

:: STRUCTURE ::

- 8.0 Objectives**
- 8.1 The Historical Overview**
- 8.2 Renaissance: The Elizabethan and Jacobean Age**
 - 8.2.1 Political Peace and Stability**
 - 8.2.2 Social Development**
 - 8.2.3 Religious Tolerance**
 - 8.2.4 Discovery, Exploration and Expansion**
 - 8.2.5 Influence of Foreign Fashions**
- 8.3 The Literary Tendencies of the Age**
 - 8.3.1 Foreign Influences**
 - 8.3.2 Influence of Reformation**
 - 8.3.3 Ardent Spirit of Adventure**
 - 8.3.4 Abundance of Output**
- 8.4 Poetry**
 - 8.4.1 Love Poetry**
 - 8.4.2 Philosophical Poetry**
 - 8.4.3 Satirical Poetry**
 - 8.4.4 Poets of the Age**
 - 8.4.5 Songs and Lyrics**
 - 8.4.6 Sonnets and Sonneteers**
- 8.5 Drama**
 - 8.5.1 The University Wits**
 - 8.5.2 Shakespeare**
 - 8.5.3 Other Playwrights**
- 8.6 Metaphysical Poetry**

8.7 Let Us Sum Up

8.8 Keywords

8.9 Check Your Progress

8.10 Books Suggested

❖ Answers

8.0 OBJECTIVES

The unit will make the students aware of:

- The origin and development of the Renaissance Age.
- The role of Elizabethan and Jacobean age in the movement.
- Features of the movement.
- Literary tendencies, literary contributions to the different genres like poetry, prose and drama.
- The important writers with their major works.

With this knowledge the students will be able to locate the particular works in the tradition of literature.

8.1 THE HISTORICAL OVERVIEW

1.1 Few ages in history have such importance and resonance as the Renaissance. It is usually used to describe the rediscovery of classical Roman and Greek culture in the late 1300s and 1400s and the great pan-European flowering in art, architecture, literature, science, music, philosophy and politics that it inspired. It is seen as the epicentre that contributed in designing the modern world. However, the term ‘renaissance’ (French for ‘rebirth’) was not used during the period itself. It was rather invented by the 19th-century historians. Did the Renaissance begin in late 14th-century Italy, during what is usually regarded as the Middle Ages, or only flower in northern Europe a century later, in the aftermath of the Protestant Christian Reformation? How does it describe a cultural, historical and economic moment and when did it end? Did man really ‘re-find himself’, as one French historian later wrote? Or does the word describe something much subtler and more indefinable? How did it end up becoming one of the torch bearers of English literature and the ages that followed it?

Rebirth and Rediscovery Though historians debate the precise origins of the Renaissance, it is mostly agreed upon that it start in Italy in the 1300s. With the influence of the Roman Catholic Christian doctrine weakening and the reawakening of interest in Greek and Latin texts by philosophers such as Aristotle, Cicero and Seneca, historians including Plutarch and poets such as Ovid and Virgi, the Renaissance began to see the light of the day. The fall of Constantinople (Istanbul) to the Turks in 1453 encouraged many scholars to flee to Italy, bringing printed books and manuscripts with them. This period also witnessed the extraordinary visual art that mushroomed in the great Italian city states of Florence and Venice in the early 16th century. Artists such as Botticelli, Leonardo da Vinci, Michelangelo and Raphael, inspired creativity and form in many. Johannes Gutenberg's invention of the printing press around 1440 enabled books to be mass-produced in the Western world for the first time. The shifting political arenas, and the increase in trade and economic activity, brought about a wave of change in the thoughts and attitudes of the people. These new ways of thinking began to spread northwards across Europe. The fact that it was a transnational movement, which came to touch every country in Europe, is one of the most crucial things about the Renaissance.

