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ENGLISH LITERATURE: THE MIDDLE AGES AND THE RENAIASSANCE

Навчально-методичний посібник

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Д 25 Англійська література: Середні віки та Відродження. Навчально-методичний посібник. Івано-Франківськ, 2025. 64 с.

У посібнику представлено основні тенденції літературного процесу Великобританії доби Середньовіччя й Відродження. Видання охоплює перелік питань для обговорення та навчально-методичний коментар до них, завдання й запитання для підсумкового контролю, словник літературознавчих термінів, список рекомендованої літератури, а також програмові вимоги до заліку. Посібник допоможе студентам у підборі інформативного та довідкового матеріалу, необхідного для ефективної підготовки до практичних занять і заліку.

Рекомендовано студентам факультету іноземних мов напряму підготовки «Англійська мова і література та друга іноземна мова».

ВСТУП

Запропонований посібник укладено для студентів четвертого курсу першого (бакалаврського) рівня напряму підготовки «Англійська мова і література та друга іноземна мова» на основі діючої програми і призначено для глибшого засвоєння вибіркової навчальної дисципліни «Література країни, мова якої вивчається». **Мета дисципліни** – сформувати в студентів чітке уявлення про основні тенденції історико-літературного процесу Англії VI–XVII ст. у розмаїтті напрямів, течій, шкіл та постатей, взаємодії конкретно-історичних та загальнолюдських значень. Видання включає чотири теми, які складені за хронологічним принципом, охоплюючи знакові явища англійського письменства. Увагу зосереджено на специфіці національних та індивідуально-авторських парадигм у координатах таких літературних явищ,

На початку посібника подана періодизація, а також ключові літературні явища, що загалом дає виразне уявлення про динаміку та наповнення літературного процесу Великобританії. Основну частину посібника займає історико-літературний матеріал, а також уривки теоретичних праць і художніх творів, які передбачені для обговорення на практичних заняттях чи для самостійного опрацювання. Після кожної теми подано завдання й запитання для самоконтролю та підсумкового контролю. У виданні також вміщено словник літературознавчих термінів, список рекомендованої літератури, а також програмові вимоги до заліку.

Структура й зміст навчально-методичного посібника сприятиме кращій орієнтації у літературному процесі Англії, а відтак більш ефективній підготовці студентів до практичних занять та заліку.

PERIODS OF ENGLISH LITERATURE

I. THE MIDDLE AGES (450–1485)

Old English Literature or Anglo-Saxon (450–1066)

Heroic epic *Beowulf*

Elegiac poetry (laments, messages). Charms. Riddles. Heroic Lays

Biblical paraphrases.

Middle English Literature (1066-1485): Literature of the Norman period (12- 13th) and the Pre⁻Renaissance (14-15th)

William Langland *The Vision of Pierce Plowman*

Geoffrey Chaucer *The Canterbury Tales*

Thomas Malory *Le Morte D'Arthur (The Death of Arthur)*

Middle English Lyrics and Ballads

Medieval Drama: tropes, mystaries, miracle plays, moralities, interludes

II. THE RENAISSANCE (1485-the early 17th)

The Early Renaissance

Thomas More *Utopia*

Poetry: Thomas Wyatt. Henry Surrey

The High Renaissance

Poetry: Philip Sidney *Astrophel and Stella*

Edmund Spenser *The Shepheardes Calender.*

The Faerie Queene. Amoretti

W. Shakespeare: *Poems. Sonnets*

Elizabethan Theatre:

Thomas Kyd *The Spanish Tragedy*

Christopher Marlowe *The Tragical History Life and Death of Doctor Faustus*

W. Shakespeare: tragedies, comedies, history plays

The Late Renaissance (Jacobean Period)

The Metaphysical and Cavalier School of Poetry

John Donne: *Poems and Sonnets*

Jacobean Theatre: Ben Jonson *Volpone or the Fox*

III. THE PURITAN AGE and THE RESTORATION (the 17th century).

John Milton *Paradise Lost; Paradise Regained*

John Bunyan *The Pilgrim's Progress*

The Restoration Comedy of Manners: William Wycherley

William Congreve *The Old Bachellor; The Way of the World*

John Dryden's activity.

IV. THE ENLIGHTENMENT (the 18th century)

The Age of Reason (the early and mid 18th cent.)

Periodical Essays: J. Addison. R. Steele

Satire: Alexander Pope *The Rape of the Lock; An Assey On Man*

Jonathan Swift *Gulliver's Travels*

The Rise of the Novel:

Daniel Defo *Robinson Crusoe*

Samuel Richardson *Pamela: or Virtue Rewarded*

Henry Fielding *The History of Tom Jones, a Foundling*
Tobias Smollet *Roderick Random*

The Age of Sensibility (till 1798)

Sentimentalism: Laurence Sterne *Sentimental Journey*
The Life and Opinions of Tristram Shandy
Oliver Goldsmith *The Vicar of Wakefield*

The Graveyard School of Poetry:
Thomas Gray *Elegy Written in a Country Churchyard*.
Edward Young *Night Thoughts*

Pre-Romanticism:

The Gothic Novel: Horace Walpole *The Castle of Otranto*
Ann Radcliffe *The Mysteries of Udolfo*
Matthew Lewis *The Monk*
Mary Shelley *Frankenstein*

Poetry: Robert Burns. William Blake

V. THE ROMANTIC PERIOD (1798-1832)

The First generation of poets:
William Wordsworth. Samuel Coleridge. Robert Southey

The Second generation of poets: George Byron. Percy Bysshe Shelley. John Keats. Leigh Hunt. Thomas Moore

The development of the novel:

The novel of manners by Jane Austen: *Sense and Sensibility;*
Pride and Prejudice

The historical novel by Walter Scott: *Waverley; Ivanhoe*

VI. HIGH VICTORIAN LITERATURE (1832-1880). REALISM

The Rise of the Novel (the Brilliant School of English novelists):
Charles Dickens *Oliver Twist; Dombey and Son*
William Thackeray *Vanity Fair.* Charlotte Bronte *Jane Eyre*
Emily Bronte *Wuthering Hights.* Elizabeth Gaskell *Mary Barton*
George Eliot *Adame Bede; The Mill on the Floss.*
George Meredith *The Egoist.*

Victorian Poetry: Alfred Tennyson. Robert Browning. Gerald Hopkins

VII. LATE VICTORIAN and EDWARDIAN LITERATURE (The Period of Transition – 1880-1910)

The Pre-Raphaelite Brotherhood: Dante Rosetti. William Rosetti
William Morris. Charles Swinburne.

Aestheticism: Oscar Wilde *The Picture of Dorian Gray*

Neo-Romanticism (Travel Romances):
Robert Stevenson *Treasure Island.*
Joseph Conrad *Heart of Darkness*
Rudyard Kipling *The Jungle Book*
Henry Hoggard *King Solomon's Mines*. Conan Doyle *The Lost World*

The Realistic Novel (the Novel of Manners):
Thomas Hardy *Tess of the d'Urbervilles*
John Galsworthy *The Forsyte Saga*

The Science Fiction Novel: Herbert Wells *The Time Machine*

VIII. MODERNIST LITERATURE (1910-1945)

Imagism and modern poetry: Thomas Hulme. Frank Flint
Ezra Pound. Thomas Stearns Eliot. William Butler Yeats
The Stream of Consciousness and the Modernist Novel:
James Joyce *Giacocmo Joyce; Ulysses*
Virginia Woolf *Mrs. Dalloway*
David Lawrence *Lady's Chatterley Lover*
Aldous Huxley *Brave New World*

IX. POST-WAR and CONTEMPORARY LITERATURE. Existentialism. Post-Modernism

The Philosophical Novel:
Iris Murdoch *Under the Net*
William Golding *Lord of the Flies* (Nobel Prize, 1993)
Dorris Lessing *The Grass is Singing* (Nobel Prize, 2007).
Lawrence Durrell *Balthazar*
The Angry Young Men Movement:
Kingsley Amis *Lucky Jim*
John Wain *Hurry on Down.*
John Brain *Room at the Top*
John Osborne *Look Back in Anger*
The Theatre of the Absurd:
Samuel Beckett *Endgame; Waiting for Godot*
Harold Pinter *A Slight Ache; The Birthday Party* (Nobel Prize, 1969)
Norman Simpson *A Risounding Tinkle*
Tom Stoppard *Rosencrantz and Guildenstern are Dead*
The Experimental Novel:
Anthony Burgess *A Clockwork Orange*
John Fowles *The Collector; The French Lieutenant's Woman*
Julian Barnes *Talkink it Over*
Peter Acroyd *Milton in America.*
Malcolm Bradbury *To the Hermitage*

UNIT 1
OLD ENGLISH LITERATURE

1. Periods of English Literature.
2. Classification of Old English literature.
3. Anglo-Saxon versification and style.
4. Heroic epic *Beowulf*. Alliteration, caesura, kennings.
5. Beowulf as a typical hero of the heroic epic.

CLASSIFICATION OF OLD ENGLISH LITERATURE

Old English texts which have survived to our times comprise about 30000 lines of poetry and some prose works of translation, religious instructions and historical records. All the poetic material has been preserved in four major manuscripts which come from the 10th century:

- *The Beowulf Manuscript* (*The Nowell Codex)*, a mixture of poetry and prose. This is the manuscript that contains Beowulf (now in the British Museum);
- *The Junius Manuscript* (in the Bodleian library), known as the *Caedmon manuscript*, which is an illustrated poetic anthology;
- *The Exeter Book*, also an anthology, located in the Exeter Cathedral (a county town of Devonshire);
- *The Vercelli Book (*North Italy) – a mix of poetry and prose.

