of the Elizabethan theatre, who learned to exploit brilliantly the stage craft, the acting, the public taste of his day. So, he was a consemnt dramatist who could fill the powers of the nation of the people. It happens very rarely in the history of literature that across man

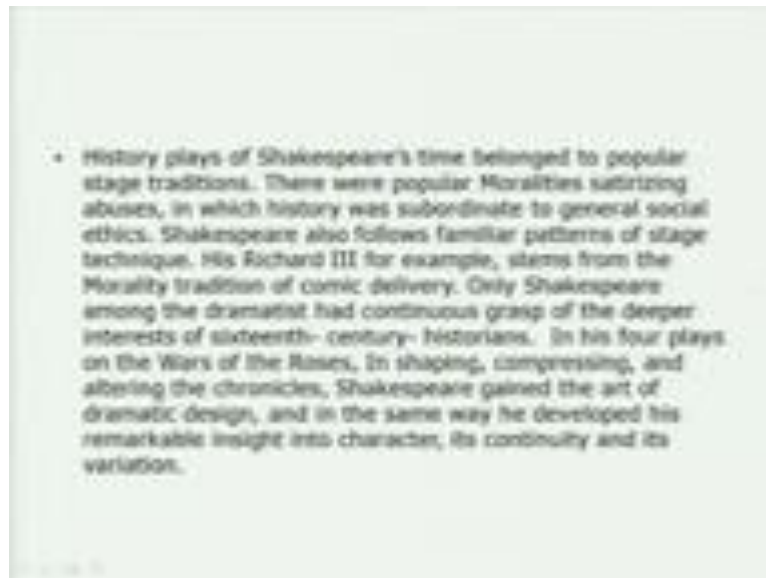
was quite perfect control of his medium and his masterly ease in handling the techniques and convention of his day is also a universal genius of the highest order 1 who was so localized, 1 who wanted to keep the powers of the nation of the people at the same time use universal themes. And unique ability to rend the experience in poetic language and an uncanny intuitive understanding of human psychology.

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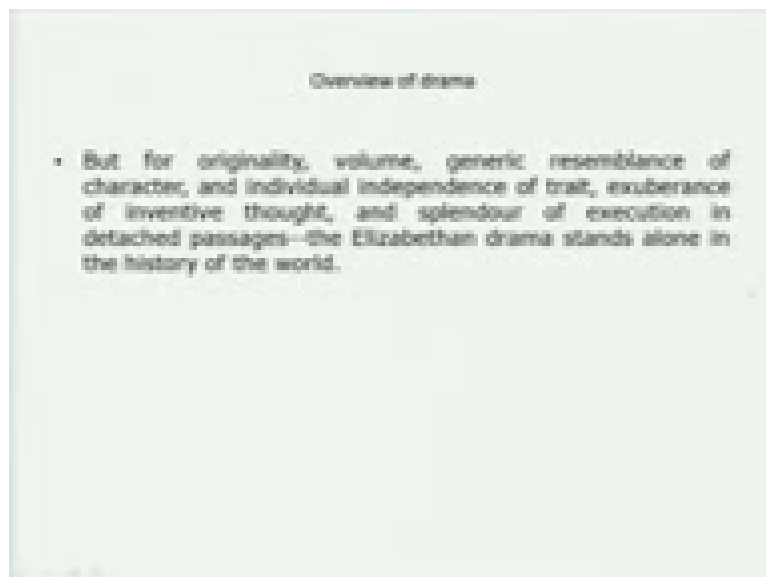
So, Elizabethan Tragedy we find there was a change here there was character which makes Abon not creative destiny, but character destiny. And it is less concerned with genre mixing of comedy and tragedy, often character centered rather than plot centered.