In England, the literary decline after Chaucer's death was due in considerable measure to political reasons. The dispute about the throne and the tension it brought about gave birth to the War of Roses. It, in turn, exhausted the energy and resources of the country destroying several noble families. Most of the art and literature back then depended on their patronage and support. The accession of Henry VII in 1485 established a strong monarchy and restored social and political order (a boon in those desperate times). He curtailed the powers and privileges of barons and patronized the new rich class. Gradually, the country began to recover from its injuries and resumed its power among the European nations. The Renaissance began in London with the publication of the English masterpieces that awakened a sense of their national life and loyalty in the minds of the people.

The English Renaissance covers a long span of time, which is divided for the sake of convenience into the following three periods:

- i) The Beginning of Renaissance (1516 – 1558)
- ii) The Flowering of Renaissance (1558 – 1603). It is actually called the Age of Elizabeth.
- iii) The Decline of Renaissance (1603 – 1625). It is also termed the Jacobean Age.

8.2 RENAISSANCE: THE ELIZABETHAN & JACOBAN AGE

Both the Elizabethan and Jacobean Periods in the history of English literature are also known as The Age of Shakespeare. It is one of those only times when a poet/playwright held equal importance to that of a

monarch because of the contributions that were made in literature. Because of the art and literature that was witnessed during this span of time, it is also known as the golden age of literature. It extends from the accession of Elizabeth in 1558 to the death of James I in 1625. It was an era of peace, of economic prosperity, of stability, of liberty and of great explorations. The age focuses on contemplation, reflection and action. John Milton calls England, during this age, as —'a noble and puissant nation', rousing herself, like a strong man after sleep, and shaking her invincible locks. Let us see the main characteristics of this age.

8.2.1 Political Peace and Stability

Queen Elizabeth brilliantly framed and followed the policy of balance, fairness and moderation both inside and outside the country. A working compromise was reached with Scotland. The rebellious northern barons were kept in check by reducing feelings of animosity. She, therefore, was one of the few who was successfully able to establish peace in traditionally disturbed border areas. Her administration played the key role in the progress and the recovery of the nation..

8.2.2 Social Development

It was an age of great social contentment. The rapid rise of the industrial towns gave employment to thousands. Increasing trade and commerce enriched England. The wealthy were taxed to support the poor financially. This created a general feeling of empathy for the other. It was the right atmosphere for literary activities.

8.2.3 Religious Tolerance

It was an era of religious tolerance and of peace. The kingdom woke up to the realization that the whole nation was divided. The north was largely Catholic, and the South was strongly Protestant. Scotland followed the Reformation. Ireland followed its old traditional religion. Queen Elizabeth brought about the Anglican church. It was a compromise between the Catholics and the Protestants. All Englishmen were influenced by the Queen's policy of religious tolerance and were united.

8.2.4 Discovery, Exploration and Expansion

It was an age of great thought, action and execution. New knowledge was pouring in from all directions. Great voyagers like Hawkins, Frobisher, Raleigh and Drake brought home both material and intellectual treasures from the East and the West. The spirit of adventure, exploration and the anticipation of new discoveries reflected in the works of the writers. The spirit of action and adventure paved the way for the illustrious development of dramatic literature. It has rightly been called the age of the discovery of the new world and of man.

8.2.5 Influence of Foreign Fashions Italy caught the fascination of the Englishmen. People were not only fond of Italian books and literature, but also of Italian manners and morals. Consequently the literature of England was immensely enriched by imitating Italian classics.

In spite of the ignorance and superstition, violence and brutality, easy morals and lax values, Elizabethan Age was an age in which men lived graciously, thought intensely and wrote strongly.

8.3 THE LITERARY TENDENCIES OF THE AGE

8.3.1 Foreign Influences

England was under the full effect of the revival of learning. Neither did it rely nor limit itself to scholars alone. Translations of the original classics were now available in large volumes to the common people. Then it came under the all pervading influence of humanism, openness of mind, love of beauty and freedom.

In the year 1453, when the Turk Vandals invaded Constantinople, many Greek scholars, took shelter along with their manuscripts and libraries in Italy. Italy became the centre of classical literature and culture.

