

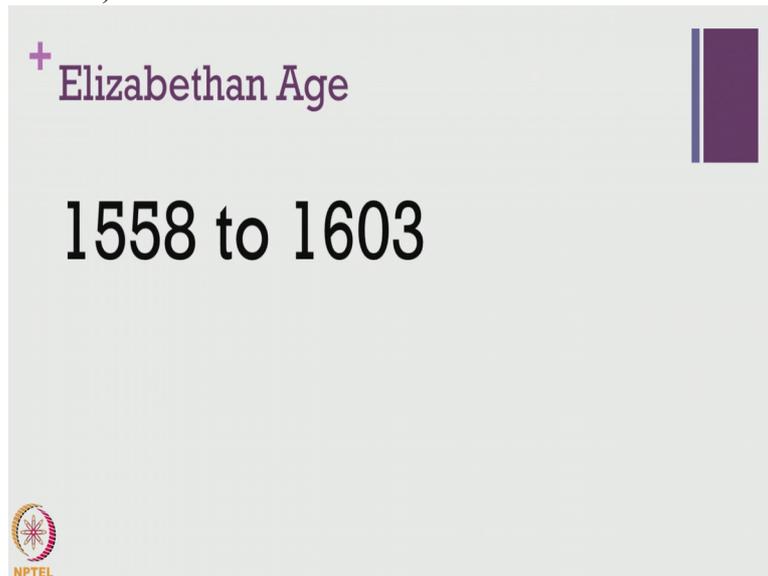
History of English Language and Literature
Prof. Dr. Merin Simi Raj
Department of Humanities and Social Sciences
Indian Institute of Technology, Madras
Module Number 01 Lecture Number 6c
Elizabethan Poetry and Prose

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Hello everyone. Welcome to yet another session of the course The History of English Language and Literature. In today's session we continue to look at the Elizabethan age. We also saw in the previous sessions how drama emerged as the singular most important feature of Elizabethan period. And also we noticed that Shakespeare was the most important figure and perhaps the best known dramatic product and best known literary product of the Elizabethan times. In today's session we continue to look at a few other genres especially poetry and prose and we, this session is important in order to try and understand that Elizabethan age not just was about drama and dramatic technique and theatre but it was also about a foundational age which laid the foundations for all kinds of genres which were to become popular in the later centuries so just a quick reminder that the Elizabethan age refers to the rule of the Queen Elizabeth from

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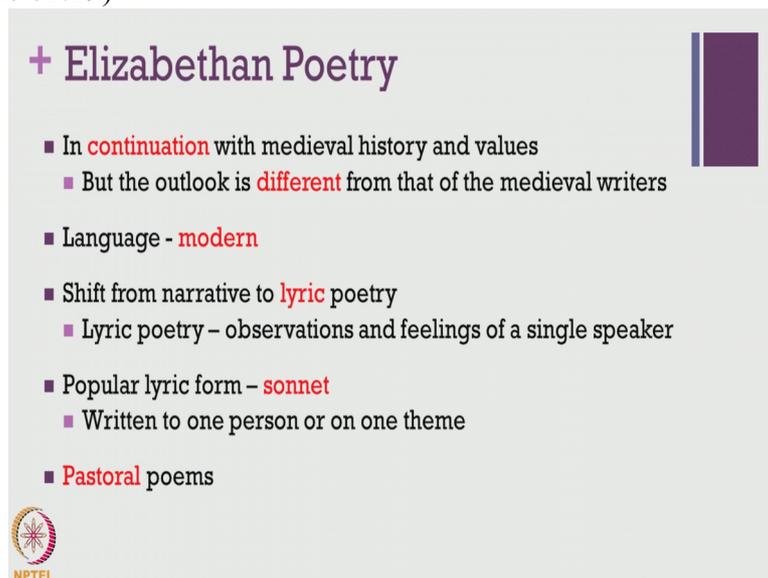
+ Elizabethan Age

1558 to 1603

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1558 to 1603. So moving on, we

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+ Elizabethan Poetry

- In **continuation** with medieval history and values
 - But the outlook is **different** from that of the medieval writers
- Language - **modern**
- Shift from narrative to **lyric** poetry
 - Lyric poetry – observations and feelings of a single speaker
- Popular lyric form – **sonnet**
 - Written to one person or on one theme
- **Pastoral** poems

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begin to take a look at what constituted the Elizabethan poetry. Talking about the Elizabethan period and Elizabethan poetry, the kind of poetry that this age produced was very different from that of the medieval period but however there was a certain continuity which was built into the, the kind of productions that it almost seemed that the medieval values and medieval history was continuing into the Elizabethan times but at the same time the outlook was radically different. It was more modern. There was the effect of the Renaissance, there was the implications of Reformation and so we do not find the Elizabethan writers copying the Medieval writers in all such themes and subject matter. So they are similar and at the same different in theme, subject matter, treatment, outlook etc. And the language was

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evidently modern and we also find that in the poetic expressions of the Elizabethan period, we do not find limitations of the medieval English. It's the language is more secular, the language is freer and it is also closer to modern English. And we

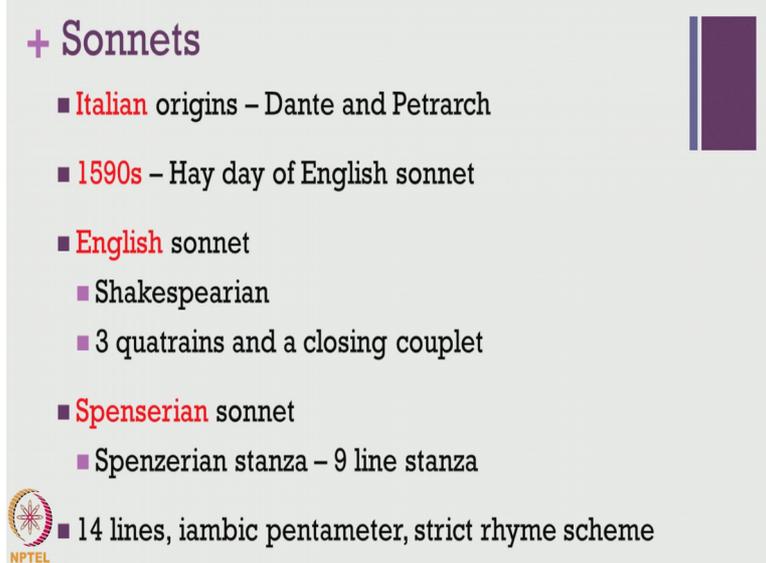
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- In **continuation** with medieval history and values
 - But the outlook is **different** from that of the medieval writers
- Language - **modern**
- Shift from narrative to **lyric** poetry
 - Lyric poetry – observations and feelings of a single speaker
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also find a tremendous shift from the narrative poetry of the earlier times towards a lyrical kind of poetry. And what is lyrical poetry? It is poetry which talks of the observations and feelings of a single speaker. Throughout the Elizabethan times, we find this kind of lyric poetry dominating the scene and most popular lyric poetry form was that of the sonnet and sonnets were basically short poems which were basically written to one person or poems written on a single theme and there was also this kind of poetry known as pastoral poems about which we will shortly see more in detail.

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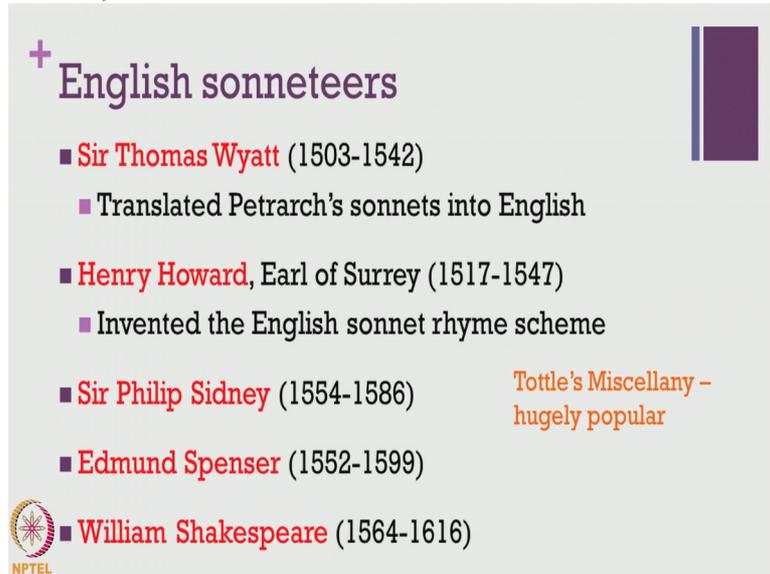
+ Sonnets

- **Italian** origins – Dante and Petrarch
- **1590s** – Hay day of English sonnet
- **English** sonnet
 - Shakespearian
 - 3 quatrains and a closing couplet
- **Spenserian** sonnet
 - Spenserian stanza – 9 line stanza
- 14 lines, iambic pentameter, strict rhyme scheme