The presence or absence of pagan elements in a particular Anglo-Saxon poem, just as the presence of Christian elements, is one of the criteria of chronological classification in Anglo-Saxon literature. The earlier Anglo-Saxon poems, composed and transmitted as oral poetry, are essentially pagan in spirit and have only a few Christian additions. The later Anglo-Saxon poems are Christian in character, with some traces of pagan spirit. Texts of the Old English period may be grouped in the following way:

1. The oldest Anglo-Saxon poetry, pagan in spirit and ideas, with a few (rather mechanical) Christian additions:

Heroic epic: *Beowulf*, fragments of *the Battle of Finansburgh (The Fight of Finnsburg)*;

Elegiac poetry: a type of literature defined as a song or poem, written in elegiac couplets, that expresses sorrow or lamentation, usually for one who has died; very frequent motifs are the comparison between the past and the present condition, the awareness of the fleeting character of happiness: *The Wanderer, The Seafarer, Deor's Laments* (*Deor* is a middle ages minstrel and poet)*, The Wife's Lament, The Husband's Message.*

Charms – a shorter form of Anglo-Saxon poetry, the supernatural beliefs connected with the rituals which are supposed to be remedies against something bad and unpleasant. There are 11 charms in the Exeter Book, among them *For the Swarm of Bees, For Unfruitful Land*, *For Loss of Cattle*, *Against a Dwarf* etc. They contain passages of verse with an instruction how to use them.

Riddles employ a device known as *prosopopeia* ([prə'soupəu'pi: ə] – personification) – the subject of the riddle presents its features to the reader who is to guess the name of the narrator. The famous Anglo-Saxon Riddles (~ 100) are included in the

Exeter Book, the well known are: *Cuckoo, Swan, Shield, Horn* and others.

2. Christian poetry based on the *Bible* or *Lives of Saints,* dwelt on heroic deeds performed by great individuals (e.g. Christ, Moses):

Biblical paraphrases ascribed to **Caedmon** (the poet of the second half of the 7th century) or his followers: *Genesis (Книга буття), Exodus, Daniel, Christ and Satan.* Caedmon was a herdsman, ignorant of poetry and unable to sing until one night he was inspired by an angel in a dream. On waking he retained his talent and later entered the monastery. The only text that can be attributed to him is C*reation Hymn* – a nine line poem that praises God the Creator. Caedmon's work provides a bridge between oral and written traditions in Old English literature.

Narrative and lyrical poems drawing on the Bible, the Apocrypha or Saints' lives, attributed to **Cynewulf** ['kĭnəwulf] – another Anglo-Saxon poet from Northumbria of the second half of the 8th cent., or his followers (included in Exeter Book and the Vercelli Book), e.g. *Christ II, The Fates of the Apostles, Elene, Juliana.* His four poems were signed with runic letters that composed the name 'Cynewulf'.

3. Heroic lays (a short song) of the 10th century, which are narrations of actual battles fought in the 10th century by the English against the Danish invaders. They praise the old heroic ideals of courage and obligations of service to the overlord: *The Battle of Brunanburgh, The Battle of Maldon*

4. Latin prose, its greatest achievement being *Historia Ecclesiatica Gentis Anglorum* (*Ecclesiastical History of the English Nation – The History of the English Church),* completed in 731 by a monk and scholar (Historian, Doctor of the Church) known as the **Venerable Bede**.

5. Anglo-Saxon prose (written in the West-Saxon dialect).

Translations by **King Alfred (849-899**) or his scholars from the second half of the 9th century. Alfred the Great became King of Wessex in southwestern England. He translated or ordered the translation of several works from Latin into Old English. One of the most important of these works was *The History of the English Church (Ecclesiastical History of the English Nation)* (731) by the Venerable Bede. This work is the first history of the English people and a valuable source of information about English life from the late 500's to 731. He also translated *Cura Pastoralis (Pastoral Care)* by Pope Gregory the Great, *Historia Adversus Paganos (History of the World)* written by the Spanish monk Paulus Orosius born in the 4th century and others. It is necessary to admit that King Alfred's translations show much independence from the original so that sometimes these works are rather adaptations and interpretations than simple translations.

The writings of a monk and scholar named **Aelfric (955-1020)** who is considered to be the most prominent scholar in Old English Literature. He wrote a series of *homilies* (short moral essays) in Old English during the 990's (paraphrases of some parts of the Bible, Lives of the Saints). Aelfric also translated into English Aurelius' book *Ars Grammatica (The Arts of Grammar)* enriching it with the examples of English.

ANGLO-SAXON PROSODY (Versification) AND STYLE

All the poetry of the Old English period has the same, characteristic verse form, which very well suited its original oral character. Old English poetry was sung or

recited aloud usually accompanied by the harp, which provided a regular rhythm. There are several distinguishing features of Anglo-Saxon poetry:

1. The verse was ***alliterative.*** Alliteration or "head-rhyme" signifies the beginning of several stressed syllables in a line with the same sound. In the Old English alliterative line two or three out of four stressed syllables begin with the same sound. The same sound refers only to the same consonants, the repetition of initial vowels is less frequent.

2. The lines are divided by a ***caesura*** [sɪˈzjʊərə] (a strong medial break) into two half-lines. Each half-line has two stressed syllables. The first stressed syllable of the second half-line should alliterate with one or both of the stressed syllables of the first half-line.

Here are some examples of alliterative lines from *Beowulf*:

[t] twelve-winter's time // torture suffered
[h] heard in his home: // of heroes then living
[l] leader beloved, and long he ruled
[f] in fame with all folk, since his father had gone

Alliteration has remained in the English language and is often used in the most expressive set phrases: *as bold as brass, as cool as a cucumber, without fear or favour etc.*

3. Poets often used kennings and prosopopeia (personification).

Kennings - elaborate poetic phrases that describe one thing in terms of another (it can be also defined as a poetic interpretation of a thing):

ocean - whale's path
sea – salt-stream, sail-road
Ship – wave-goer
Warriors – foot-going champions, heroes-in-battle, folk-troop defenders
Coward – the tardy (late) - at - battle

4. There were two basic patterns: end-stopped lines when a line conveyed one thought or one sentence, and run-on lines when a line did not end but was carried to the second line.

5. The language was synthetic, it was characterized by a free word-order.

BEOWULF

This epic poem of 3182 lines is the most important literary text that has survived from the Old English period. It was composed by an unknown author in the 8th century and has been preserved in a 10th century manuscript, now in the British Museum. It tells the story of an ideal warrior and king who comes from the tribe of the Geats, living in what is now southern Sweden. Much of the poem's material is legendary and many motifs can be found in other Germanic narratives, but there are also historical elements (names of persons, events alluded to) incorporated in this epic tale, which make it possible to place the events of the story in the 6th cent. The epic quality of the poem is secured also by the remarkable nobility of tone and grandeur of style.

The first part of the story deals with the exploits of the young Geatish hero named

Beowulf in the country of the Danes where he comes to rescue King Hrothgar and his subjects from the attacks of the two monsters – Grendel and his mother. The second part of the poem describes Beowulf fifty years later when – as an old man and king of the Geats – he fights a dragon who threatens his people, kills the monster, but is himself mortally wounded and dies having fulfilled his duty as a ruler (i.e. the duty to defend his people). The poem ends with Beowulf's funeral.

The main character of *Beowulf* embodies all the features of the heroic ideal: his physical prowess (the power of his grip equals that of thirty people and he can also swim like a fish) may diminish with age, but his spiritual strength never changes. He always shows unflinching courage, a high sense of honour, loyalty and devotion to his overlord, generosity and responsibility towards his subjects. Like a true hero, he is 'thirsty for fame', always ready to meet his fate performing heroic deeds.

Although the poem is not Christian in character (the spirit of fatalism pervades the whole, the idea of revenge is prominent), there are quite frequent references to the Bible (particularly to the Old Testament). The religious elements are still regarded as somewhat mechanical additions to the essentially pagan contents.

Beowulf

Lo, praise of the prowess of people-kings
of spear-armed Danes, in days long sped,
we have heard, and what honor the athelings won!
Oft Scyld the Scefing from squadroned foes,
from many a tribe, the mead-bench tore,
awing the earls. Since erst he lay
friendless, a foundling, fate repaid him:
for he waxed under welkin, in wealth he throve,
till before him the folk, both far and near,
who house by the whale-path, heard his mandate,
gave him gifts: a good king he!
To him an heir was afterward born,
a son in his halls, whom heaven sent
to favor the folk, feeling their woe
that erst they had lacked an earl for leader
so long a while; the Lord endowed him,
the Wielder of Wonder, with world's renown.
Famed was this Beowulf: far flew the boast of him,
son of Scyld, in the Scandian lands.
So becomes it a youth to quit him well
with his father's friends, by fee and gift,
that to aid him, aged, in after days,
come warriors willing, should war draw nigh,
liegemen loyal: by lauded deeds
shall an earl have honor in every clan.
Forth he fared at the fated moment,
sturdy Scyld to the shelter of God.
Then they bore him over to ocean's billow,
loving clansmen, as late he charged them,

while wielded words the winsome Scyld,
the leader beloved who long had ruled....
In the roadstead rocked a ring-dight vessel,
ice-flecked, outbound, atheling's barge:
there laid they down their darling lord
on the breast of the boat, the breaker-of-rings,
by the mast the mighty one. Many a treasure
fetched from far was freighted with him.
No ship have I known so nobly dight
with weapons of war and weeds of battle,
with breastplate and blade: on his bosom lay
a heaped hoard that hence should go
far o'er the flood with him floating away.
No less these loaded the lordly gifts,
thanes' huge treasure, than those had done
who in former time forth had sent him
sole on the seas, a suckling child. [...]
Now Beowulf bode in the burg of the Scyldings,
leader beloved, and long he ruled
in fame with all folk, since his father had gone
away from the world, till awoke an heir,
haughty Healfdene, who held through life,
sage and sturdy, the Scyldings glad.
Then, one after one, there woke to him,
to the chieftain of clansmen, children four:
Heorogar, then Hrothgar, then Halga brave;
and I heard that — was —'s queen,
the Heathoscylfing's helpmate dear.
To Hrothgar was given such glory of war,
such honor of combat, that all his kin
obeyed him gladly till great grew his band
of youthful comrades. It came in his mind
to bid his henchmen a hall uprear,
a master mead-house, mightier far
than ever was seen by the sons of earth,
and within it, then, to old and young
he would all allot that the Lord had sent him,
save only the land and the lives of his men. [...]