8.3.2 Influence of Reformation

Both the Renaissance and the Reformation greatly influenced the literature of this age. Hudson says that “while the Renaissance aroused the intellect and the aesthetic faculties, the Reformation awakened the spiritual nature; the same printing press which diffused the knowledge of the classics, put the English Bible into the hands of the people; and a spread in the interest of religion was accompanied by a deepening of moral earnestness.”

8.3.3 Ardent Spirit of Adventure

An ardent spirit of adventure characterized this age. The new discoveries and explorations beyond the seas by voyagers kindled human imagination and popular curiosity. The entire literature of this period, especially the plays of the university Wits and Shakespeare, are imbued with the spirit of adventure and imagination.

8.3.4 Abundance of Output

It was an age rich in literary productions of all kinds. In Elizabethan Age had treatises, pamphlets, essays, prose romances, sonnets, both Petrarchan and Shakespearean, Lyric, plays etc. were abundantly written. The output of literary productions was very wide.

8.4 POETRY

It reflects the spirit of conquest and self-glorification, humanism and vigorous imagination, emotional depth and passionate intensity. Sublimity was considered to be the essential quality of poetry. Spenser, Shakespeare and Marlowe had the immense power to express this sublimity through their poetry. All varieties of poetic forms like lyric, elegy, eclogue, ode, sonnet etc. were successfully attempted.

8.4.1 Love Poetry

The love poetry is characterized by romance, imagination and youthful vigour, Sidneys wrote *Astrophel and Stella*, Spenser *Amoretti*, Daniel *Delia*, Marlowe *Hero and Leander*, Shakespeare *Venus and Adonis* and his sonnets are noticeable love poems of this period.

8.4.2 Philosophical Poetry

The Elizabethan age was a period both of planning, action and reflection.. People thought inwardly. The tragedies of Shakespeare represent this aspect of national life. Poems by Brooke, *On Human Learning*, *On Wars*, *On Monarchy*, and *On Religion* have philosophical leanings.

8.4.3 Satirical Poetry

It came into existence after the decline of the spirit of adventure and exploration, of youthful gaiety and imaginative vigour towards the end of Elizabeth's reign. Donne wrote *Satires* and Drummond *Sonnets* are some fine examples of this type of poetry. In the reign of James I life lost charm.

8.4.4 Poets of the Age

Wyatt and Surrey traveled widely in Italy. They brought to England the Italian and classic influence. They are the first modern poets. The book that contains their poems is *Songs and Sonnets*, known as *Miscellany* by Tottle.

Sir Thomas Wyatt

Wyatt brought to English poetry grace, harmony and nobility. He was the first poet, who introduced sonnet, which was a favorite poetical form in England with Shakespeare, Milton, Spenser, Wordsworth, Keats, Shelley, Arnold and many others.

Earl of Surrey

Surrey was a disciple of Wyatt rather than an independent poetical force. The former followed the Petrarchan pattern of sonnet, whereas the latter modified it and made it typical English. He was the first poet to use blank verse in his translation of *Aeneid*.

Thomas Sackville

Sackville was a great humanist whose only contribution to England poetry is *The Induction*.

Sir Philip Sidney

Sidney was the most celebrated literary figure before Spenser and Shakespeare. As a man of letters he is remembered for *Arcadia* (a romance), *Apology For Poetry* (a collection of critical and literary principles) and *Astrophel and Stella* (a collection of sonnets). These 108 love sonnets are the first direct expressions of personal feelings and experience in English poetry. He analyses the sequence of his feelings

vividly and minutely. His sonnets owe much to Petrarch and Ronsard in tone and style.

Edmund Spenser

Edmund Spenser is rightly called the poet's poet because all great poets of England have been indebted to him. Spenser's main poetical works are: *The Shepherd's Calendar* (1579), two eclogues, March and December, are prescribed in your syllabus for detailed study. *Amoretti* (1595), a collection of eighty eight Petrarchan sonnets *Epithalamion* (1599), a magnificent ode written on the occasion of his marriage with Elizabeth Boyle *Prothalamion* (1596), an ode on marriage Astrophel (1596), and an elegy on the death of Sir Philip Sidney titled *Four Hymns* (1576) written to glorify love and honour his epic, *The Faerie Queen* (1589 – 90).