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So what were sonnets? Sonnets were the most important kind of poetry which was beginning to be written from the Elizabethan period onwards but that dates back to the times of Dante and Petrarch, so in that sense it had an Italian origin but in the 1500s, especially in the 1590s one can say that it was hay day of English sonnet in England and we find sonnet becoming more popular than it ever was during the medieval times or even in Italy during the times of its origin. So English sonnet was popularized obviously by Shakespeare as we have seen in the earlier sessions also that he was the most important figure. He left his mark not just on drama but also on all kinds of genres and all kinds of literary expressions which were available during that time. So Shakespearean sonnet had this particular form. It has three quatrains and a closing couplet and it was in that sense a little different from the sonnets of the Italian origin. And Spenser also modified the kind of sonnet in such a way that it came to be known as Spenserian stanza itself and it comprised of a nine line single stanza. So in what way this was written, it was the sonnet comprised of 14 lines. It was written in iambic pentameter. We also saw what an iambic pentameter was when we talked about blank verse. And there was also strict rhyme scheme in place for all the sonnets. And

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+ English sonneteers

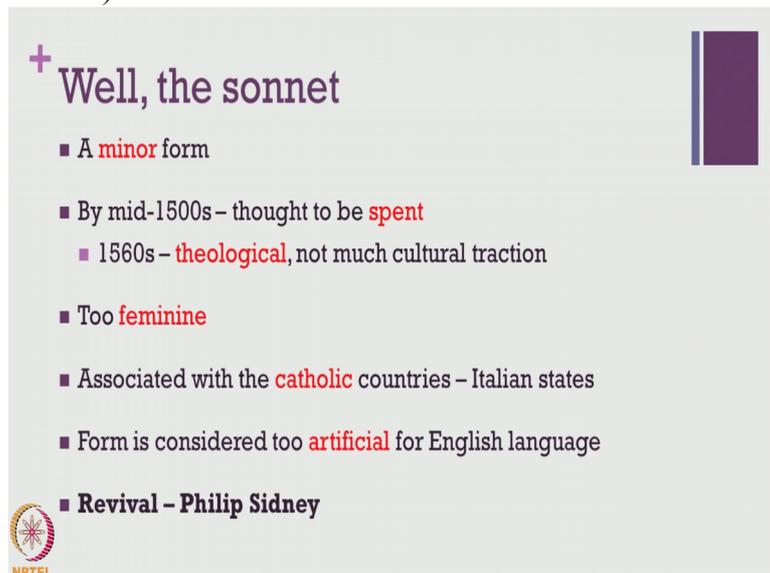
- **Sir Thomas Wyatt** (1503-1542)
 - Translated Petrarch's sonnets into English
- **Henry Howard**, Earl of Surrey (1517-1547)
 - Invented the English sonnet rhyme scheme
- **Sir Philip Sidney** (1554-1586) Tottel's Miscellany – hugely popular
- **Edmund Spenser** (1552-1599)
- **William Shakespeare** (1564-1616)



these were the major English sonneteers, Sir Thomas Wyatt, Henry Howard, Philip Sidney, Edmund Spenser and William Shakespeare. And Thomas Wyatt and Henry Howard, they wrote even before the time of Elizabeth but however they were hugely popular as we also noted in one of the previous sessions about the huge popularity that Tottel's Miscellany had, the kind of success that Tottel's Miscellany had enjoyed during that period and Henry Howard is also credited to have invented the English sonnet rhyme scheme which later was hugely popularized by Shakespeare and other kinds of writers.

And in this session we will be primarily talking about three major figures Sir Philip Sidney, Edmund Spenser and William Shakespeare and these were the ones who popularized the sonnet form in Elizabethan England. And what had

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+ Well, the sonnet

- A **minor** form
- By mid-1500s – thought to be **spent**
 - 1560s – **theological**, not much cultural traction
- Too **feminine**
- Associated with the **catholic** countries – Italian states
- Form is considered too **artificial** for English language
- **Revival – Philip Sidney**



been happening to the sonnet before this? We mentioned right at the outset that from the 1500s onwards sonnets did exist in England and Tottel's Miscellany does provide lot of evidence to the existence and popularity of sonnets. But however, sonnets by the mid 1500s, many thought that it had already, it was already a spent genre and there was nothing much to be, nothing more to be done about this particular form of writing. It was also dismissed as a minor form and many writers did not want to experiment

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in the form of sonnet and we also noticed in the discussion of university wits that drama was considered more important, theatre was considered more profitable and that was kind of artistic expression which ensured more reputation and more visibility as well. So in that sense, sonnet did not enjoy that kind of attention from the Elizabethan writers of that period. And also in the 1560s, there were a few sonnets which thematically were more theological in nature. That also did not get much

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- **Revival – Philip Sidney**

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cultural attraction because the theological expression in art and other literary forms was kind of going down because of the influence of English Renaissance and English Reformation. And sonnet form was also seen as too feminine and it was not seen as a masculine kind of art for any of the artists mostly men for them to pursue and

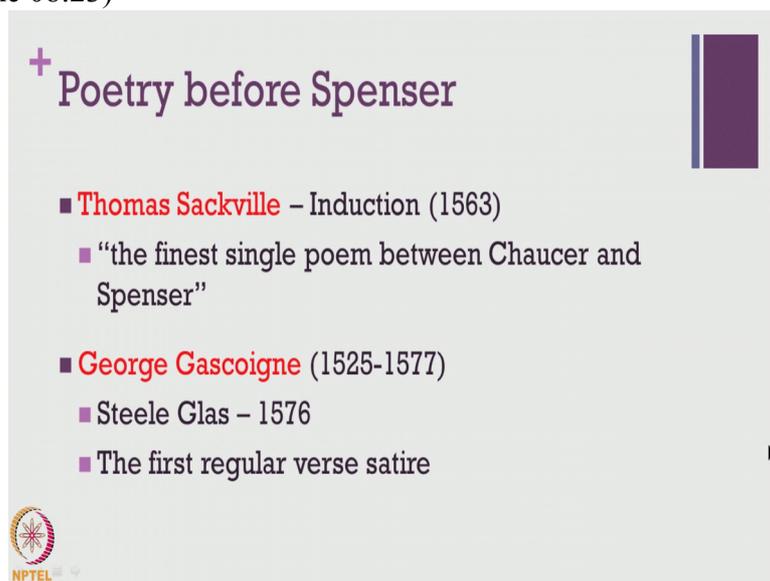
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another problem was that this was associated with the Catholic countries because it's Italian origin. So English being Protestant in nature, it was more or less considered as blasphemist to pursue a form that originated in one of the Catholic countries. And this form was also considered too artificial for English language. So these sorts of problems were associated with sonnets in the 1500s. What exactly happened that changed the status of the sonnets altogether?

One of the easiest responses would be to say that and then Philip Sidney happened. So what exactly did Philip Sidney do to the sonnet form? This is something we will take a detail look at shortly and before that it is very important to state that until the time that Philip Sidney began writing the sonnets sonnet was not considered as a, as a form of much repute and it was not, it was also not considered as a major form which could be pursued in terms of serious literature. but with the advent of Philip Sidney and his entry into the sonnet form, we find that almost everyone in England who could hold a pen was writing a sonnet. It was generally said that every Elizabethan man of some kind of an education, in some kind of reputation, he used to walk around with a sonnet written and kept in his pocket ready to read it out to an audience at the slightest provocation. So this was a kind of popularity that the sonnet form enjoyed in the Elizabethan period, especially in the later phase of the century. Now it is very important to look at the kind of poetry that existed even before Spenser, Spenser being the most definite

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The slide is titled "Poetry before Spenser" with a purple plus sign icon. It contains a bulleted list of literary works. The first bullet point is "Thomas Sackville - Induction (1563)" with a sub-bullet "the finest single poem between Chaucer and Spenser". The second bullet point is "George Gascoigne (1525-1577)" with sub-bullets "Steele Glas - 1576" and "The first regular verse satire". There is a purple vertical bar on the right side of the slide and an NPTEL logo in the bottom left corner.