Translated by F. B. Grummere

Charm for Loss of Cattle

May nothing of mine be stolen or concealed, no more than our Lord was [caught or harmed] by Herod. I thought of Saint Helena, and I thought of Christ as he hung on the cross; so I hope to find these cattle, not to have them gone, and to learn where they are, not to have them hurt, and know they are cared for, not lead astray.

Garmund, God's servant,
find those cattle, and fetch those cattle,
and take those cattle, and keep those cattle,
and bring those cattle home.
So he have no land to lead them off to,
nor solid ground to stand them up on,
nor any house in which to hide them.
If any should do so, may it get him nowhere.
Within three nights I will know his might,
his strength and his skill, and his style of protection.
May he be withered as wood is consumed,
as frail as a thistle,
he who devises to drive off these cattle,
or thinks to steal anything of mine.
Amen.

Notes: *Herod* – Herod of Antipas (Ірод Антипа)
Saint Helena supposedly found the true cross after it had been hidden. *Garmund* – is considered to be some priest.

Plough *(*a riddle)

My nose is downward; I go deep and dig into the ground; I move as the grey foe of the wood guides me, and my lord who goes stopping as guardian at my tail; he pushes me in the plain, bears and urges me, sows in my track. I hasten forth, brought from the grove, strongly bound, carried on the wagon, I have many wounds; on one side of me as I go there is green, and on the other my track is clear black. Driven through my back a cunning point hangs beneath: another on my head fixed and prone falls at the side, so that I tear with my teeth, if he who is my lord serves me rightly from behind.

Creation Hymn *(written by Caedmon)*

Now let us praise the Guardian of the Kingdom of Heaven
the might of the Creator and the thought of his mind,
the work of the glorious Father, how He, the eternal Lord
established the beginning of every wonder.
For the sons of men, He, the Holy Creator
first made heaven as a roof, then the
Keeper of mankind, the eternal Lord
God Almighty afterwards made the middle world
the earth, for men.

UNIT 3
MIDDLE ENGLISH LITERATURE

1. Middle English Literature. The influence of the Norman Conquest on its development.
2. Forms of the narrative poetry (the chivalric romance, the fable, the fabliau, the ballad).
3. Allegory as the dominant literary mode in the Middle Ages (W.Langland *Piers Plowman*).
4. G. Chaucer and his contribution to English literature.

The name of the period comes from the term 'Middle English' used to describe the form of the English language which succeeded Old English (Anglo-Saxon) soon after the Norman Conquest and lasted approximately to the late 15th century. Middle English in linguistics is usually divided into Early Middle English (1100–1300) and Late Middle English (1300–1500); in literature – into the Norman Period and the Pre-Renaissance. The borderline dates are 1066, the date of the Norman Conquest, and the beginning of Tudor dynasty in 1485 (or the publication of Thomas More's *Utopia* in 1516) which marks the beginning of the English Renaissance.

As a result of the Norman Conquest, Norman French had replaced Old English as the official and literary language, so the latter became the language of lower classes. Thus the nobility spoke French, the common people Anglo-Saxon dialects, the language of the church was Latin. English struggled constantly and in the middle of the 14th century was acknowledged as the dominant language of the country.

In comparison with Old English, Middle English was a simpler language with a simplified grammatical system; it had also absorbed many French words which existed side by side with the original English words enriching the vocabulary of English: answer – response, horsey – chivalric; swine (animal) – pork (meat), calf – veal, ox – beef, sheep – mutton etc.

In the 12th century France was the centre of modern literary trends which provided European literature with new literary themes and techniques. The coming of the Normans put an end to the old heroic world in literature and opened a way to a more *sophisticated* culture based on the feudal system. Under French influence English poetry eventually changed its system of versification: the stressed alliterative verse of the Anglo-Saxons gave way to the rhymed metrical poetry which was capable of expressing a wider variety of feeling.

The most important of new conceptions which spread from medieval France was that of romantic love which was given the name of 'amour courtois' in French, 'Frauendienst' in German and 'courtly love' in English. The idea of courtly love developed in the feudal courts of the south of France in the first half of the 12th century and spread across Europe by 1200. It was the idea of love as a voluntary and ennobling service of a knight to a lady of his choice, for whose sake he was ready to suffer all kinds of humiliation and discomfort. Courtly love relationships can be summerised in three verbs: to love, to serve, to smile.

The new conception of love provided a great theme for the ***romance of chivalry*** [ˈʃɪvəlri] which was a form of narrative poetry that replaced the old heroic epic. It should be admitted that many of the stories came from old French sources the language of which was a Romanic dialect and for that reason these works were called "romances". Romances dealt with love and adventure: their hero was the knight who followed ***the code of chivalry*** (i.e. practiced such virtues as courage, honour, courtesy, magnanimity) and served his three masters: God, the king and the lady of his heart.

A great number of romances were based on Celtic legends about King Arthur and Knights of the Round Table. The first prominent novels about Arthur were written by French authors. In 1207 the English poet and priest *Layamon* [ˈleɪəmən] wrote the Anglo-Saxon poem *Brut or History of Britain* which was more heroic than chivalric (it was based on the French work of the Anglo-Norman poet Wace *Roman de Brut*). The poem was written half-way between alliteration and rhyme in Anglo-Saxon. Layamon's work greatly contributed to the spread of the popularity of the Arthurian [ɑːˈθjʊərɪən] legend. Layamon presented King Arthur as a strong ruler leading his people (britts) to fight the Saxons. Layamon's poem *Brut or History of Britain* is considered to be an early form of English romance.

In Middle English literature the best chivalric romances in verse are also *Sir Gawain and the Green Knight, King Horn* and many others. But they cannot be compared with the romances written in French.

THOMAS MALORY (c.1410-1471)

The most important prose work of the Arthurian Iegends was written by *Sir Thomas Malory (1410-1471)* at the end of the 15th century: *Le Morte D'Arthur*. It was completed in 1470 and published in 1485 by the first English printer William Caxton. Malory's work was so named by Caxton because some books were translated from French, yet the author entitled it *Sir Thomas Malory's Book of King Arthur and of His Noble Knights of the Round Table.* The novel is divided into 8 tales (stories) and 21 books. Malory wrote eight separate tales of King Author and his knights, but when Caxton printed it he joined them into one book, starting with the birth of Arthur and ending with his death. Caxton said in his preface that 'Malory took his work out of certain books of French', and ever since Malory has been regarded as a mere compiler and translator. But there is an epic unity and harmony in all his stories, and his beautiful prose shows Malory to have been a real writer. The author describes in the death of Arthur not only the end of a hero's life; the very title of the book is to tell us of the end of knighthood, of chivalry and of feudalism. The concluding words of Malory seem to stress this idea: 'Here is the end of the death of Arthur'.

The book is the greatest achievement of English medieval prose. It shows the variety of styles: love scenes intermingle with violent fights, pathos is mixed with comic elements. It also can express deep feelings in musical sentences. It should be underlined that folklore narrative dominates. The author uses:

- trite epithets: *fairy night, fairy meadow; good knight, good friend,*
- trite metaphors: *the blood ran down as it had been rain, as naked as a needle, white as snow,*

- magic figures: 3. 12, 7
- parallel constructions: *answered and said, her lord and husband, you shall know and understand,*
- alliterations which make the narrative rhythmical: *fair fellow fight freely, the dreadful day of doom*.

Le Morte D'Arthur
Sir Thomas Malory's Book of King Arthur and of His Noble Knights of the Round Table

Book XXI Chapter VII

Of the opinion of some men of the death of King Arthur; and how Queen Guenever made her a nun in Almesbury

Yet some men say in many parts of England that King Arthur is not dead, but had by the will of our Lord Jesu into another place; and men say that he shall come again, and he shall win the holy cross. I will not say it shall be so, but rather I will say: here in this world he changed his life. But many men say that there is written upon his tomb this verse: "Hie jacet Arthurus, Rex quondam, Rexque futurus."

Thus leave I here Sir Bedivere with the hermit, that dwelled that time in a chapel beside Glastonbury, and there was his hermitage. And so they lived in their prayers, and fastings, and great abstinence. And when Queen Guenever understood that King Arthur was slain, and all the noble knights, Sir Mordred and all the remnant, then the queen stole away, and five ladies with her, and so she went to Almesbury; and there she let make herself a nun, and ware white clothes and black, and great penance she took, as ever did sinful lady in this land, and never creature could make her merry; but lived in fasting, prayers, and alms-deeds, that all manner of people marvelled how virtuously she was changed. Now leave we Queen Guenever in Almesbury, a nun in white clothes and black, and there she was Abbess and ruler as reason would; and turn we from her, and speak we of Sir Launcelot du Lake.