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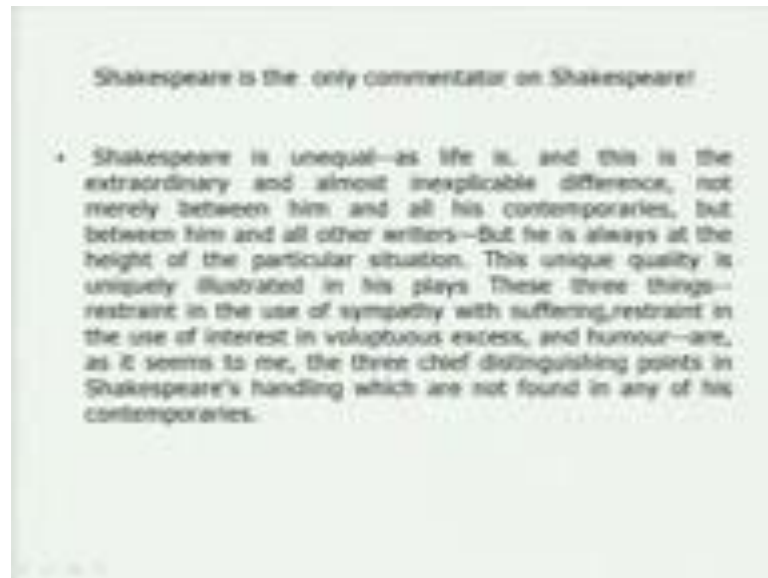
The history plays we have seen how he had made popular moralities satirizing abuses and then he comes in to writing about historical yield figures which comes close to the people.

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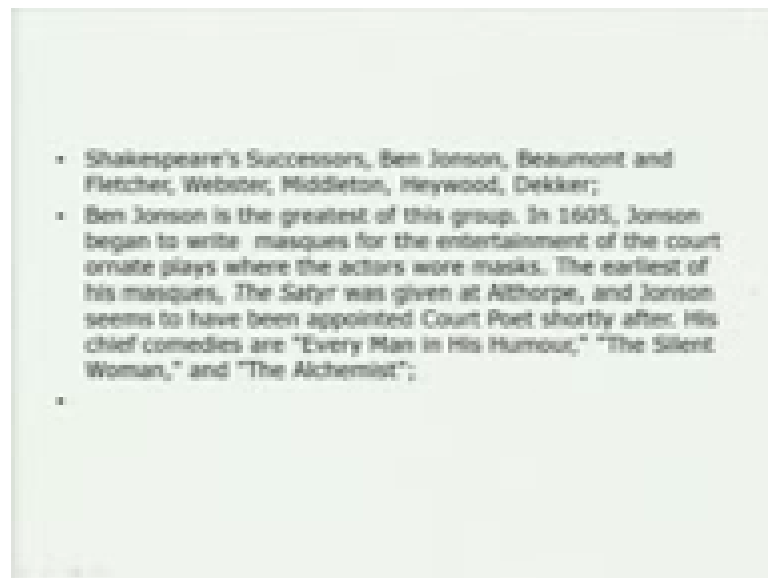
So, now when we look in to the overview of drama of the age there was the overview of drama for his originality volume generic resemblance of character, individual independence of trait, exuberance of inventive thought, the Elizabethan drama stands alone in the history of the world.

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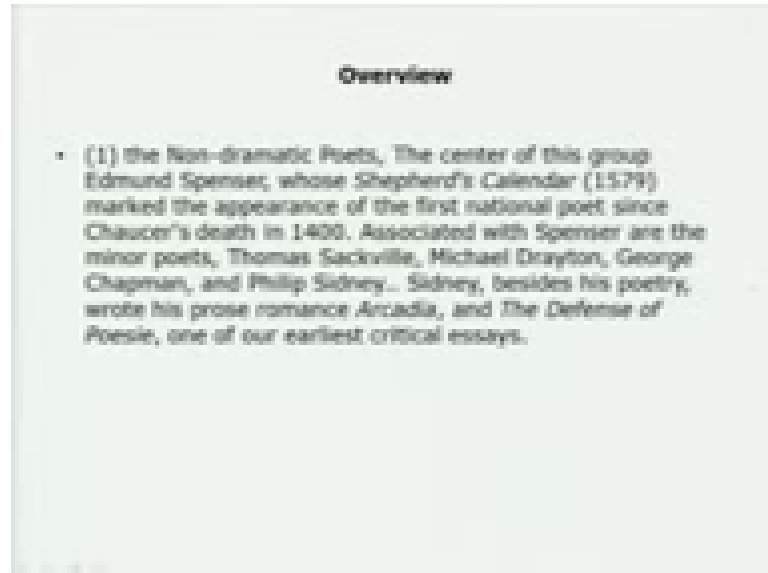
And Shakespeare is suppose to be the only commenter on Shakespeare, this is what I critic has said. He is unequal as life is and this is the extraordinary and almost inexplicable difference, not merely between him and all his contemporaries, but between him and all other writers every writer that, he will be doing in this course or maybe you will be counting in the ages that will follow you will find that is always at the height of the particular situation. And this unique quality is uniquely illustrated in his plays He was not of an age, but for all time.