- **Thomas Sackville** - Induction (1563)
 - "the finest single poem between Chaucer and Spenser"
- **George Gascoigne** (1525-1577)
 - Steele Glas - 1576
 - The first regular verse satire

of literary movement that happened in the Elizabethan times. So two writers are of much significance and much importance, they being Thomas Sackville and George Gascoigne and we heard about Thomas Sackville also in the sessions when we talked about drama because he was more famous for having produced

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the tragedy Gorboduc. So his poem,

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+ Poetry before Spenser

- **Thomas Sackville** – Induction (1563)
 - “the finest single poem between Chaucer and Spenser”
- **George Gascoigne** (1525-1577)
 - Steele Glas – 1576
 - The first regular verse satire

the Induction, it was written in 1563, this is considered as the finest single poem between Chaucer and Spenser. This also gives us this impression that after Chaucer and before Spenser, there was hardly any poet of supreme importance that English literary history

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has had to reckon with. Another poet was George Gascoigne and

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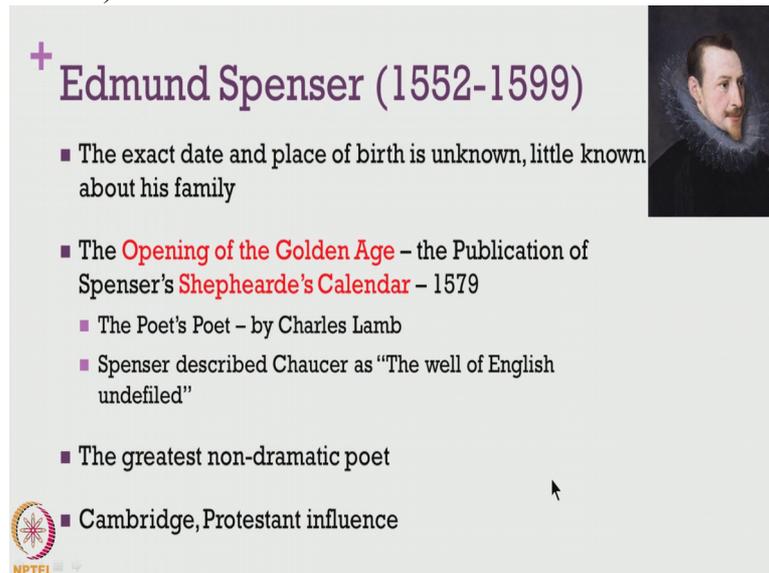
A presentation slide with a light gray background and a purple vertical bar on the right. The title is '+ Poetry before Spenser'. The content is a bulleted list:

- **Thomas Sackville** – Induction (1563)
 - “the finest single poem between Chaucer and Spenser”
- **George Gascoigne** (1525-1577)
 - Steele Glas – 1576
 - The first regular verse satire

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his work Steele Glas was considered as the first regular verse satire written in English and after this we move on to the most

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+ Edmund Spenser (1552-1599)

- The exact date and place of birth is unknown, little known about his family
- The **Opening of the Golden Age** – the Publication of Spenser's **Shepheard's Calendar** – 1579
 - The Poet's Poet – by Charles Lamb
 - Spenser described Chaucer as "The well of English undefiled"
- The greatest non-dramatic poet
- Cambridge, Protestant influence



important figure, most important poetic figure of this time, Edmund Spenser. He lived from 1552 to 1599, the exact date and place of his birth is unknown and very little is known about his family, what his parents did, how many siblings he had and these kind of details and how he spent his childhood etc are not very known but however it is assumed that he did his education befitting his social class so he, though he was not born into the nobility or he did not enjoy that kinds of favors, we do find him getting a proper kind of an education and rising into prominence in London at a very young age itself. And why is Spenser very important for us when we talk about the Elizabethan period? It is generally said that the Opening of the Golden Age is with the publication of Spenser Shepheard's Calendar in 1579 in that sense though Queen Elizabeth assumed the ground, only by 1579 and with the publication of Spenser Shepheard's Calendar we find the age turning into a golden age of literature and Spenser's importance continued to live on even in the later centuries. Charles Lamb later on talked about him as a poet's poet and Spenser had also had a lot of regard for the kind of poetry that existed in England even before his times and he was the one to talk about Chaucer as the well of English undefiled. So in that sense we find

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in Chaucer all the finer things of medieval poetry getting recreated and we also find him lending to English poetry a very modern structure and a modern kind of thought and Spenser is the, considered as the greatest non-dramatic poet, the greatest dramatic poet being Shakespeare himself. And he had an education in Cambridge which left a lot of Protestant influence in him and we find it getting reflected very strongly in his writings and also in his outlook towards life, politics and his general attitude towards the ways in which England and Ireland was then positioned as well

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 - 1580 – to Ireland as secretary to the Lord Deputy
 - “in miserable exile among a lawless people whom he loathed” (Hudson)
 - “Veue of the Present State of Ireland” – 1596
 - defends the brutal oppression of the Irish by the English monarchy, suggests systematic starvation and exile for those Irish who do not submit to the monarch of England!



so his stint in Ireland is very important in 1580 we find Spenser assuming a position of much importance. He is sent to Ireland on official purpose as a Secretary to the Lord Deputy and he was not very happy there. Though he went to Ireland on official purpose, we find that even

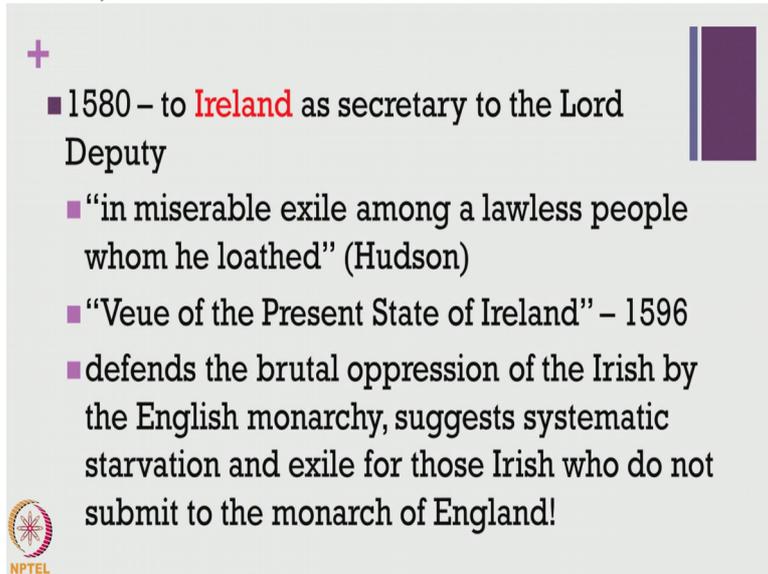
after the official visit is over to he stays for reasons unknown, but he was an unhappy man over there and Hudson talks about this in such a way that he was miserable among a lawless people whom he loathed. So he never was fond of the, fond of Ireland or Irish ways of life and he even wrote about it much later in 1596 in a short prose piece known as View of the Present State of Ireland and there he defended the brutal oppression of the Irish by the English monarchy. And he even suggested that systematic starvation and exile inflicted upon those Irish who do not submit to the monarch of England, so we find him exhibiting supreme sense of loyalty to the English Monarch so finding a lot of fault with the Irish and this is also beginning of the colonization and beginning of a different sense of national pride being created in England. So we find Spenser making, taking advantage of this or rather being a victim to all of those political

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changes which come about. In fact some historians are of the opinion that someone who held such extreme opinions about politics, about the colonization and about the definitions of loyalty to a particular monarch, it is very difficult to imagine that he is the same person who wrote a very fine poem like Fairie Queene where nothing of this sort of violence come into display. Another important note as an (())

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- 1580 – to Ireland as secretary to the Lord Deputy
- “in miserable exile among a lawless people whom he loathed” (Hudson)
- “Veue of the Present State of Ireland” – 1596
- defends the brutal oppression of the Irish by the English monarchy, suggests systematic starvation and exile for those Irish who do not submit to the monarch of England!



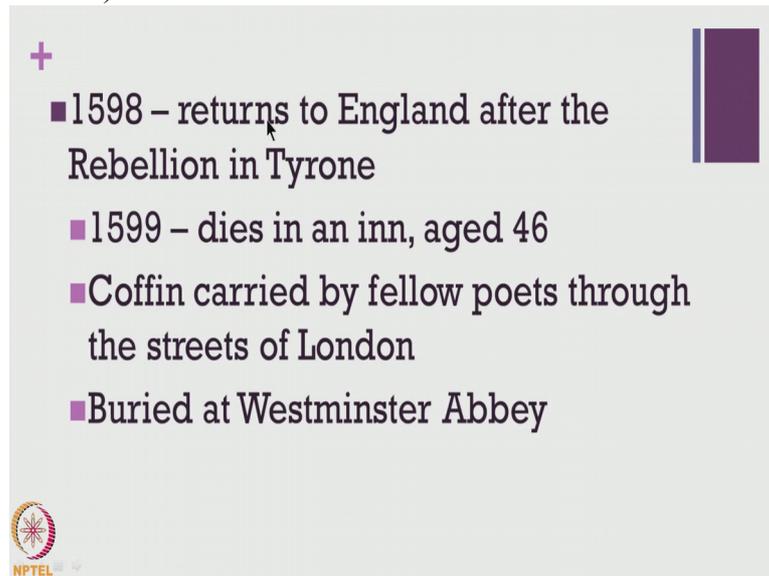
if you notice the spelling of Veue of Present State of Ireland over here it is spelt as V e u e so we also begin to see that spelling had not yet become standardized even during Elizabethan times. There are different moves being made to make spelling, grammar and language standardized but we do find that each author continued to use certain kinds of spellings according to his whims and fancy and some of the, these spellings, these errant spellings in the title,

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they continued to be retained even in the contemporary. So what happens in Spenser's life soon after that, it's quite tragic.