Chapter XIII

How Sir Ector found Sir Launcelot his brother dead, and how Constantine reigned next after Arthur; and of the end of this book

[…] Here is the end of the book of King Arthur, and of his noble knights of the Round Table, that when they were whole together there was ever an hundred and forty. ***And here is the end of the death of Arthur***. I pray you all, gentlemen and gentlewomen that readeth this book of Arthur and his knights, from the beginning to the ending, pray for me while I am alive, that God send me good deliverance, and when I am dead, I pray you all pray for my soul. For this book was ended the ninth year of the reign of King Edward the Fourth, by Sir Thomas Maleore, knight, as Jesu help him for his great might, as he is the servant of Jesu both day and night.

Among the most important forms of narrative medieval poetry besides romances there were also spread ***fables and fabliaux*** – short folk tales in verse brought from France. ***The Fable*** is short story with animals for characters with a clearly pointed moral. ***The fabliau*** ['fæbliəu] is a short funny often rude tale in verse that treats human faults and weakness with humour. Fabliaux focused on

plot and intrigue and are usually amoral. They usually told about cunning humbugs and the unfaithful wives of rich merchants. The fabliau is often defined in opposition to the romance, as it is a story of low life, is realistic in character and aims at a non-aristocratic audience.

Another powerful form of narrative poetry was ***the ballad*** (the word *ballad* (or *ballade)* comes from the French *ballet* which was derived from the Italian verb *ballare* which means *'*to dance') – a short dramatic story in verse, partly lyrical and partly epic, which expressed thoughts and sentiments of the people. They were often accompanied by musical instruments (bagpipes in Scotland) and dancing.

Ballads use simple narrative verse of great dramatic power, appealing to the reader's imagination and sense of wonder. The traditional ***ballad verse form*** is a four-line stanza (a quatrain) in iambic metre, with a characteristic scheme: ***abeb***. Only the second and the fourth lines (of six syllables each) have the same rhyme; the first and the third lines are longer (eight syllables each) and do not rhyme. But they have an internal rhyme. Since the ballads were originally sung and learnt by heart, they often make use of various kinds of repetitions (e.g. refrains, repetitions), which together with the rhyme scheme and the characteristic metrical pattern are useful aids to memory.

As Robin Hood next morning stood,
Amongst the leaves so gay.
There did he espy (saw) the same young man
Come drooping along the way

Ballads grew out of the experience of the harshness of live among common people and therefore they most often deal with tragic themes, e.g. a shipwreck, a tragic death, a treacherous murder, violent acts caused by revenge or jealousy. Many ballads are based on historical events or deal with legendary figures (e.g. Robin Hood); the most ancient ones are rooted in folklore or superstition (they employ ghosts, faeries, supernatural elements— e.g. *Thomas the Rhymer, Sweet William's Ghost).* The most popular ballads were those about Robin Hood, a partly legendary partly historical hero of about the second half of the 12th century (in the times of King Henry II and his son Richard the Lion-Heart). He came from a family of Saxon landowners whose land had been seized by a Normal baron, was declared an outlaw and became a leader of a band of outlaws in Sherwood Forest near Nottingham.

Most of English and Scottish ballads that were known in the Middle Ages were not written down until the 16th or 17th century as they were handed down by word of mouth from generation to generation. The first collection of medieval ballads was published in 1765: it was Bishop Percy's *Reliques of Ancient English Poetry,* which contributed to the development of a Romantic interest in the genre.

ALLEGORY

In the Middle Ages allegory became the dominant literary mode, both in England and on the Continent. In literary terms, ***allegory is a form of narrative, either in verse or in prose, in which the characters represent moral qualities, or other general***

concepts (e.g. social life, philosophy, politics). In medieval literature that figurative narrative was to teach the reader some part of Christian doctrine which should help him to gain the salvation of his soul.

When allegory was used in non dramatic poetry (i.e. outside morality plays), it had a form of ***dream visions*****.** In a dream vision poem the narrator is the dreamer who falls asleep in some pleasant place (a wood or a garden), dreams of real people or personified concepts, who explain the symbolism of the scene or events to him and thus instruct him in the problems of morality, or in some social or political matters. The Dream vision was the form used by Langland in the poem *Piers Plowman,* Chaucer in all of his poems except *Troilus and Criseyde* and *The Canterbury Tales.*

THE GREAT POETS OF THE MIDDLE ENGLISH PERIOD

The greatest poets of the Middle English Period – Geoffrey Chaucer, William Langland and the anonymous author of *Sir Gawain and the Green Knight* – were contemporaries: they lived in the 14th century, which was the most important of the Middle Ages both in the cultural history of Europe and in the History of English literature. Of the three poets, it is Chaucer who occupies the central place in the English poetic tradition, although the greatness of the other two has not been disputed.

WILLIAM LANGLAND (1332-1400)

W. Langland was a priest. He wrote a religious and symbolic poem called *The Visions of William Concerning Piers the Plowman.* It survives in about 50 manuscripts and in 3 versions of varying length. Like the works of Chaucer, *Piers Plowman* provides a fascinating glimpse of English life during the 1300's. The poem enjoyed the great popularity in the 14th and 15th centuries. It is both a social satire and a vision of simple Christian life.

The poem has a form of a huge dream vision, or rather a series of visions (8 in version B), experienced by the poet on Malvern Hills. He sees the wretched state of mankind. People cannot free themselves from the bondage of sins and are incapable of finding the way to the Tower of Truth. Their leader will be Piers – a poor plowman who will show mankind how to reach Heaven.

One of the main achievements of *Piers Plowman* is that it translates the language and ideas of monasteries into symbols and images that could be understood by every man. The language of the poem is quite simple. It is written in ***unrhymed alliterative verse*** – each line is divided by a caesura, on each side of the caesura there are two stressed syllables strongly marked by alliteration:

In a summer season // when soft was the sun,
I clothed myself in a cloak // as I shepherd were
Habit like a hermit's // unholy in works,
And went wide in the world // wonders to hear.
But on a May morning on Malvern hills,
A marvel befell me on a fairy, methought.
I was weary with wandering and went me to rest
Under a broad bank by a brook's side,
And as I lay and leaned over and looked into the waters
I fell into a sleep for it sounded so merry.

Langland's poem is long and uneven, but it has passages of immense imaginative power and emotional intensity achieved through successful allegory.

GEOFFREY CHAUCER (1342/43-1400)

Geoffrey Chaucer is the outstanding English poet before Shakespeare. His *The Canterbury Tales* ranks as one of the greatest poetic works in English.

He was a Londoner who had connections with business (his father was a vintner) and with the royal court, where he was a page and then an important officer (he was sent on government missions to France and Italy). His poetry testifies to his ability to combine his vast education (he was well read in Latin authors and in the contemporary French and Italian literature) with knowledge of the world, particularly the English scene and the English character.

His first important poem, *The Book of the Duchesse (Книга про герцогиню*, 1369 or 1370) was an elegy for the Duchess of Lancaster. Chaucer was the first to introduce French dream vision into English poetry. He also created such poems written as dream-visions as *The House of Fame* (a didactic poem, dream-vision), *The Parliament of Fowles*, *The Legend of Good Women*, a romance *Troilus and Criseyde* which is considered a predecessor of the psychological novel in England.

The crowning work of Chaucer's poetic career is *The Canterbury Tales* (planned 1387, unfinished) a collection of stories representing almost all types of medieval literature, and a realistic picture of medieval society, represented by the pilgrims in the General Prologue. The book is unfinished. It consists of 24 tales told by pilgrims (they were 30 including the author and the host of the inn Harry Bailey) who set off from the Tabard Inn in Southwark, then a suburb of London to visit the shrine of St. Thomas Becket, the Archbishop of Canterbury murdered in his own cathedral in 1170. Each pilgrim was to tell two stories going and two returning (a pilgrim is a person making a journey for religious reasons to a holy place to please God). After the opening lines depicting the spring, he introduces the pilgrims in a series of brilliant brief portraits. Each of them is a real person. They are of different social levels except for the lowest and the highest. Most of them are representatives of the middle class: a student, a lawyer, a clerk, a doctor, a sailor, a merchant and even a knight. They tell different stories: religious and secular, classical and modern.

CHAUCER'S CONTRIBUTION TO LITERATURE

The Canterbury Tales summed up all the types of stories that existed in Middle English: the Knight tells a romance, the Nun a story of a saint, the Miller a fabliau, the Priest a fable. Some of the stories were known only in Norman-French before.

The most important things about Chaucer is that he managed to show all ranks of society and a true picture of the 14th century life.

He introduced into English poetry psychological observation and social criticism, made particularly attractive by the use of humour and irony.

Chauser became the creator of a new literary language. He wrote in a popular tongue, though the aristocracy at the time read and spoke French.

He helped to establish the East Midland dialect (London dialect) as the standard literary language.

Chaucer was the founder of English literature and 'the father of English poetry.' His great poetic talent enabled him to elevate Middle English to the level of a poetic

language.

Using the new forms derived from French literature, Chaucer laid the grounds for English versification. He introduced a rhythmic pattern called ***iambic pentameter (five-foot iambic)*** into English poetry. This meter consists of 10 syllables alternately unstressed and stressed in each line. The lines may or may not rhyme. Iambic pentameter became a widely used meter in English poetry.