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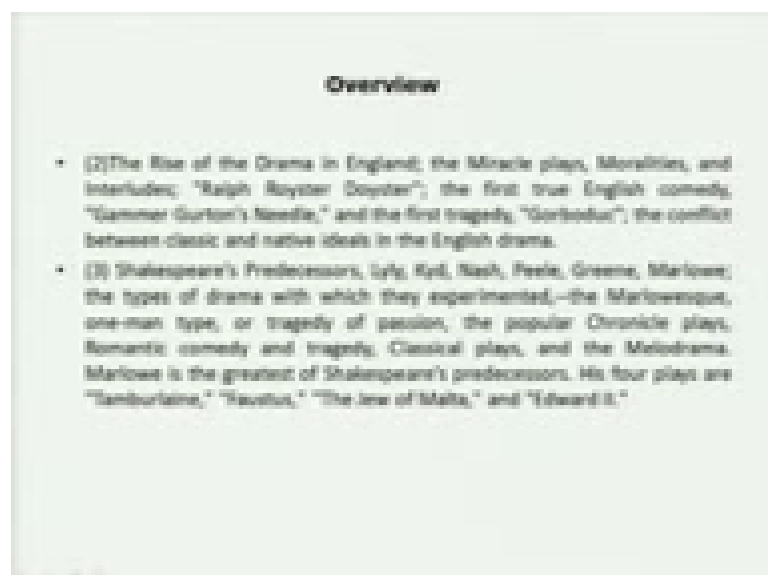
His successors, were been Jonson Beaumont temperature, Webster, Middleton, Heywood, Dekker.

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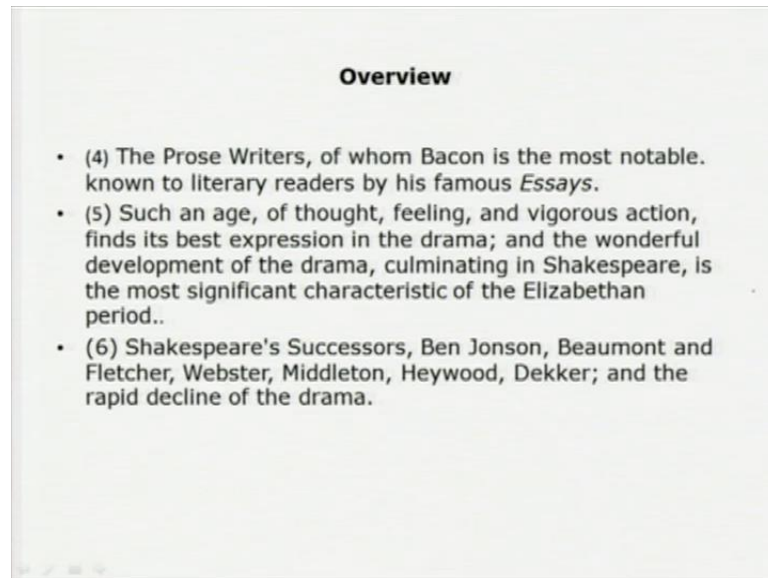
So, we have done with the non dramatic poets, like Edmund Spenser, the Thomas Sackville Michael Drayton and Philip Sydney we had.