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 - 1598 – returns to England after the Rebellion in Tyrone
 - 1599 – dies in an inn, aged 46
 - Coffin carried by fellow poets through the streets of London
 - Buried at Westminster Abbey

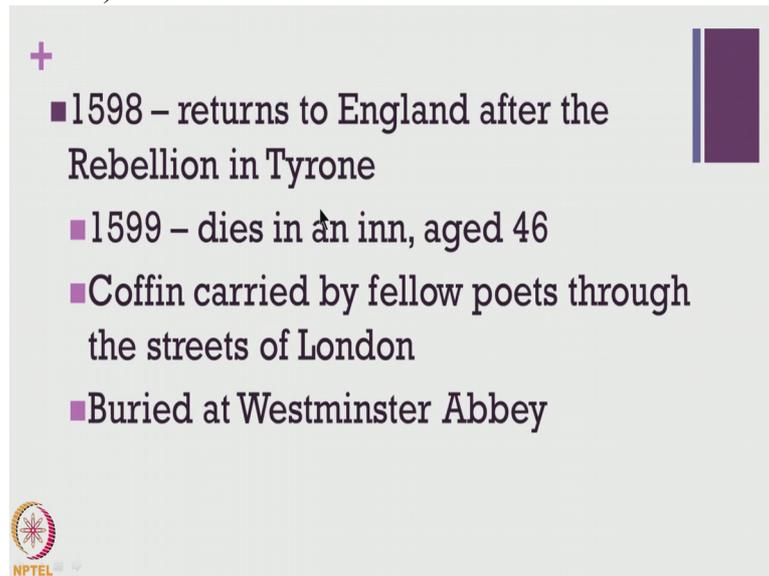
By 1598, there is a rebellion that breaks out in Ireland. By this time it is also useful to remember that there was an ongoing hostility between England and Ireland which continued even into the twentieth century and later on also in literature especially when we talk about modernist literature and the Celtic Revival we find a lot of this being revisited as well. And let me also take this opportunity to remind you that all of these, the tussle

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between Ireland and England, it dates back to the Celtic period and how the Celts were driven out by the Anglo Saxons so all of these historic elements need to be seen in continuity in order to see the connections and particular kinds of politics getting activated at different points of time.

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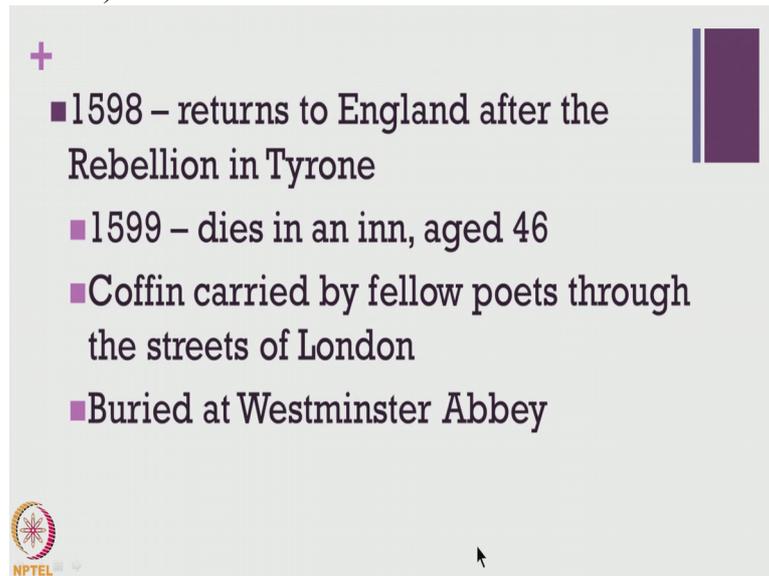
So in 1598 with this rebellion that breaks out in Ireland, Spenser is forced to return to England and he comes back a very miserable man. He is quite friendless over there and he also finds it quite difficult to get back to the normal life in England but at the same time something very unfortunate also follows very soon. He returns to England sometime around December 1598 and in January 1599, perhaps a little more than a month, he dies in an, at a fairly young age of 46.

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So Spenser, though he did not live for long time in England, though his, most of his poetic works were getting constructed while he was in exile in Ireland we find that he had built good reputation in England and when he, after

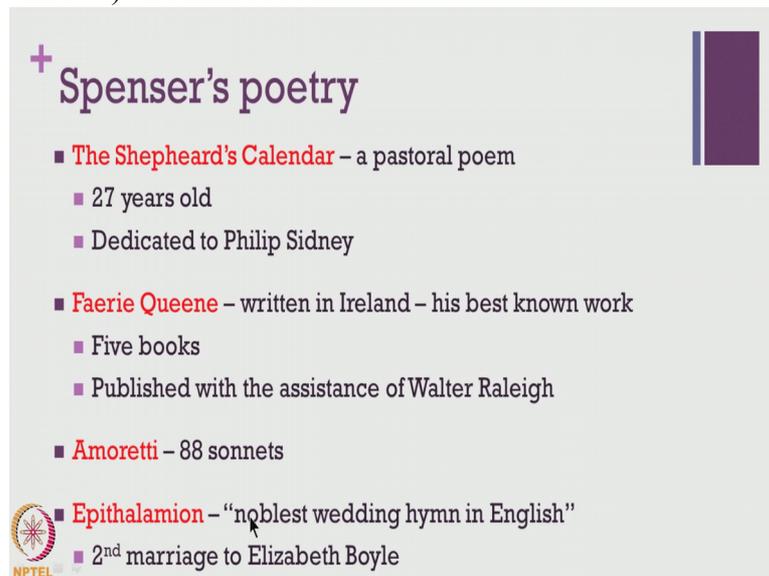
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 - 1598 – returns to England after the Rebellion in Tyrone
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his death we find his coffin being carried by fellow poets through the streets of London and we do find a sense of mourning in London during this time. And he was also buried along with the other poets of his similar repute at the Westminster Abbey.

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Spenser's poetry

 - **The Shepheard's Calendar** – a pastoral poem
 - 27 years old
 - Dedicated to Philip Sidney
 - **Faerie Queene** – written in Ireland – his best known work
 - Five books
 - Published with the assistance of Walter Raleigh
 - **Amoretti** – 88 sonnets
 - **Epithalamion** – “noblest wedding hymn in English”
 - 2nd marriage to Elizabeth Boyle

So talking a little more about Spenser's poetic career as we mentioned earlier itself Shepherdes Calendar, a pastoral poem was his first work which also inaugurated the, the Elizabethan golden age. And he was only 27 years old then. And this was dedicated Philip Sidney, with him he forged a friendship during his younger days itself. And his supreme work which is considered as the best poetic work of the Elizabethan times; that has been written in Ireland. It is a set of five books and it is almost like Chaucer's Canterbury Tales, in that sense it is very vast and expansive and some of its parts are still unfinished and it is said he

published *Faerie Queene* with the assistance of Walter Raleigh who had encouraged him to continue to write and also made all of his works public. And two of his works, *Amoretti* and *Epithalamion*, they were written during his relationship with Elizabeth Boyle whom he married a little later. So *Amoretti* is a set of 88 sonnets which talks about his love towards his lady love and *Epithalamion* is described as the noblest wedding hymn in English. And soon after this, we also find him getting married to Elizabeth Boyle. This is all is important about Spenser's

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poetry.

Now we move on to discuss

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+Sir Philip Sidney (1554-1586)

- Born into the **nobility**
 - Robert Dudley's (Earl of Leicester) nephew
 - Dudley, a close friend of Elizabeth I
- The model of the **perfect Renaissance gentleman**
 - Varied career: a soldier, a courtier, a poet – Knighted in 1583
 - Embodied the medieval virtues of the knight, the lover and the scholar
 - Patron of a number of artists and writers
- Complete **courtier poet** – military and diplomatic prowess, Protestant, English roots
- Elected as the Member of Parliament at 18 – **travelled** to France, Germany, Poland, Italy, Austria and Hungary
- Death in 1586 – after the battle of Zutphen – sacrificing the last of his water supply to a wounded soldier



second most important figure Sir Philip Sidney who lived from 1554 to 1586. He unlike most of the other writers of those times, he was born into the nobility and he was Robert Dudley, Earl of Leicester's nephew. And Robert Dudley was a very important figure during the Elizabethan times. He was a courtier and he is more renowned as a very close friend of Elizabeth the First and there is this rumor that Elizabeth the First considered him as the suitor for a very long time though we all know that she continued unmarried until the end of her life. And so Dudley at a later point she, he

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goes out of the Queen's favor and he is banished from the court. So all of those details are currently not very important for us but at the same time very important to know that, note that being a nephew of Robert Dudley did give a lot of mileage

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+Sir Philip Sidney (1554-1586)