Geoffrey Chauser

The Canterbury Tales

(from the General Prologue)

When April with its sweet-smelling showers
Has pierced the drought of March to the root,
And bathed every vein in such liquid
By the power of which the flower is created;
When the West Wind also with its sweet breath,
In every wood and field has breathed life into,
The tender new leaves, and the young sun
Has run half its course in Aries,
And small fowls make melody,
Those that sleep all the night will open eyes
(So nature incites them in their hearts),
Then folk long to go on pilgrimages,
And professional pilgrims to seek foreign shores
To distant shrines, known in various lands;
And especially from every shire's end
Of England to Canterbury they travel,
To seek the holy blessed martyr, –
Who helped them when they were seek […]

MIDDLE ENGLISH SECULAR LYRICS

A lyric is a short poem that expresses a poet's personal emotions in a songlike style.

Whereas Old English lyrical poetry favoured elegiac mood and elegiac subjects (suffering or loss), Middle English secular lyrics dealt with a wide range of topics, often derived from everyday life: the coming of spring and a joyful revival of nature (e.g. *Cuckoo Song),* the pleasures and pains of love (e.g. the striking and moving quatrain *Western Wind),* didactic meditations on the passing of time (e.g. *Ubi sunt – Where are they),* debates on serious philosophical subjects (e.g. *The Owl and the Nightingale).* Religious lyrics touch upon the motifs related to the lives of Jesus and Mary and to Christian doctrine in general: the Nativity, the Passion of Christ, the motherhood and virginity of Mary (e.g. the touching little poem *Song of a Maiden).*

Cuckoo Song

Sumer is icumen in
Lhude sing cuccu!
Groweth sed, and bloweth med,

And springth the wude nu.
Sing cucuu!

Awe bleteth after lomb;
Lhouth after calve cu,
Bulluc sterteth, bucke verteth.
Murie sing cucuu!

Cuccu, cucuu, well singes thu, cuccu:
Ne swike thu naver nu.
Sing cucuu, nu sing cucuu!
Sing cuccu, sing cuccu, nu!

Western Wind

Westron wind, when will thou blow?
The small rain down can rain:
Christ, if my love were in my arms
And I in my bed again!

THE RISE OF ENGLISH DRAMA

Early English drama developed from brief scenes that monks acted out in churches to illustrate Bible stories. This drama was called **Trope** (from Greek – *turn, direction, way*). It consisted of a short dialogue in Latin. The earliest trope (late 10th century) – the *Queritis,* which was performed at Easter Mass, was a dialogue between the three Marys and an Angel at Christ's tomb (its title is the beginning of the dialogue in Latin: 'Quern queritis, Christocolae?,' i.e. 'Whom do you seek Christian women?').

The scenes grew into full-length works called ***mystery plays and miracle plays (13th)***. Mystery plays dealt with events in the Bible (Biblical plays), and miracle plays with the lives of saints. Some scholars don't make a distinction between the terms – 'mystery' corresponds to the French term (mystere – trade), which in English was rendered as a miracle.

Mystery and miracle plays were not connected directly with the Church liturgy or the feasts of Christmas or Easter. They were performed in cycles on Corpus Christi Day, by members of trade-guilds in the market squares in most English towns. Only four great cycles of mystery plays have survived (in incomplete form) to our times: those of York, Chester, Coventry, and Wakefield. Originally the cycles of mystery plays presented the events of Biblical history from the Creation to the Ascension (or even Doomsday): the performances on movable pageants in the open air lasted the whole day. The mystery plays, sponsored and performed by trade-guilds, flourished in England until the beginning of the 16th century when the Reformation put an end to these performances regarded by the new religion as idolatrous. Most mystery plays, composed by amateur versifiers, were poetically crude, but still often lively and entertaining (comic episodes were introduced there for the first time).

The later form of English medieval drama **– *the morality play*.** The source of morality plays was not Church liturgy, but the homiletic tradition. Unlike miracles, which were narrative in character, moralities were based not on a story, but a conflict,

which makes them closer to 'true' drama. Using the allegorical method, the early moralities didn't deal with people but with personified abstractions – virtues (Truth) or bad qualities (Greed, Revenge) which walked and talked. They were intended to teach a moral lesson. A popular theme of the medieval pulpit is a fight between good and evil for the soul of a man *(The Castle of Perseverance, Mankind).*

It is possible to see the evolution of the later morality plays in the three directions*:* *the literary interlude* – 15-16th centuries (less serious in character, with the growing role of comic elements, were played between the acts of long Moralities, or in the middle of meals in rich men's houses or gardens); *the historical play* (concentrating on political issues and important individuals involved in the problems of government) and *the tragedy* (focusing on an individual character).

Tasks and Questions (Unit 1, 2)

Periodization

1. What period comes after the Middle Ages?
2. What epoch precedes Romanticism?
3. During whuch period did Shakespeare's activity take place?
4. What periods did the genre of the novel achieve the highest level?
5. Name two generations of the Romantic poets?
6. Who is the founder of Aestheticism?
7. The founder of what trend was O. Wilde?
8. What subperiods is the period of the Middle Ages divided into?
9. What subperiods is the Enlightenment divided into?

Classification of Old English Literature

10. Name the major influences on the development of OE literature.
11. What is the criterion of the division of OE literature into groups?
12. How many groups is OE literature divided into?
13. What group does the heroic epic belong to?
14. Name the great poets of OE literature.
15. Who is the author of *Creation Hymn*?
16. What period of the history of England did Heroic lays tell about?
17. What is Alfred the Great (Alfrec) famous for?

Versification and style

18. Why was the versification system of OE literature called "alliteration" (the main principle of such type of poetry)?
19. When did the metrical system begin to develop?
20. What is the difference between Old English and Middle English poetry?
21. Give the definition of the notion of "kenning".

Beowulf

22. What century was the poem written?
23. Who is considered to be the author of the poem?
24. What genre (literary form) does it belong to?
25. How many parts (lines) does the poem consist of?
26. Tell the story of the poem.
27. Describe the character of Beowulf as a heroic epic hero.
28. What features dominate in the poem: Christian or pagan?

Middle English Literature

29. Give the characteristics of the idea of "courtly love".
30. Where (when) did it come from?
31. What are the sources of the stories of chivalry romances?
32. What topics (themes) did chivalry romances deal with?
33. Characterize the knight of the code of chivalry.
34. What three masters did he serve?
35. In what language was *Brut, or History of Britain* by Layamon written in?
36. What metrical pattern is usually used in the ballad?
37. What is the difference between the chivalry romance and the fabliau?

Thomas Malory 'The Death of Arthur'

38. Who printed the novel?
39. Why was it entitled in French?
40. What is the theme of the novel?
41. Was it written in a poetic or prose form?
42. What is the idea of the concluding words of the work?
43. Speak about the artistic peculiarities of the novel.

Allegory. W. Langland

44. Give the definition of 'allegory'.
45. What ideas is the plot of the 'dream vision' poem based on?
46. What is the main idea of W.Langland's poem *Piers the Plowman?*.
47. Who is the dreamer?
48. Who will show mankind the way to the Tower of Truth?
49. What is the verse form of the poem?

Geoffrey Chaucer

50. Name the outstanding works by Chaucer.
51. How many stories did the writer plan to write (*The Canterbury Tales*)? Why did he choose this number?
52. What different literary forms (genres) did the author use in the book?
53. The representatives of what social ranks are depicted in the novel?
54. What was Chaucer's contribution to the development of the English language?
55. What rhythmic pattern did he introduce?

UNIT 2
RENAISSANCE POETRY

1. The English Renaissance. Historical and cultural aspects.
2. T. Wyatt and H. Surrey as the first poets who introduced the Petrachan sonnet into English literature. Analyze the way the poets express mixed feelings of their lyrical heroes (T. Wyatt *I Find no Peace;* H. Surrey *Alas, So All Things Now Do Hold Their Peace).*
3. The development of the sonnet in the literary activity of Ph. Sidney and E. Spenser (S. 75 *One Day I Wrote Her Name upon the Strand*).
4. Edmund Spenser's *The Faerie Queene* as an allegorical poem.
5. The peculiarities of the Shakespearean sonnet (130, 146). What new did the poet bring to this genre?
6. The poetry of the Jacobean period. J. Donne's activity and the Metaphysical school (J. Donne *A Valediction: Forbidding Mourning, Break of Day, A Hymn to God the Father).* The merits of the School from T. S. Eliot's point of view (*The Metaphysical Poets).*

THE EARLY RENAISSANCE POETRY.
T. WYATT AND H. SURREY.

New Poetry began in England in the third and fourth decades of the 15th century with Sir Thomas Wyatt (1503-1542) and Henry Howard, the Earl of Surrey (1516-1547), who introduced the sonnet into English versification (after the metrical disorder inherited from the 15th century – the chaos resulted from rapid linguistic changes in Middle English which eventually led to the emergence of Early Modern English in the late 16th).

Sonnet – Italian sonetto – is a 14-line intellectual poem with a certain pattern of rhyme and rhythm. There are two forms of sonnets each with its own traditional rhyme scheme: Italian or Petrachan [‘petra:kən], and English or Shakespearian.

Petrarch's [‘petra:k] sonnets celebrated his ideal love for Laura. Petrarchism as a powerful literary trend was rooted in the courtly love tradition enriched with the idealism of the Renaissance. It gave way to the conventional poetry full of sentiment, ideals and imagery. It provided European poetry with new rhetoric: the Petrarchan poet wrote introspective, soul-searching poetry about a true or fictitious love for a cold beauty, who was his Muse and the addressee of his poetry.