Christopher Marlowe and George Chapman

The Hero and Leander was left incomplete as Marlowe passed away. It was completed by Chapman. This poem is remarkable for felicity of diction and flexibility of versification. The poets show great skill in effectively using words and images. Besides completing *Hero and Leander*, Chapman also translated *Iliad* and *Odyssey* and composed some sonnets.

William Shakespeare

Shakespeare composed many beautiful sonnets and two long poems – *Venus and Adonis* and *The Rape of Lucrece*. His sonnets to his white friend and the dark lady are the most popular.

Ben Jonson Ben Jobson was a pioneer in the field of poetry. His poetic work consists of short pieces, which appeared in three collections – *Epigrammes*, *The Forest* and *The Underwood*. He is a first-rate satirist in Elizabethan poetry. He presents vivid sarcastic portraits in ten or twenty lines. His moral satires were nobler in tone and more sincere in expression than of Hall or Marston.

Ben Jonson was the first English poet to write the Pindaric odes. His *Ode to Himself* is a fine example of this genre. His poetic style is lucid, clear and free from extravagances. He is also the forerunner of neo-classicism, which attained perfection in the works of Dryden and Pope. *To Celia*, *Echo's Song* and *A Song* are his memorable lyrics.

John Donne

As the pioneer of the Metaphysical Poetry, Donne stands unrivalled. His contribution to poetry will be discussed along with the metaphysical Poetry. (For detailed study please refer unit 2 of this book.) Apart from the above major poets, there are few poets whose names need to be mentioned. They are, Joseph Hall, John Marsten, George Wither, and William Browne.

8.4.6 Sonnets and Sonneteers

In England Wyatt and Surrey began sonnet writing in imitation of the Italian sonnet. Wyatt introduced the Petrarchan model. He wrote 31 sonnets on the theme of love of rare beauty. Surrey gave a new turn to sonnet writing by introducing a new pattern which Shakespeare used later. His love sonnets were addressed to Lady Geraldine. They were marked by a note of melancholy and sadness. Wyatt and Surrey introduced the personal note in English sonnet.

Thomas Watson was the earliest Elizabethan to make a reputation as a sonneteer. In 1582 he published one hundred —passions or —poems of love which were described as sonnets, though many of them were of eighteen lines long. However, Watson's second volume of poems entitled *The Tears of Fancy or Love Disdained* were strictly confined to fourteen lines.

The publication of *Astrophel and Stella* by Sidney marks the real beginning of Elizabethan sonnet. His sonnets clearly show the influence of Petrarch, Ronsard and Watson. Petrarch wrote his sonnets for his beloved Laura. Sidney's sonnets express his ardent passion for his beloved Penelope, the Stella of his sonnets. His sonnets are effusions of personal passion. His example was followed by Daniel in *Delia*, Constable in *Diana*, Drayton in *Idea* and Spenser in *Amoretti*.

Spenser's *Amoretti*, a collection of 88 sonnets is memorable contribution to the art of sonnet writing. They are addressed to Elizabeth Boyle, whom he married. So an intimate, personal or autobiographical note runs in all of them. His sonnets are unique for their purity. They tell a story of love without sin or remorse.

Shakespeare is the greatest writer of the sonnet form. He preferred the Spenserian pattern, consisting of three quatrains, each rhyming alternately, and rhyming couplet to conclude. Thomas Thorpe printed a collection of 154 sonnets of Shakespeare in 1609. It was dedicated to a —Mr. W.H. and to a Dark Lady. The poet loved both of them dearly. The poet makes every allowance for the man, his youth, his attraction, his inexperience. He prefers the companionship of his friend to the company of the mistress.