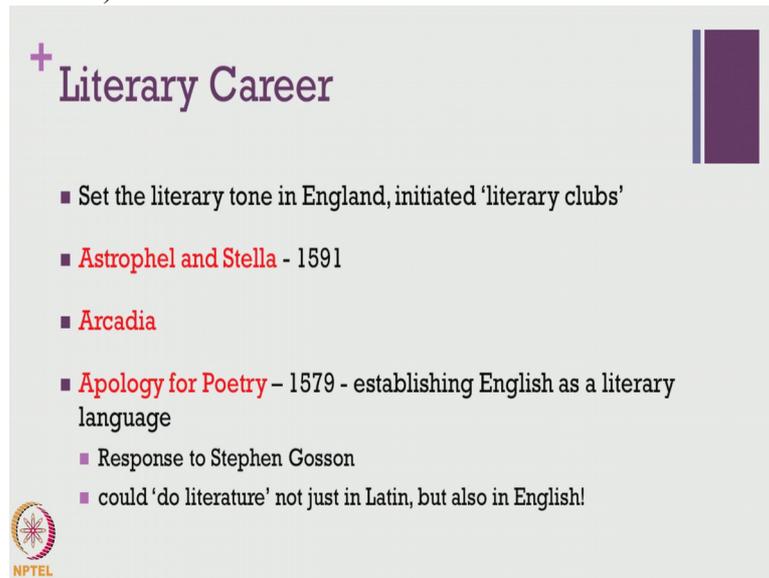
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to Philip Sidney. And even otherwise his noble lineage did provide him a kind of entry into many circles, the courts and lot of political powers during that time. So Philip Sidney even during his lifetime was considered as the perfect Renaissance gentleman and his career was very varied. He was a soldier, a courtier and a poet all rolled into one. He was knighted in 1583 by the Queen herself and in him, many contemporary writers and even later historians; they find that he embodied the medieval virtues of the knight, the lover and the scholar. So this reflection is found in his writings as well. And he was also a patron. In fact he himself along with his sister, they were the patrons of a number of artists and writers during the Elizabethan time. And he was also considered as the complete courtier poet. In fact if we trace the history of English literature, we do not find many courtier poets like him who is the complete embodiment of all kinds of virtues. He had the military and diplomatic prowess but he was not a scheming politician like many used to be during those times and that also made him hugely popular not just within the court but among the common people and he was Protestant to the core. And his English roots and English noble lineage were also quite undisputed and there is a saying about Philip Sidney that one could not get more English than him. So in every sense he was this perfect figure who enjoyed a lot of reputation during his time and once he began writing that also became the order of the day. And he was elected as the member of the Parliament at the age of 18. It was quite young when he assumed greatest possessions of power and prominence. He also had this opportunity to travel to distant places such as France, Germany, Poland, Italy, Austria and Hungary. And during those days, to be able to travel, to be able to see new kinds of lives, new kinds of worlds it was seen as rare opportunity which also, which also helped him to produce the kind of poetry and lead the

kind of life that he was leading. His death was also very heroic. He died in 1586 after the Battle of Zutphen and this is this anecdote about him which, the veracity of which is quite disputed, that he sacrificed the last of his water supply to a wounded soldier. So even after his death his heroism was quite significant than the (()) he continued to be talked about in London circles for a very long time.

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+ Literary Career

- Set the literary tone in England, initiated 'literary clubs'
- **Astrophel and Stella** - 1591
- **Arcadia**
- **Apology for Poetry** – 1579 - establishing English as a literary language
 - Response to Stephen Gosson
 - could 'do literature' not just in Latin, but also in English!

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And talking about literary career of Philip Sidney, he was the one who set the literary tone in England. He also initiated something known as the literary clubs where he brought together many other writers of, many other likeminded writers of similar reputation and the early form of the literary clubs could be seen over there. And some of the major works include Astrophil and Stella which was published in 1591 and Arcadia, a prose romance about which we will shortly take a look at. An Apology for Poetry was very significant in establishing English as a literary language. This was published in 1579 as response to Stephen Gosson's attack on the poetic expressions and

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the morality of the stage so on and so forth So Philip Sidney wrote

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+ Literary Career

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Apology for Poetry for poetry in order to show that one could do literature not just in Latin but also in English. This work was very important and students of literary criticism would also know that this work is one of the fundamental works which had laid the foundations of English literary criticism

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for many centuries to come.

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A presentation slide with a light grey background. On the left, the text reads: '+ William Shakespeare' in purple, followed by a bulleted list: '■ Not printed until 1609 – Thomas Thorpe', '■ 154 sonnets' (with '154 sonnets' in red), '■ To Mr. WH', and '■ Addressed to a young man, dark lady'. On the right is an image of the title page of 'SHAKE-SPEARES SONNETS'. The title page text includes 'SHAKE-SPEARES SONNETS.', 'Never before Imprinted.', and 'AT LONDON By G. Eld for T. T. and are to be sold by William C. J. 1609.' The NPTEL logo is in the bottom left corner of the slide.

Now we begin to look at William Shakespeare and his poetic works and we begin to see that just like Shakespeare dominated the dramatic scene, there is a way in which he begins to dominate the poetic scene as well. His sonnets were a set of 154 sonnets, quite vast just like his dramatic output and, but this set of sonnets they were not published under 1609 when a publisher of much repute Thomas Thorpe undertook this responsibility, and most of his sonnets they have a mysterious nature built into them. They were all, they were all dedicated to one Mr. W H whose identity remains unknown and also most of poets, most of the sonnets were also addressed to a young man and

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later set of sonnets addressed to a dark lady, the identity of these people are quite unknown and this also continues to fascinate many historians and literary critics as well. There are various theories as to who this young man and this young lady, this dark lady could be and there are various conjectures and various rumors about Shakespeare's sexual orientation and what comes through in his sonnets and so on and so forth but however we do not delve into these matters at this point as it is very, it is a dangerous tendency to read a lot of biography into the poetic expressions of any artiste. So

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<p style="text-align: center;">SONNET XVIII</p> <p>Shall I compare thee to a summer's day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer's lease hath all too short a date: Sometime too hot the eye of heaven shines, And often is his gold complexion dimm'd; And every fair from fair sometime declines, By chance or nature's changing course untrimm'd; But thy eternal summer shall not fade Nor lose possession of that fair thou ow'st; Nor shall Death brag thou wander'st in his shade, When in eternal lines to time thou grow'st: So long as men can breathe or eyes can see, So long lives this and this gives life to thee.</p>	<p style="text-align: center;"><i>My mistress' eyes</i></p> <p>My mistress' eyes are nothing like the sun Coral is far more red than her lips' red, If snow be white, why then her breasts are dun, If hairs be wires, black wires grow upon her head. I have seen roses damasked, red and white, But no such roses see I in her cheeks, And in some perfumes is there more delight, Than in the breath that from my mistress reeks. I love to hear her speak: yet well I know That music hath a far more pleasing sound, I grant I never saw a goddess go, My mistress, when she walks, treads on the ground, And yet by heaven, I think my love as rare, As any she belied with false compare.</p> <p style="text-align: center;">William Shakespeare</p>
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let's take a quick look of some of his very popular sonnets, one being "Shall I compare thee to a summer's day" and another one "My mistress' eyes are nothing like the sun". If you read through these sonnets you would find that he was capable of different kinds of emotions and

different ways of talking about love. If you, if we spend little time taking a look at some of these verses

Shall I compare thee to a summer's day

Thou art more lovely and more temperate.

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date.

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimmed;

And every fair from fair sometime declines...

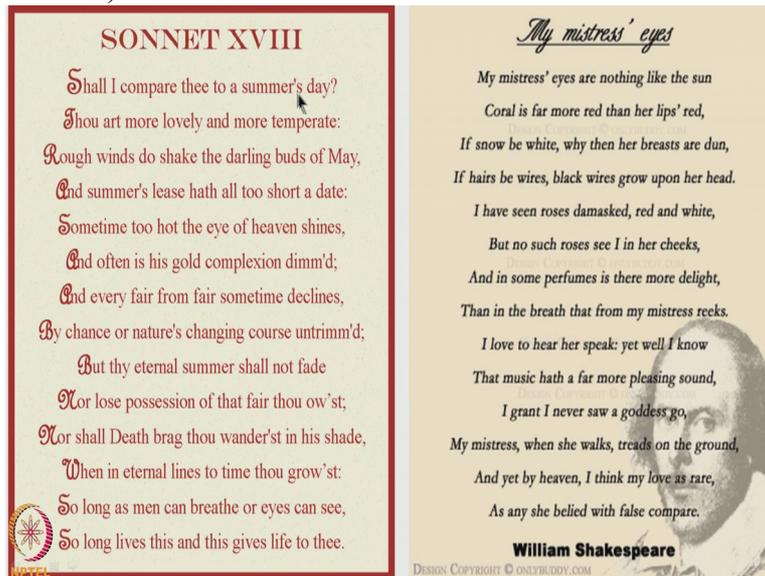
so on and so forth and in contrast we find another sonnet talking about love in a very unconventional way and talking about

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beauty in a, in a quite a radical sense.

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SONNET XVIII

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

My mistress' eyes

My mistress' eyes are nothing like the sun
Coral is far more red than her lips' red,
If snow be white, why then her breasts are dun,
If hairs be wires, black wires grow upon her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight,
Than in the breath that from my mistress reeks.
I love to hear her speak: yet well I know
That music hath a far more pleasing sound,
I grant I never saw a goddess go,
My mistress, when she walks, treads on the ground,
And yet by heaven, I think my love as rare,
As any she belied with false compare.

William Shakespeare

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My mistress' eyes are nothing like the sun
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow upon her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
So here we begin to see that he was capable of talking of love sarcastically.