The rhyme scheme employed by Petrarch was the octave [‘ɒktɪv] which consists of two quatrains [‘kwɒtreɪn] with a single pair of rhymes: ***abba abba*** and the sextet consisting of two tercets ['tə:sɪt] with two or three rhymes: ***ded, cde*** or a similar combination that avoids the closing couplet. Normally, in the octave and then in the sextet two aspects of the same idea were expressed, the thought led to its turn (in the 9th line) without strong emphasis at the end of the poem. The solution of the thought is reached in the last line of the sonnet especially in the last word of the final line which is the key of the poem.

Thomas Wyatt introduced the sonnet from Italy into English literature at the beginning of the 16th century. He modified the Petrarchan model changing the rhyming

of the tercets. His sonnet scheme is as follows: ***abba abba cdd cee.*** Wyatt's 96 verse poems were published posthumously in the volume known – from the name of its printer – as *Tottel's Miscellany* [mi'seləni] ("Тотелівський альманах", 1557) which also introduced 40 works of Surrey and 135 by other authors.

Henry Surrey's poems were smoother and more polished than Wyatt's. He introduced the pattern of three quatrains with a closing couplet and a new rhyme scheme, with seven rhymes instead of five ***abba cdcd effe gg***. This form of the sonnet as purely English was widely employed in Elizabethan poetry. Shakespeare's sonnets were written after this pattern, and for this reason they are generally called Shakespearean though the real creator of the form was Surrey. Surrey's sonnets are elegiac in tone showing descriptions of nature as well as love. In fact, Surrey is responsible for the introduction of two metrical forms of capital importance: the English form of the sonnet and the blank verse (unrhymed five-foot iambics). He translated two books of Virgil's *Aeneid* ['i:nɪɪd] using this meter.

Thomas Wyatt (1503-1542)

I Find No Peace

I find no peace and all my war is done;
I fear and hope, I burn and freeze like ice;
I fly above the wind, yet can I not arise,
And naught I have and all the world I seize on;

That looseth nor locketh holdeth me in prison,
And holdeth me not yet can I scape nowise;
Nor letteth me live nor die at my devise,
And yet of death it giveth none occasion.

Without eyen I see, and without tongue I plain;
I desire to perish, and yet I ask health;
I love another, and thus I hate myself;

I feel me in sorrow, and laugh in all my pain.
Likewise displeaseth me both death and life,
And my delight is causer of this strife.

Henry Surrey (1515-1547)

Alas, So All Things Do Hold Their Peace

Alas, so all things now do hold their peace,
Heaven and earth disturbed in no-thing;
The beasts, the air, the birds their song do cease,
The nightes chair the stars about do bring.

Calm in the sea: the waves work less and less;
So am not I, whom love, alas, doth wring,

Bringing before my face the great increase
Of my desires, whereat I weep and sing

In joy and woe as in a doubtful ease;
For my sweet thoughts sometime do pleasure bring,
But by and by the cause of my disease
Gives me a pang that inwardly doth sting,

When that I think what grief it is again
To live and lack the thing should rid my pain.

ELIZABETHAN POETRY

The late 1570's and the last two decades of the 16th century brought a sudden flowering of poetry. The writing of poetry was part of the education of a gentleman. A great variety of lyrical verse forms demonstrated the possibilities of the English language which reached the heights of poetic maturity. The poetry of the period showed attractive qualities of rich imagination and an impressive combination of seriousness and playfulness.

This period was also called 'the age of song' (the English had the reputation as the most musical nation in the 16th century). There was a rich variety of lyrical poems often set to music: songs, airs and madrigals appeared in separate collections, but were also frequently included in drama and interwoven in prose narratives.

The most important of the short lyrical forms, practiced by all Elizabethan poets, was the ***sonnet***. It reached the heights of popularity in the last two decades of Elizabeth's reign. Among hundreds of sonnets written in the that period, the best ones were composed by the greatest poets of the age – Philip Sidney, Edmund Spenser and William Shakespeare. They wrote sonnet sequences. ***A sonnet sequence*** is a group of sonnets based on a single theme or about one person.

Sonnet sequences writing was initiated by **Philip Sidney's (1554-1586)** sequence *Astrophel* [‘estrəfəl] *and Stella* written in the 1580s, but published in 1591, five years after his death. It included 108 love sonnets and 19 songs. Sidney's sonnets were a very successful introduction of petrarchism into English. He adopted the Petrarchan octave (abba abba) with variations in the sextet that included the English final couplet. The sonnets are dedicated to his wife and written in delicately archaic language. Sidney is also famous for his novel *Arcadia* – a pastoral romance in prose which is considered to be the most important prose fiction of the period.

Besides this, Sidney became the author of the first important critical essay in English *Apology for Poetry* (1595) in which he defends poetry from Puritan attack. Sidney claims that literature has the power to reproduce an ideal world, its task is not only to teach but to delight.

Edmund Spenser (1552-1599), a friend of Philip Sidney, is another great English poet. Spenser is sometimes called “the poets’ poet” because many later English poets learned the art of versification from his works. His works comprise a number of verses, prose and his main works *The Shepheard’s Calender* (1579) and *The Fairie Quenne* (1590). In 1594 he married Elizabeth Boyle and devoted to her 88 Sonnets under the title *Amoretti* (means little loves or love stories) though Spenser’s three Elizabeths are

mentioned: his love, his mother and the Queen. Spenser follows the Petrarchan convention – love is warfare and the lover is cold and cruel. The sequence is a chronological narrative, covering the period of two years. Spenser created a sonnet form of his own, the *Spenserian sonnet* which is a compromise between the more rigid Italian style and the looser English pattern. It contains three quatrains (it means a division of a thought into three phases) and a closing summarizing couplet with the following rhyme scheme: ***abab bcbc cdcd ee***. Spenser gave English verse a melodiousness and harmony unknown before him. In comparison with him Wyatt' and Surrey' works seem clumsy and even crude.

Thus, the English sonneteers changed the design of the Italian sonnet, introducing a different rhyme scheme, and, as a result, a different movement of the argument. Instead of the division into an octave (descriptive in character) and a sextet (more reflexive), characteristic of the Italian form, the English sonnet (also called the Shakespearean sonnet) employed more rhymes that formed a pattern consisting of three quatrains and a closing couplet which provided a conclusion to the whole or a surprise ending.

But still nearly all the sonneteers before W. *Shakespeare* followed Petrarchan convention which exhausted its resources only by the end of the Elizabethan period. Shakespeare's sonnets show many anti-Petrarchan features in the range of topics they touch upon and unconventional sentiments they often express (e.g. anger, resentment, disillusionment with the object of love).

Edmund Spenser (1552-1599)

75

One day I wrote her name upon the strand
But came the waves and washed it away
Again I wrote it with a second hand
But came the tide, and made my pains his prey
"Vain man" said she, "that dost in vain assay
A mortal thing so to immortalize!
For I myself shall like to this decay,
And eke my name be wiped out likewise"
"Not so (quoth I), let baser things devise
To die in dust, but you shall live by fame:
My verse your virtues rare shall eternize,
And in the heavens write your glorious name, "
Where, whenas Death shall all the world subdue,
Our love shall live and later life renew.

EDMUND SPENSER'S *THE FAERIE QUENNE*

One of the greatest of all patriotic poems is E. Spenser's *The Faerie Queene* – written in the form of a grand ***allegorical romance*** filled with personifications of abstract ideas. The first three books of *The Faerie Queene* were published in 1590. Spenser dedicated them to Queen Elizabeth, who awarded him a yearly pension. The second three books appeared in six years. A part of the seventh book of *The Faerie Queene* was published in 1609. Each of the six completed books (Spenser's original plan was to write 12 books) deals with the adventures of a chivalric knight who

personifies one moral virtue – holiness, temperance, chastity, friendship, justice, or courtesy. The knights come from the court of Gloriana – the Faerie Queene and the beloved of Prince Arthur, symbolizing Elizabeth and the glory of England. They fight with proper vices and while fighting develop their virtues.

In the poem the writer used the characters from the sources of various fiction levels. Besides the characters of the Arthurian romances (Arthur, Merlin) and classical tradition (satyrs, fauns) there are also the allegorical moral and religious virtues and vices (Truth, Temperance, Deceit, Pride) and allegorized historical and political elements – Gloriana represents Queen Elizabeth, Duessa may be Mary Queen of Scots, Prince Arthur – Earl of Leicester. Thus the author combined moral and political allegory creating a medieval fairy land where truth and friendship always win evil forces.

Spenser wrote his poem in the language which included current courtly English, archaic forms as well as dialects and neologisms. He wrote the poem in a distinctive pattern, now called the ***Spenserian stanza*** *(*9 lines rhyming *ababbcbcc),* consisting of eight pentameter (5-foot iambic meter lines) followed by an alexandrine – 6-foot iambic:

Canto I (III)
[*of Gentle Knight]*
Upon a great adventure he was bond,
That greatest Gloriana to him gave,
That greatest Gloriana Queene of Fairie lond,
To winne him worship, and her grace to have,
Which of all earthly things he most did crave;
And ever as he rode, his hart did earne
To prove his puissance in battell brave
Upon his fine, and his new force to learne;
Upon his foe, a Dragon horrible and stearne.

WILLIAM SHAKESPEAR'S SONNETS

Shakespeare's sonnets (they are 154), published in 1609, but written a decade earlier, are considered superior to any other written in the Elizabethan period because they have richer imagery, an unfolding dramatic situation, explore the passion balancing it all with a final couplet. A closing couplet very often provides not only a conclusion to the whole but a surprise ending – a fresh new look at the theme.