8.5 ELIZABETHAN DRAMA

8.5.1 The University Wits

Lyly, Peele, Greene, Lodge, Nashe, Kyd and Marlowe are known as the university Wits because they came either from Cambridge or from Oxford. They were romantic by nature and represented the spirit of Renaissance. The great merit of the University Wits was that they came with their passion and poetry, and their academic training. They paved the way for the successive writers like Shakespeare to express his genius.

John Lyly: Lyly wrote eight comedies, of which the best are *Campaspe*, *Endymion*, *Grallathia*, *Midas* and *Love's Metamorphosis*. He wrote for

the private theatres. His writing is replete with genuine romantic atmosphere, humour, fancy for romantic comedy, realism, classicism and romanticism. Lyly established prose as an expression of comedy.

George Peele: His work consists of *The Arraignment of Paris*, *The Battle of Alcazar*, *The Love of King David and Fair Bethsabe* and *The Old Wives Tales* a play he wrote for the first time and introduced satire. He has left behind a pastoral, a romantic tragedy, a chronicle history and a romantic satire. He juxtaposes romance and reality in his plays. As a humorist he influenced Shakespeare. In *The Old Wives' Tales* he for the first time introduced the note of satire in English drama.

Robert Greene: Greene wrote *The Comical History of Alphonsus, King of Aragon* and *Friar Bacon and Friar Bungay*. Greene was the first master of the art of plot construction in English drama. His heroines Margaret and Dorothea have similarities with Rosalind and Celia.

Thomas Kyd: *The Spanish Tragedy*, a Senecan tragedy, is an abiding contribution to the development of English tragedy by Kyd. It is a well constructed play in which the dramatist has skillfully woven passion, pathos and fear until they reach a climax. Kyd succeeded in producing dialogue that is forceful and capable. He introduced the revenge motif into drama. Thus, he, influenced *Hamlet* and *The Duchess of Malfi*.

Christopher Marlowe: His famous plays *Tamburlaine, the Great*, *Dr. Faustus*, *Edward II* and *The Jew of Malta* give him a place of preeminence among the University Wits. Swinburne calls him the first great poet, the father of English tragedy and the creator of blank verse.

8.5.2 Shakespeare

Between about 1590 and 1613, Shakespeare wrote at least 37 plays and collaborated on several more. He has 17 comedies to his credit. Among his 10 history plays are *Henry V* and *Richard III*. The most famous among his tragedies are *Hamlet*, *Othello*, *King Lear* and *Macbeth*. Shakespeare also wrote 4 poems, and a famous collection of *Sonnets* which was first published in 1609.

By 1592, Shakespeare was well-known enough as a writer and actor to be criticised by jealous rival Robert Greene as an 'upstart crow' and 'Johannes Factotum' (a 'Johnny do-it-all') in his pamphlet *Groats-worth of Wit* (a groat being a small coin). Although it is difficult to determine the chronology of Shakespeare's works, it is likely that by 1592 he had authored 11 plays, including *Romeo and Juliet*, *Richard III* and *A Midsummer Night's Dream*. His plays were successful: the box office takings from the first performance of *Henry VI, Part 1* at the Rose in 1592 were £3 16s. 8d., the highest recorded for the season.

For much of the period from September 1592 to June 1594, the London playhouses were shut because of the plague. Shakespeare published two epic poems during this time, *Venus and Adonis* and *The Rape of Lucrece*.

Shakespeare's success grew through the 1590s. He joined and became a shareholder of the Lord Chamberlain's Men and wrote more plays, he published several poems and circulated his sonnet sequence in manuscript. His successes enabled him in 1597 to buy New Place, the second largest house in Stratford. This success was not untainted by tragedy however: in 1596 his 11 year old son Hamnet, died.

The Jacobean works of 1604–08 were darker and include the mature tragedies like *Othello*, *King Lear* and *Macbeth*. In 1608 the King's Men took on a second theatre, a candlelit indoor venue at Blackfriars, whose expensive seats catered to a more elite audience and whose lighting may have influenced the atmosphere of late plays such as *The Tempest*.