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A overview of the rise of the drama in England the miracle plays, we had an overview of Shakespeare's predecessors, Lyly Kyd, Nash Peele, Greene Marlowe, the university wise the types of drama with which they experimented.

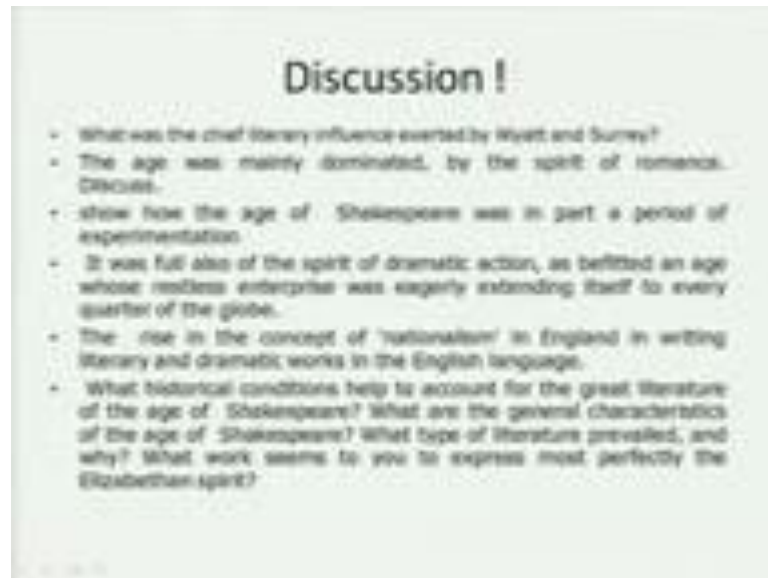
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We have an overview of the prose writers in which Francis Bacon dominated and such an age of thought and feeling, as we have seen an vigorous action finds its best expression in the drama and at the centre of the drama was Shakespeare and Shakespeare successors. And therefore, in concluding we say Shakespeare period is generally regarded as the greatest in the history of English literature historically.

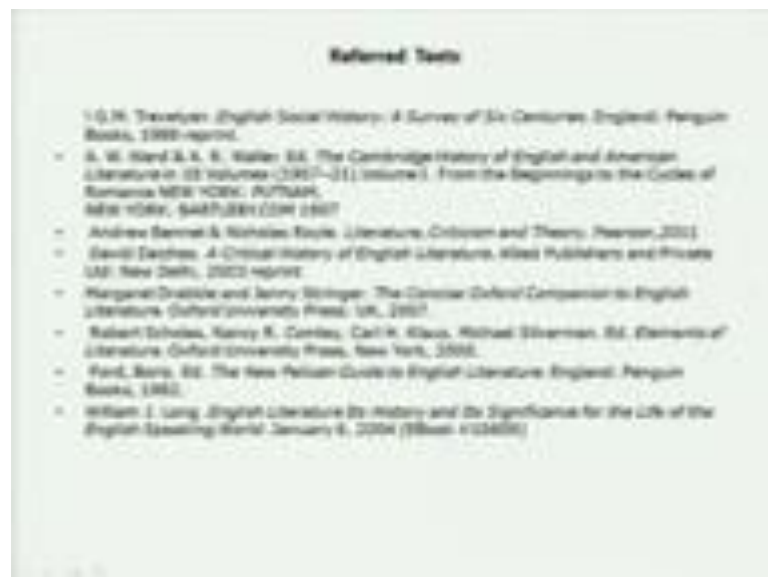
Therefore, we note in this age the tremendous impetus received from the renaissance, from the reformation and from the exploration of the new world. It was marked by strong national spirit, by patriotism, by religious tolerance, by social content, by intellectual progress and by unbounded enthusiasm. So, the discussion of the stories when you look in to it, we can look in to the significance of in the poetical representation.

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And how the age was mainly dominated by the spirit of romance and how the age of Shakespeare was in part a period of experimentation and the rise and concept of nationalism.

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These are some of the referred text G.M. Trevelyan English social history which is very important for understanding social conditions of any age and Cambridge history of English literature and David Daiches and some of the other books which are mentioned here.