Shakespeare's sonnets can be divided into some groups: the first 126 are addressed to a fair youth, the "only begetter" of the poems, the next 26 refer to a new association with the "Dark Lady"; the two concluding sonnets are the stories about Cupid (how he lost his brand). The sonnets are dedicated to Mr. W.H. He is supposed to be either William Herbert, Earl of Pembroke whose mother wanted Shakespeare to encourage young Herbert to marry (sonnets 1-17 are dedicated to this theme) or Lord Southampton – Shakespeare's patron in 1586.

In the sonnets of the first group the author enjoys the young man's friendship and is full of admiration (he is the "*Lord of my love*" to whom the poet is a vassal 26; he is the Muse *that pour'st into my verse Thine own sweet argument* 38). He promises

immortality to the young man through the poems he writes in his honour (his name '*from hence immortal life shall have'* 81). But sometimes the youth seems cold, he provokes jealousy by his admiration of another poet. The climax of the series comes when the young man seduces the poet's woman (40, 41). But eventually the poet realizes that his love for his friend is greater than his desire to keep the woman. We neither learn the boy's name nor have an idea of what he looks like.

The next group is about the Dark Lady by whom the poet is enthralled, though well aware of her faults. Unlike the idealized ladies in the Sonnets of Petrarch and his followers, she is false and vicious but the author can't help loving her (the adjective *dark* does not mean merely "*dark-haired*", but is a synonym for "wicked", "sinister"– *as black as hell, as dark as night* 147) as it is clearly described in 130 which is considered to be a humorous parody of Petrarch and an example of a witty language game. And then the tragedy comes: the Friend and the Dark Lady betray the Poet. This faithlessness of both friend and woman wounds the poet deeply. The narrator is torn not only between *'Two loves … of comfort and despair'* but also between the love for the young man and the love for the woman who appears to have seduced him (144). The relationship between the narrator, the young man and the Dark Lady takes on the nature of the emotional triangle. The poet nevertheless tries to rise above his disappointment.

There is a major philosophical theme running through the cycle: the theme of the implacability of Time. Sonnet 2, for example, talks about the passing of time and the changes it may cause on a friend's face (*When forty winters shall besiege thy brow, And dig deep trenches in thy beauty's field..).* One can triumph over it in one's children (*This fair child of mine Shall sum my count, and make my old excuse)* or can achieve immortality if one's features are preserved in poetry. Here Shakespeare composes some masterful variations on the theme of the immortality of poetry. Sonnet 18:

So long as man can breathe or eyes can see,
So long live this, and this gives life to thee.

Sonnet 55 (a reference to Horace):

Not marble nor the gilded monuments
Of Princess shall outlive this powerful rhyme

Late Shakespeare's sonnets reject the conventions and courtliness of earlier ones (118-120 are marked by metaphors of drugs and disease, in 129 idealized love has been swept away by a torrent of revulsion). They demonstrate new metrical energy, new language and a new emotional range. It is the last and longest Renaissance sonnet sequence in England. Sonnets would still be written in the 17th century, but not necessarily connected with love (e.g. religious experience in Donne's *Holy Sonnets*, comments on political events and personal problems in Milton's sonnets).

130

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 on her head.

I have seen roses damaskt, 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.

144

Two loves I have of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man right fair,
The worser spirit a woman colour'd ill.

To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.

And whether that my angel be turn'd fiend
Suspect I may, yet not directly tell;
But being both from me, both to each friend,
I guess one angel in another's hell:

Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out.

146

Poor soul, the centre of my sinful earth —
My sinful earth these rebel powers array —
Why dost thou pine within and suffer dearth,
Painting thy outward walls so costly gay?

Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? is this thy body's end?

Then, soul, live thou upon thy servant's loss,
And let that pine to aggravate thy store;
Buy terms divine in selling hours of dross:
Within be fed, without be rich no more:

So shalt thou feed on Death, that feeds on men.
And Death once dead, there's no more dying then.

JOHN DONNE (1572-1631)

John Donne is the greatest metaphysical poet. As a young man he was a courtier, an adventurer and a lover of ladies. Then he wrote his best sonnets and poems. But at the age of 43 he rejected the Catholic religion in which he was brought up, entered the Church of England and in 1621 became the Dean of St. Paul's Cathedral. He became one of the most fashionable preaches of the time. His poems were collected by his son and published in 1633 *Satires and Elegies*, *Songs and Sonnets*, *Holy Sonnets*. His most famous poem is *A Valediction: of Weeping* (Valediction is smth. said on parting from a loved one). In the poem Donne expresses his powerful but mixed feeling on leaving a woman to travel overseas.

J. Donne is regarded as the founder of the ***Metaphysical School*** since his so-called 'strong lines', rich in philosophic and scientific allusions. (The word "meta-physics" denotes the sphere of learning of what that came after-physics i.e. nature). Metaphysics deals with the world as a unity of both worldly and spiritual spheres. Metaphysical poets liked witty ***conceits*** – ***far-fetched imagery or tricks of style, which contained unexpected even striking analogies drawn from different fields of knowledge***: science, mechanics, housekeeping, business, philosophy, astronomy, religion etc. ***The poem is an intellectual exercise instead of emotional expression*** – it is the 'how' not 'what' of the expression that is truly important. Conceits reveal a play of intellect often resulting in puns, paradoxes, humorous comparisons. M.P. enriched English poetry with new rhymes, rhythms, and meters. The beloved genres of metaphysical poets were sonnets and epigrams.

This poetry was imitated by a group of poets, a generation younger than Donne. Among them were George Herbert, Henry Vaughan and Richard Crashaw. The term 'metaphysical' was first used with reference to such poetry by John Dryden (1631-1700) and later emphatically confirmed by Samuel Johnson (1709-1784), who criticized that 'conceited' poetic style from neo-classical positions. English 'Metaphysical Poetry' has its parallel, in style and subject matter, in European baroque poetry.

The Flea

Mark but this flea, and mark in this,
How little that which thou deniest me is;
It suck'd me first, and now sucks thee,
And in this flea our two bloods mingled be.
Thou know'st that this cannot be said
A sin, nor shame, nor loss of maidenhead;
Yet this enjoys before it woo,
And pamper'd swells with one blood made of two;
And this, alas! is more than we would do.

O stay, three lives in one flea spare,
Where we almost, yea, more than married are.
This flea is you and I, and this
Our marriage bed, and marriage temple is.
Though parents grudge, and you, we're met,
And cloister'd in these living walls of jet.
Though use make you apt to kill me,
Let not to that self-murder added be,
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since
Purpled thy nail in blood of innocence?
Wherein could this flea guilty be,
Except in that drop which it suck'd from thee?
Yet thou triumph'st, and say'st that thou
Find'st not thyself nor me the weaker now.
'Tis true; then learn how false fears be;
Just so much honour, when thou yield'st to me,
Will waste, as this flea's death took life from thee.

A Valediction: Forbidding Mourning

[…] Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to aery thinness beat.

If they be two, they are two so
As stiff twin compasses are two,
Thy soul the fixed foot, makes no show
To move, but doth, if th' other do.

And though it in the centre sit,
Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home.
Such wilt thou be to me, who must
Like the other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end, where I begun.

A Valediction: of Weeping

Let me pour fourth
No tears before thy face, whilst I stay here,
For thy face coins them, and thy stamp they bear,
And this Mintage they are something worth,
For thus they be

Pregnant by thee;
Fruits of much grief they are, emblems of more;
When a tear falls, that thou falls which it bore,
So thou and I are nothing then, when on a divers shore.

On a round ball
A workeman that hath copies by, can lay
An Europe, Afrique, and an Asia.
And quickly make that, which was nothing, all,
So does each tear,
Which thee doth wear,
A globe, yea world by that impression grow,
Till thy tears mixt with mine do overflow
This world, by waters sent from thee, my heaven dissolved so.

O more than Moon,
Draw not up seas to drown me in thy sphere,
Weep me not dead, in thine arms, but forbera
To teach the sea, what it may do too soon;
Let not the wind
Example find,
To do me more harm, than it purposeth;
Since thou and I sigh one another's breath,
Whoe'er sighs most, is cruellest, and hastes the other's death.

A Hymn to God the Father

Wilt thou forgive that sin where I begun,
Which is my sin, thought it were done before?
Wilt thou forgive that sin through which I run,
And do run still, though stil I do deplore?
When thou hast done, thou hast not done,
For I have more.
Wilt thou forgive that sin by which I have won
Others to sin? and made my sin their door?
Wilt thou forgive that sin which I did shun
A year or two, but wallowed in a score?
When thou hast done, thou hast not done,
For I have more.

I have a sin of fear, that when I have spun
My last thread, I shall perish on the shore;
Swear by thy self, that at my death thy Son
Shall shine as he shines now and heretofore;
And, having done that, thou hast done,
I fear no more.

T. S. Eliot (1888-1965)

The Metaphysical Poets (1921)

[...] The question is to what extent the so-called metaphysicals formed a school (in our own time we should say a 'movement'), and how far this so-called school or movement is a digression from the main current.

Not only is it extremely difficult to define metaphysical poetry, but difficult to decide what poets practise it and in which of their verses […]. It is difficult to find any precise use of metaphor, simile, or other conceit, which is common to all the poets and at the same time important enough as an element of style to isolate these poets as a group. Donne, and often Cowley, employ a device which is sometimes considered characteristically 'metaphysical'; ***the elaboration (contrasted with the condensation) of a figure of speech to the furthest stage to which ingenuity can carry it.*** Thus Cowley develops the commonplace comparison of the world to a chess-board through long stanzas (*To Destiny*), and Donne, with more grace, in *A Valediction*, the comparison of two lovers to a pair of compasses. But elsewhere we find, ***instead of the mere explication of the content of a comparison, a development by rapid association of thought which requires considerable agility on the part of the reader***.