8.5.3 Other Playwrights

Ben Jonson and the Comedy of Humours Jonson propounded the theory of the comedy of humours. For him the purpose of the comedy is corrective and cathartic. The corrective and moral tone necessitated the presence of satire in his comedies. He derived the idea of humours from medieval medical science. In the older physiology the four major humours corresponding with the four elements and possessing the qualities of moisture, dryness, heat and cold. Variations in the relative strength of these humours showed the individual differences. He developed characters who'd lack a certain humour and how generated comedy.

John Webster and the Revenge Tragedy Webster's two tragedies *The White Devil* and *The Duchess of Malfi* have earned for him an outstanding place in British drama. Both his tragedies are based on the revenge motif. He also aims to show through both the plays the effect and the consequence of revenge. He had converted melodrama into tragedy. He imparted moral vision, psychological subtlety and depth to the tragedy of revenge and horror.

George Chapman

George Chapman was a classicist like Jonson. His two comedies *All Fools Day* and *Eastward Ho* are remarkable for Jonsonian humour. His historical plays dealing with nearly contemporary history are *The Blind Beggar of Alexandria*, *Charles, Duke of Byron* and *The Tragedy of Chabot*.

Thomas Middleton

Thomas Middleton was one of the most original dramatists of his time. His light farcical comedies like *A Mad World My Masters* and *A Chaste Maid in Cheapside* are remarkable for vivacity. His other memorable plays *Women Beware Women*, *Changeling* and *The Witch*. *The Spanish Gypsy* is a romantic comedy which reminds us of *As You Like It*.

8.6 METAPHYSICAL POETRY

Taking a hint from Dryden's phrase about Donne. He affects the Metaphysics Dr Johnson called him and his followers the Metaphysical poets. For both in their thought and expression they are surprisingly different from their predecessors.

A new kind of poetry, known as the metaphysical poetry, began with John Donne. It is characterized by much genuine poetic feeling, harsh metres, and those strained and whimsical images and turns of speech, which are called conceits. Let us see the major poets of Metaphysical School in a nutshell.

Donne has written Satires, Songs and Sonnets and Elegies. His poetry is classified into three categories – amorous, religious and satirical. His poetry reveals —a depth of philosophy, a subtlety of reasoning, a blend of thought and devotion, a mingling of the homely and the sublime, the light and the serious, which make it full of variety and surprise. His images are far-fetched, obscure, unusual and striking.

George Herbert is the most widely read of all the metaphysical poets. His poems were published posthumously. His poetry is distinguished by clarity of expression, concrete imagery and conceits. He preferred simple, homely, racy language and naturalness of expression. His poetry is sensitive to the most delicate changes of feeling.

Richard Crashaw was both secular and religious in his poetry. His best work is *Steps to the Temple* (1646). His poetry is noticeable for striking but fantastic conceits, for its religious fire and fervour. It is emotional rather than thoughtful.

Henry Vaughan was at heart a mystic. His books include *Poems*, *Olor Iscanus*, *Sillex Scintillans* and *Thalia Rediviva*. He had a considerable gift for fantasy. Edward Albert writes : —His regard for nature, moreover, has a closeness and penetration that sometimes suggest Wordsworth.

Abraham Cowley distinguished himself as a classical scholar. His well-known poems are *The Mistress*, *The Davideis* and *the Pindaric Odes*. He was the last of the metaphysical poets and in many respects he foreshadows the English classicists. With all his puerility, his fantasy, his conceits and his Pindarism, Cowley is, first of all, an intellectual. His lyrics are often sweet and graceful.

The following are their chief characteristics of Metaphysical Poetry:

Fantastic Conceits: This poetry is an expression of what has been said by earlier poets. It abounds rather in thoughts brought from the deepest

Treatment of the Inwards: The Metaphysicals deal not so much with the outward world—man, nature, and human life as with what passed in their own mind. The Metaphysicals lived in the world of their own fancy and spoke of that only. This makes their thought novel and startling.