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He was capable of talking about in a very traditional, conventional kind of love and also about a radical sarcastic kind of expressions about beauty, about love, so on and so forth. So, so much for the versatility of this man about whom we have spoken about in at least in the two lectures in the previous sessions. So apart from this we shall not be dedicating more time than time in this lecture to talk about Shakespeare's

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+ Other poets

- **Walter Raleigh** (1552-1618)
 - An extraordinarily full political life
 - The restless spirit of the Renaissance
 - Colonized Virginia in the New World (America)
 - Queen Elizabeth's favourite – until he fell in love with Elizabeth Throckmorton, the Queen's lady in waiting)
 - Convicted of treason and publicly executed during King James I's reign



■ **Michael Drayton**

sonnets and moving on, there were these other minor poets who also enjoyed a great deal of reputation during the Elizabethan times, two of them being Walter Raleigh and Michael Drayton. Walter Raleigh was a very interesting figure during Elizabethan times. He was credited to have led a, an extraordinarily full political life and he also embodied the restless spirit of the Renaissance, he wanted to travel, he wanted to do different kinds of things.

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He wanted to live life to the full in the way the Renaissance's England had enabled everyone

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+ Other poets

- **Walter Raleigh** (1552-1618)
 - An extraordinarily full political life
 - The restless spirit of the Renaissance
 - Colonized Virginia in the New World (America)
 - Queen Elizabeth's favourite – until he fell in love with Elizabeth Throckmorton, the Queen's lady in waiting)
 - Convicted of treason and publicly executed during King James I's reign
- **Michael Drayton**



and he is best known as the person who travelled to America and colonized Virginia in the new world,

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Virginia was the name given to the island after the Virgin Queen Elizabeth. And he was also Queen Elizabeth's favorite in the court. He

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+ Other poets

- **Walter Raleigh** (1552-1618)
 - An extraordinarily full political life
 - The restless spirit of the Renaissance
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 - Queen Elizabeth's favourite – until he fell in love with Elizabeth Throckmorton, the Queen's lady in waiting
 - Convicted of treason and publicly executed during King James I's reign

■ **Michael Drayton**



A small portrait of Walter Raleigh, a man with a beard and a dark cap, wearing a light-colored tunic and a dark cloak.

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was an adventurer, he was a poet, he was an adventurer and a poet rolled into one and he was continued to be a favorite of Queen Elizabeth the First until he fell in love with Elizabeth Throckmorton, the Queen's lady in waiting. We find him going

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out of favor with the Queen and he also ends up being banished from the court and later time in fact, during King James First's reign, the entire fortunes fall and

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+ Other poets

- **Walter Raleigh** (1552-1618)
 - An extraordinarily full political life
 - The restless spirit of the Renaissance
 - Colonized Virginia in the New World (America)
 - Queen Elizabeth's favourite – until he fell in love with Elizabeth Throckmorton, the Queen's lady in waiting
 - Convicted of treason and publicly executed during King James I's reign



 ■ **Michael Drayton**

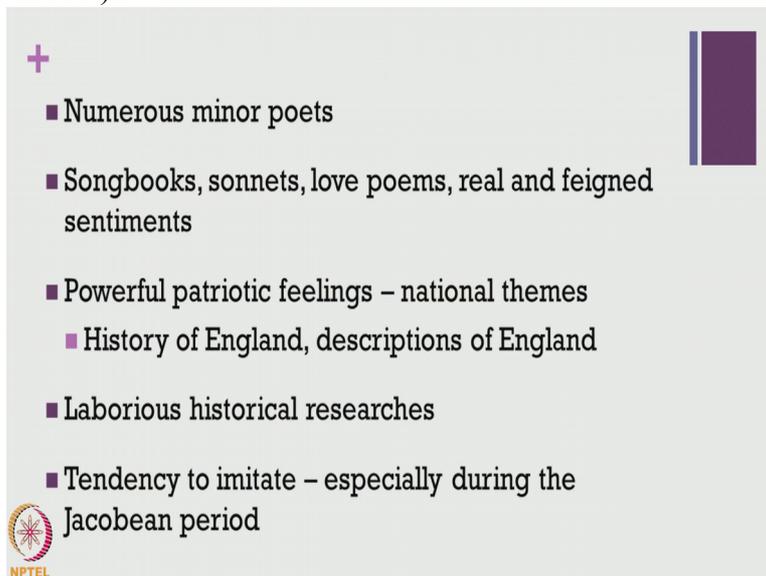
he was also convicted of treason. He is publicly executed.

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So some of those things we shall come back to look at again when talk about the Jacobean times and Michael Drayton was another important figure, another important minor poet during this time.

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It is useful to remember that there were lot of these minor poets who wrote and who were famous during the Elizabethan times and they were also songbooks, sonnets, love poems, real and feigned sentiments, so there was kind of variety available in the poetic scene. They also spoke about powerful patriotic feelings and they, some of them even undertook a laborious historical research to produce a history in verse and we also find a tendency to imitate which led to decline, specially later during the Jacobean times. So the ways in which the poetry underwent the change in the Jacobean times, we will reserve it for another lecture.

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And moving on, we quickly look at what kind of prose existed during the Elizabethan times. There was

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+ Elizabethan prose

- **Variety**: Translations, polemical, religious and educational tracts, satires, literary debates, criticism, grammar, logic and rhetoric
- News **pamphlets** – satiric - rise of English journalism
- Discussed **social issues** – eg: forms of entertainment, morality on stage

■ Works of **criticism** and rhetoric

a good amount of variety available with translations, Polemic literature, religious and educational tracts, satire, literary debates, criticism, grammar, logic, rhetoric all of those things were getting discussed in terms of prose and there were also pamphlets about which we spoke about, when we spoke about the university wits and the kind of pamphleteering career that many of them had undertaken at that point of time. These pamphlets contribute to the rise of English journalism, right from the sixteenth and seventeenth century onwards. There were also satirical in tone. So in that sense, they also responded to the social issues of

those times. For example, there were many who wrote about the different forms of entertainment, the kind of morality that was getting displayed on stage, so on and so forth. It also had given rise to lot of interesting debates between these persons of notable

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repute and some of them have also got recorded, one significant one being Stephen Gosson's attack on poetry and Sidney's Apology for poetry as a response.

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A slide with a light grey background and a purple vertical bar on the right. The title is '+ Elizabethan prose' in purple. There are four bullet points in black text with red highlights for key terms. The NPTEL logo is in the bottom left corner.

- **Variety**: Translations, polemical, religious and educational tracts, satires, literary debates, criticism, grammar, logic and rhetoric
- News **pamphlets** – satiric - rise of English journalism
- Discussed **social issues** – eg: forms of entertainment, morality on stage
- Works of **criticism** and rhetoric

And there was also, this time

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also witnessed a lot of flourish in terms of literary criticism and rhetoric which also

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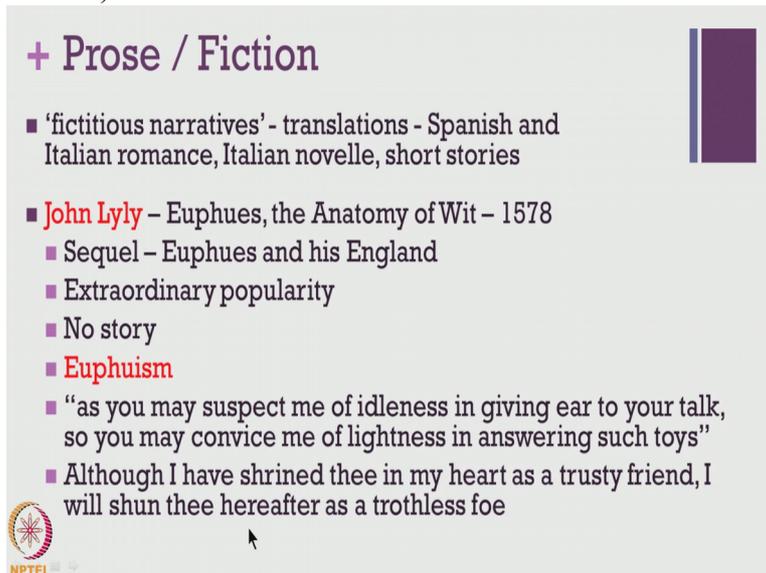
+ Elizabethan prose

- **Variety**: Translations, polemical, religious and educational tracts, satires, literary debates, criticism, grammar, logic and rhetoric
- News **pamphlets** – satiric - rise of English journalism
- Discussed **social issues** – eg: forms of entertainment, morality on stage
- Works of **criticism** and rhetoric

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also laid the foundations of English

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+ Prose / Fiction

- 'fictitious narratives' - translations - Spanish and Italian romance, Italian novelle, short stories
- **John Lyly** – Euphues, the Anatomy of Wit – 1578
 - Sequel – Euphues and his England
 - Extraordinary popularity
 - No story
 - **Euphuism**
 - “as you may suspect me of idleness in giving ear to your talk, so you may convince me of lightness in answering such toys”
 - Although I have shrined thee in my heart as a trusty friend, I will shun thee hereafter as a trothless foe