Far-Fetched Images: The images suggested by Metaphysical poetry are often strange. They are usually the product of unnatural combinations of dissimilar objects and ideas. There is no obvious connection between love and geographical zone.

Hyperbole: Metaphysical poetry abounds in hyperbole that not only could not be credited but could not be imagined. *In Sweetest Love, I Do not Go* the mistress sighs and in doing so she exhales soul and when she weeps she sheds his blood.

Obscurity: For reasons unknown metaphysical poetry is not easily comprehensible and understandable. T. S. Eliot says that in trying to find words for their subtle thoughts and feelings, the Metaphysicals fail to carry the readers along with them.

Learning: Dr Johnson says that Metaphysicals were men of learning which is an advantage to any poet. The poets could apply their learning on to their poems and emote.

8.7 LET US SUM UP

In this unit we have studied the importance of English Renaissance which exercised a great impact on the development of English literature. We have taken an overview of the socio-political tendencies of the Elizabethan and Jacobean ages including their literary features. Further, we studied the different kinds of poetry.. You have also been introduced with the important poets of the age.

It focuses on the dramatic art developed by the Elizabethan playwrights. It includes the University wits and their contributions to drama, and how they pave the way for Shakespeare.

We also studied the poetry of the age including Metaphysical Poetry.

8.8 KEYWORDS

Shakespearean	Belonging to Shakespeare or his age or style.
Renaissance	a revival or renewed interest in something.
Sonnet	a poem of fourteen lines.
Jacobean	relating to the reign of King James I of England.
Metaphysical	Name given to poets for their style of writing by Donne.

8.9 CHECK YOUR PROGRESS

(A) Answer in detail.

1. What are the characteristics of the Renaissance Age?

2. Write a detailed note on the origin and development of the Renaissance Age?

3. Write an account of the development of poetry during the age.

4. Write an account on the development of drama during the age.

5. Define renaissance and explain the role the Elizabethan age in it.

6. Write a detailed note on the characteristics of the metaphysical poetry.

7. Why do you think that comedy and satire became so important during the Restoration period? What does this suggest about the perspective of the writers of this era?

8. Write a detailed note on the metaphysical poets.

(B) Answer the following in detail.

1. Define Renaissance.

2. Critically comment on the literature of the Elizabethan Age

(C) Answer in short.

1. How many plays did Shakespeare write?

2. Who coined the term 'metaphysical' for the poets?

3. List any three characteristics of the Elizabethan drama.

(D) Choose the correct option.

1. What form of art is most famous during the Elizabethan Age?

(a) Painting (b) Theatre (c) Ballet

2. What kind of plays were performed during the Elizabethan Age?

(a) Comedies (b) Tragedies (c) Both

3. The Elizabethan era is from _____.

(a) 1558-1660 (b) 1550-1616 (c) 1558-1603

4. _____ is considered to be the father of the Metaphysical poets.

(a) Andrew Marvell (b) George Herbert (c) John Donne

5. *All For Love* is written by _____.

(a) Shakespeare (b) Dryden (c) Byron

6. Senecan plays were rendered into English by _____.

(a) Marlowe (b) Newton (c) Heywood

7. Who was the first to use the blank verse?

(a) Shakespeare (b) Surrey (c) Wyatt

8. Which was the last play written by Shakespeare?

(a) *The Tempest* (b) *Cymbeline* (c) *Macbeth*

9. Dryden used the blank verse in _____.

(a) *All For Love* (b) *Aurangzeb* (c) *The Rehearsal*

8.10 BOOKS SUGGESTED

1. *The Renaissance Literature Handbook* by Susan Bruce and Rebecca Steinberger.
2. *A Companion to English Renaissance Literature and Culture* by Michael Hattaway.
3. *Studies in Medieval and Renaissance Literature* by C.S. Lewis and Walter Hooper.
4. *Renaissance Literature* by Siobhan Keenan.s

❖ Answers

1. B 2. C 3. C 4. A 5. B 6. B 7. B 8. B 9. A