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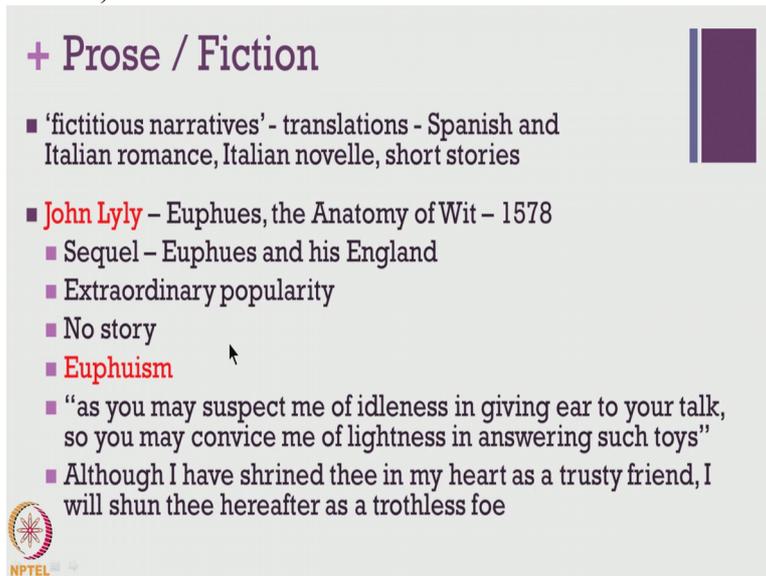
literary criticism. So talking about prose, there was a kind of prose which emerged during this time which was neither prose nor fiction. They have come to be known in posterity as prose fiction because they were mostly fictitious narratives and they also had not yet become as mature as a proper novel. So these were mostly translations from Spanish and Italian romances and or from Italian novel known as Italian novella or even from short stories of those times from different languages and other different cultures. These were found to be hugely popular in England during this time. We also find England

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responding quite well to the rise of the novel at a later point and John Lyly was

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+ Prose / Fiction

- 'fictitious narratives' - translations - Spanish and Italian romance, Italian novelle, short stories
- **John Lyly** – Euphues, the Anatomy of Wit – 1578
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perhaps the most important figure when we talk about this prose fiction during the Elizabethan times. His work Euphues: The Anatomy of Wit published in 1578 was considered as hugely popular. In fact it enjoyed such extraordinary popularity that they even,

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in some form, could be considered along other dramatic works of Lyly or even Shakespeare. This popularity led Lyly to come up with the sequel titled

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+ Prose / Fiction

- 'fictitious narratives' - translations - Spanish and Italian romance, Italian novelle, short stories
- **John Lyly** – Euphues, the Anatomy of Wit – 1578
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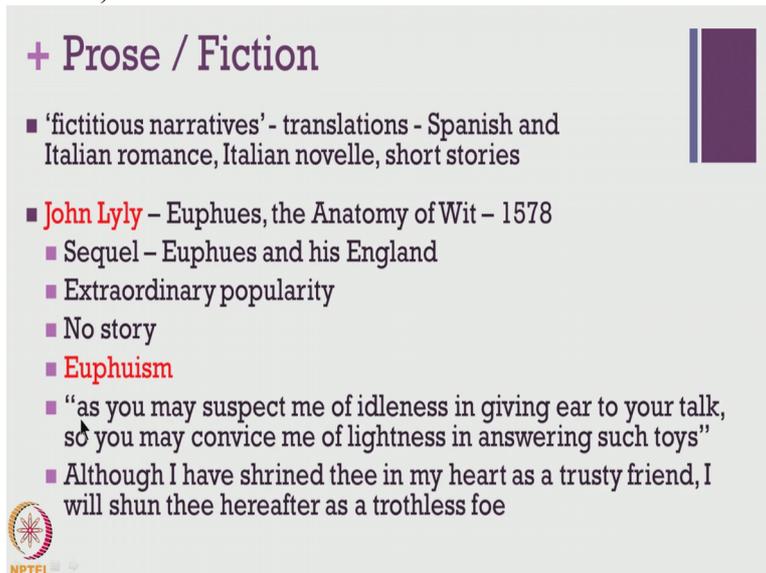
Euphues and his England and interesting thing about this work Euphues is that this does not have a particular storyline. Nevertheless it was of huge interest to the commoners of those times and what this also led to the emergence of particular style of writing which is then, which is from then come to be known as Euphuism. So how we define Euphuism? If I can give you a couple of sample sentences from John Lyly's Euphues,

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maybe this would begin to define what Euphuism is all about. One sentence

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+ Prose / Fiction

- 'fictitious narratives' - translations - Spanish and Italian romance, Italian novelle, short stories
- **John Lyly** – Euphues, the Anatomy of Wit – 1578
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 - “as you may suspect me of idleness in giving ear to your talk, so you may convince me of lightness in answering such toys”
 - Although I have shrined thee in my heart as a trusty friend, I will shun thee hereafter as a trothless foe



goes like this

As you suspect me of idleness in giving ear to your talk, so you may convince me of lightness in answering such toys.

So we kind the kind of thesis and anti-thesis at play over here and also the use of contrast in order to talk about a particular emotion which needs to be conveyed.

Another example would be

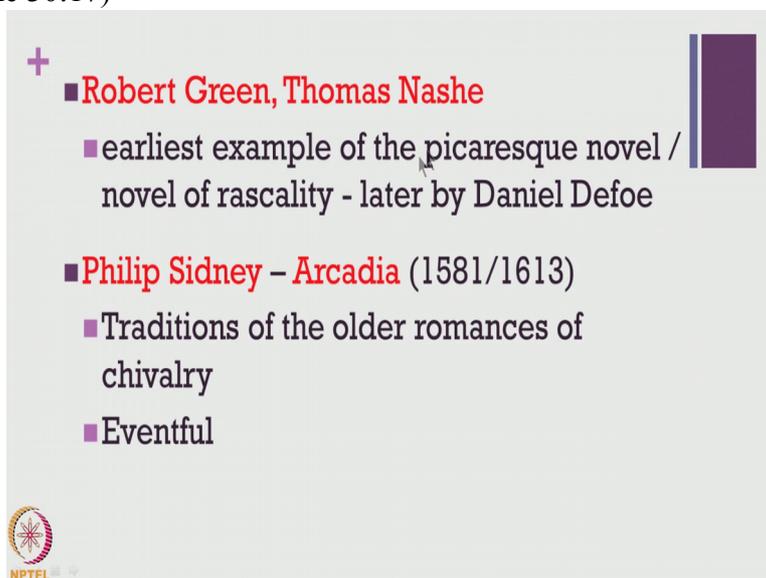
Although I have shrined thee in my heart as a trusty friend I will shun thee hereafter as the trothless foe. We also find him employing alteration and contrast in order to convey a particular kind

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of emotion in a form of a dialog. So this kind of writing was hugely popular and even for historical curiosity we find some of the writers later also imitating Lyly's style of Euphuism. The other writers of this particular form known as prose romance where Robert Greene and Thomas Nashe,

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in fact in one of their works we also find the earliest example of the picaresque novel or the novel of rascality which was later more defined and further refined by Daniel Defoe. And Philip Sidney's Arcadia was of supreme importance during this period. It was very popular that many wanted to get a copy for themselves and the, the interesting thing about this work Arcadia was that it is difficult to say whether

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it belonged to the Elizabethan times or to the later Jacobean times because it was first written in 1581

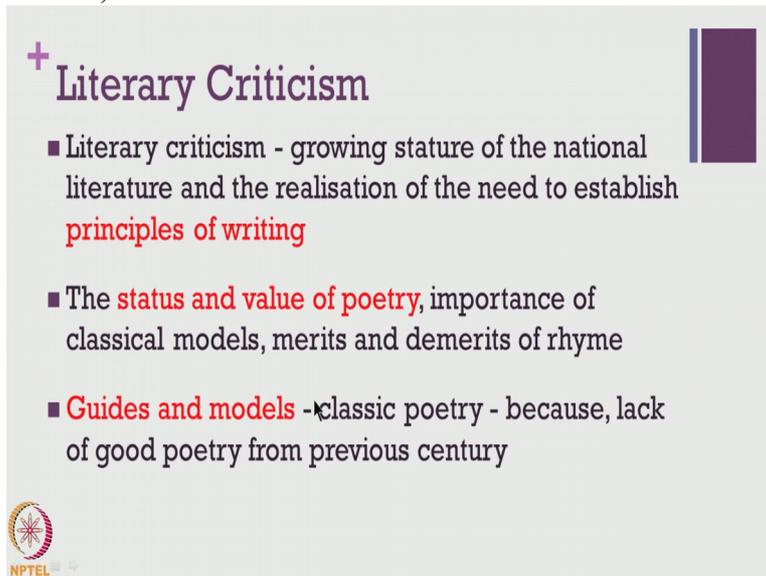
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- + ■ **Robert Green, Thomas Nashe**
 - earliest example of the picaresque novel / novel of rascality - later by Daniel Defoe
- **Philip Sidney – Arcadia** (1581/1613)
 - Traditions of the older romances of chivalry
 - Eventful



but it was properly published only in 1613 during the reign of King James the First. This is the work which followed the traditions of older romances of chivalry and we also find that unlike Eupheus which did not have a proper storyline, this was more eventful with lot of historical drama built into this.

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+ Literary Criticism

- Literary criticism - growing stature of the national literature and the realisation of the need to establish **principles of writing**
- The **status and value of poetry**, importance of classical models, merits and demerits of rhyme
- **Guides and models** - classic poetry - because, lack of good poetry from previous century

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And coming to the field of literary criticism, we noted right, we noted earlier also that Elizabethan times laid the foundation of literary criticism in English language and literature. So what was the need for literary criticism? When we spoke of the Middle Ages, we reiterated that no kind of literature or no kind of artistic tradition can emerge in a, in a place where there is no informed criticism and where there is no free or secular criticism. And with the time, with the Elizabethan times we find that this major gap is being bridged in terms of literature and we do find the growth of literary criticism and this becomes important because with the growing stature of national kind of literature most of the writers, critics and historians they began to realize that there is a need to establish the principles of writing. And this also becomes important because the identity of English literature gets entwined with the identity of England itself. So it also becomes quite

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a matter of reputation and historical importance to produce writings which are of supreme quality and also the need to critique them in order to refine them in a better way in the coming decades and centuries. And this was also another purpose of these growing interests in criticism was to reiterate the status and value

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A slide titled "Literary Criticism" with a purple plus sign icon. The slide contains three bullet points. The first bullet point is "Literary criticism - growing stature of the national literature and the realisation of the need to establish principles of writing". The second bullet point is "The status and value of poetry, importance of classical models, merits and demerits of rhyme". The third bullet point is "Guides and models - classic poetry - because, lack of good poetry from previous century". An NPTEL logo is visible in the bottom left corner of the slide.

- Literary criticism - growing stature of the national literature and the realisation of the need to establish principles of writing
- The status and value of poetry, importance of classical models, merits and demerits of rhyme
- Guides and models - classic poetry - because, lack of good poetry from previous century

of poetry. Let me again draw your attention to people like Stephen Gossoon who felt that art and literature did not serve any purpose in society and it was considered to simply arouse people's emotions and draw their energy, keep their energy away from any productive activity so it was very important to justify the importance of poetry and also to reiterate its status and value in society. And at this juncture we also find these critics and writers drawing our attention to the importance of the classical models, the merits and demerits of particular kinds

of writing, about rhyme scheme, about these various debates about what constitutes poetry and so on and so forth. At this point, again it is very useful to remember the very famous debate between Spenser and Harvey about what actually constituted poetry. Both of them were friends, they were contemporaries, both of them wrote

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poetry but they had different attitudes towards what constituted the structure of poetry and these sort of friendly debates were very useful in laying the foundations of criticism and also about the principles of literature. The criticism also provided a kind of guide and model to writing and this was

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A presentation slide with a light grey background and a purple vertical bar on the right. The title is '+ Literary Criticism' in purple. There are three bullet points in dark grey text, with some words in red. An NPTEL logo is in the bottom left corner.

- Literary criticism - growing stature of the national literature and the realisation of the need to establish **principles of writing**
- The **status and value of poetry**, importance of classical models, merits and demerits of rhyme
- **Guides and models** - classic poetry - because, lack of good poetry from previous century

more important because there was lack of good poetry from the previous century. As we noted right in the beginning, and from Chaucer to Spenser there were only a couple of poets

of note who could be mentioned as noteworthy poets. There was imminent need to rely on classic poetry, not just from England but also from

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other traditions and other cultures. So this also laid to a lot of works which began to show their classic models as the proper kind of poetry and also a way to teach the others to how to write the poetry, how to base the principles upon, so on

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A slide titled "Rhetoric and literary criticism" with a purple plus sign icon. The slide lists several authors and their works:

- Thomas Wilson, Leonard Cox, Richard Sherry, Richard Mulcaster, Richard Carew
- Spenser-Harvey debate – over what constitutes English poetry
- George Gascoigne – Certain Notes of Instruction concerning the Making of Verse or Rime in English (1575)
- William Webbe – Discourse of English Poetry (1586)
- Thomas Campion – Observations in the Art of English Poesy (1602)
- George Puttenham – Art of English Poesy (1589)
- Philip Sidney – Defense of Poesy / An Apology for Poetry (1595)

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and so forth.

So talking about the rhetoric and literary criticism of those period and the major works of those period it is important to remember that some of the major, major writers included Thomas Wilson and Leonard Cox, Richard Sherry, Richard Mulcaster, Richard Carew etc.

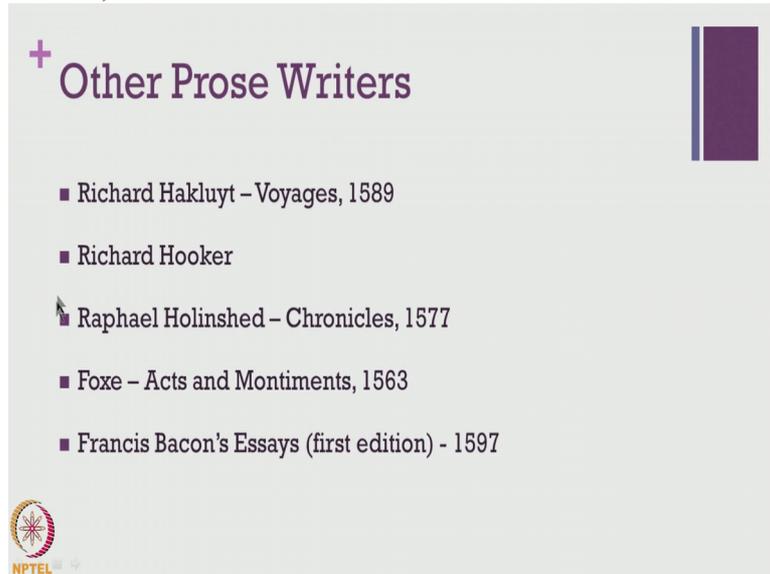
and talking about these individual writers is not very significant for us but the collectiveness of all of this, the understanding that all of these wrote to the contribution of Rhetoric and literary criticism during that period is more significant. So we do not undertake a singular discussion of these individual writers and as we already mentioned the Spenser Harvey debate was very significant event that, that kind of frame the entire understanding of literary criticism during Elizabethan times, some of the important works include Gascoigne's certain notes of instruction concerning the making of Verse or Rhyme in English, William Webb's Discourse of English Poetry, Thomas Campion's Observations in the Art of English Poesie, George Puttenham's The Arte of English Poesie and Philip Sidney's Defense of Poesie which also has alternate title An Apology for Poetry. So if you look at the titles of, if you look at the titles and their dates of publication we see that it is almost around the similar time. They were all contemporaries as well. So in that sense along with many other forms of writing, many other forms of performances which were emerging and evolving during

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this time, we find literary criticism supplementing and complimenting the growth of these forms and also the consolidation of all of these forms in a, in terms of technique, in terms of craft, in terms of principles so on and so forth. It also had a huge role to play in terms of solidifying the foundations of English literature and criticism right from the times

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The slide features a purple header with a white plus sign and the title '+ Other Prose Writers'. Below the title is a list of authors and their works, each preceded by a small purple square bullet point. The list includes: Richard Hakluyt - Voyages, 1589; Richard Hooker; Raphael Holinshed - Chronicles, 1577; Foxe - Acts and Montiments, 1563; and Francis Bacon's Essays (first edition) - 1597. In the bottom left corner of the slide, there is a circular logo with a star and the text 'NPTEL' below it.

- Richard Hakluyt - Voyages, 1589
- Richard Hooker
- Raphael Holinshed - Chronicles, 1577
- Foxe - Acts and Montiments, 1563
- Francis Bacon's Essays (first edition) - 1597

of Elizabeth. And the other important prose writers included Richard Hakluyt, Richard Hooker, Raphael Holinshed, Foxe and Francis Bacon who continues to be discussed even during the Jacobean times. So we shall come back to talk about Francis Bacon and we will talk about the Jacobean writers. So when we look at the scene in terms of Elizabethan prose and poetry, we begin to notice that there was a considerable amount of poetry and prose getting written during this time even when we were talking about writers

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who did not enjoy much reputation during those times or, or the kind of writers who do not enjoy, or the kind of writers who do not continue to be referred even in the contemporary, their holistic presence and their holistic contribution, it was of singular importance in terms of contributions to literature, criticism about understanding of poetry, understanding of

writing so on and so forth. And we also find that much of Elizabethan writing, Elizabethan culture also owes to these, all of these writers put together though some of their supreme examples could be found in individual writers such as Shakespeare, Spenser, Sidney etc. So with this we come to an end of this session. So in the next couple of sessions we shall be trying to wind up the Elizabethan age itself, talking of the various ways in which the Elizabethan age laid the foundation to the field of English literature and also talking about what had been happening during this transition time from the Elizabethan period towards the Jacobean period and since history is not arranged in tidy compartments or in neat compartments it is important to look at these transitional phases with more clarity and more interest and we shall be continuing to do just the same in the following sessions and with this we come to an end of today's lecture. Thank you for listening and look forward to seeing you in the next session