On a round ball / A workeman that hath copies by, can lay
An Europe, Afrique, and an Asia./And quickly make that, which was
nothing, All So does each teare,/ Which thee doth weare,
A globe. yea world by that impression grow,/Till thy tears mixt with mine doe overflow / This world, by waters sent from thee, my heaven dissolved so.

(Donne's A Valediction: Of Weeping)

Here we find at least two connexions which are not implicit in the first figure, but are forced upon it by the poet: from the geographer's globe to the tear, and the tear to the deluge. On the other hand, some of Donne's most successful and characteristic effects are secured by brief words and sudden contrasts:

A *bracelet of bright hair about the hour (The Relic).*

Where the most powerful effect is produced by the sudden contrast of associations of 'bright hair' and of 'bone'. This telescoping of images and multiplied associations is characteristic of the phrase of some of the dramatists of the period which Donne knew: not to mention Shakespeare, it is frequent in Middleton, Webster, and Tourneur, and is one of the sources of the vitality of their language.

Johnson, who employed the term 'metaphysical poets', apparently having Donne, Cleveland, and Cowley chiefly in mind, remarks of them that 'the most heterogeneous ideas are yoked by violence together' […].

[…]***It is to be observed that the language of these poets is as a rule simple and pure***; in the verse of George Herbert this simplicity is carried as far as it can go – a simplicity emulated without success by numerous modern poets**. *The structure of the sentences, on the other hand, is sometimes far from simple, but this is not a vice: it is a fidelity to thought and feeling.*** The effect, at its best, is far less artificial than that of an ode by Gray. And as this fidelity induces variety of thought and feeling, so it induces variety of music. We doubt whether, in the eighteenth century, could be found two poems in nominally the same metre, so dissimilar as Marvell's *Coy Mistress* and Crashaw's *Saint Teresa;* the one producing an effect of great speed by the use of short syllables, and the other ecclesiastical solemnity by the use of long ones:

Love, thou art absolute sole lord

Of life and death.

If so shrewd and sensitive (though so limited) a critic as Johnson failed to define metaphysical poetry by its faults, it is worth while to inquire whether we may not have more success by adopting the opposite method by assuming that the poets of the seventeenth century (up to the Revolution) were the direct and normal development of the precedent age; and without prejudicing their case by the adjective 'metaphysical', consider whether their virtue was not something permanently valuable, which subsequently disappeared, but ought not to have disappeared. Johnson has hit, perhaps by accident, on one of their peculiarities, when he observes that 'their attempts were always analytic'; he would not agree that, ***after the dissociation, they put the material together again in a new unity***.

It is certain that the dramatic verse of the later Elizabethan and early Jacobean poets expresses a degree of development of sensibility which is not found in any of the prose, good as it often is […].

Tasks and Questions (Unit 3)

Historical and Cultural Aspects

1. What country was the first to cultivate the ideas of the Renaissance?
2. Speak about Henry VIII' contribution to the development of the English Renaissance.
3. What subperiod of the Renaissance did Wyatt`s and Surrey`s poetry belong to?
4. During what period of the Renaissance did Spenser write his poems?
5. Who initiated the sonnet sequences writing?
6. Who is the founder of the Metaphysical School?
7. Who is the founder of the Cavalier School?
8. What literary trend was initiated by B. Jonson?
9. How did the followers of B. Jonson call themselves?
10. What literary trend was founded by J. Don?
11. Who introduced a closing couplet?
12. Who introduced the blank verse?

T. Wyatt

13. What way did T. Wyatt modify the Italian sonnet?
14. What is the difference between Petrarch's and Wyatt's sonnets?
15. Characterize the emotional state of the poet expressed in Wyatt`s sonnet '*I Find No Peace*'.
16. What is the cause of the poet`s grief?
17. Find examples of antitheses.
18. What words and expressions intensify the poet`s despair?

H. Surrey

19. What way did H. Surrey modify the Italian sonnet?
20. What is the difference between Petrarch's and Surrey`s sonnets?
21. What rhythmic pattern was founded by H. Surrey?
22. What principle is the development of the argument in Surrey's sonnet *'Alas, So All Things…'* based on?
23. What is the main idea of the sonnet?
24. Do you find the last two lines to be a surprise or a summarizing ending?
25. What words are used to express calmness of nature?
26. What words are used to express disturbance of the narrator?
27. What displeases the poet?
28. What 'thing' can help the poet to get rid of the pain?

E. Spenser

29. Why was E. Spenser called 'the poet's poet'?
30. Name the famous works by E. Spenser.
31. To whom did he dedicate his sonnet sequence *Amoretti*?
32. Describe the main idea of Sonnet 66.
33. Comment on the movement of the argument.
34. What name did the poet write on the strand (Sonnet 66)?
35. Which words are supposed to be devoted to the Queen (mother, his wife)?
36. To whom did Spenser dedicate his poem *The Fairie Queen*?
37. How many parts did he manage to write?
38. What was knights` mission in the poem *The Fairie Queen*?
39. Who symbolizes the Earl of Leicester?
40. What fiction sources are the characters of the poem taken from?
41. What is the name of the Fairie Queen?
42. How many lines does the Spenserian stanza consist of?

W. Shakespeare's Sonnets

43. Why are Shakespeare's sonnets considered to be superior to the other sonnets written in the period?
44. To whom did Shakespeare dedicate his sonnets?
45. Who is the only begetter of the sonnets?
46. Whom does the poet mention in the sonnets?
47. How can one be immortalized?

S. 130

48. What way does the poet express his admiration for the lady?
49. What does the lady look like?
50. Why does the poet name her `*dark*`?
51. In what manner does the Dark lady walk?
52. What colour are her breasts?
53. What would she have looked like if she had been the Muse of the Petrarchan sonnet?
54. What is the difference between the way Petrarch depicts his woman and Shakespeare – the Dark lady?

S. 144

55. Describe a good (bad) angel.
56. What does the poet mean saying '*Two loves of comfort and despair'* (закоханий я в двох: добро і відчай)
57. What philosophical theme is running through the sonnet?
58. Comment on the words '*But being both from me, both to each friend'.*

S. 146

59. Explain the meaning of the expressions: *`the fading mansion`, `outward walls`*.

J. Donne

60. What does the term `metaphysical` mean?
61. Give the definition of the notion 'conceit'.
62. What thing does the poet compare women`s tears with?
63. To what thing does the poet compare two lovers when they are far from each other?
64. How does T.-S. Eliot treat the style of the Metaphysical poets.

UNIT 4
RENAISSANCE (ELIZABETHAN) THEATRE

1. Forms of the medieval drama (tropes, mysteries, miracles, moralities) -(See *Unit 1, p. 22*).
2. Formation of the Renaissance theatre.
3. The University Wits School. Thomas Kyd as the founder of the *revenge tragedy*.
4. Ch. Marlowe's tragedies. His treatment of a tragic hero. The way the playwright expresses Faustus' tragedy in the final monologue of the play *Doctor Faustus*.
5. Shakespeare's plays (history plays, tragedies, comedies). The factors that caused the changes in the psychology of Shakespeare's tragic heroes. Make a short analysis of Othello's behaviour and speech in the 5th act of the tragedy.
6. B. Jonson as the representative of the Jacobean theatre. The theory of humours and its employment in the comedy *Volpone or the Fox*.

THEATRE AND DRAMA OF THE RENAISSANCE (ELIZABETHAN THEATRE)

The late sixteenth and early seventeenth centuries were a period of the highest achievement in English drama in the whole of its history. At that time drama was a popular national entertainment and a new art which attracted the greatest poets of the time (e.g. Christopher Marlowe, William Shakespeare). There were private and popular or public theatres. Private theatres were established in the houses of great noblemen. Only the nobility could be present at the performances. Public theatres performed their plays in the squares or inn-yards in London suburbs and were open for all classes of society.

The first regular playhouse or theatre itself was built in London in 1576. It was designed specially for performances and called by a Greek word "The Theatre". The number of theatres was rapidly rising and by the end of the 16th century there were 20 theatres in London. The most famous were "The Curtain", "The Rose", "The Swan", "The Globe" (1599), "The Hope". The building was made of wood; it was secular and open to the sky, except above the stage (and a sheltered gallery on three sides). The stage was a large raised platform that came out into the audience. The play began at 2 or 3 o'clock, the nobles and ladies sat in boxes or stools on the stage, and people stood in the pit or yard. No women were allowed to act, all the female parts were taken by boys (the first actress in England appeared after the Restoration). It is also important to remember that theatrical conventions of the time did not allow breaks between acts. From 1582 plays were read by the Master of Revels before they were performed. He decided if they were suitable for the theatre stage.

The main sources of the Renaissance drama were:

- Medieval religious plays, particularity moralities, with their concern with ethical problems;
- folk elements and mythology,
- plays of Greek and Roman dramatists (Euripides, Seneca ['senikə], Plautus ['plo:təs], Terence ['terəns]) the most popular of which was Seneca.

Seneca's rhetorical tragedies provided the pattern for many Elizabethan dramatists. They made use of characteristic Senecan ['senikən] themes and devices

(revenge, ghosts, a play within a play) and produced 'revenge tragedies', full of passion and bloodshed, which were the most popular dramatic form in the Elizabethan and Jacobean periods. “Revenge tragedy” presents a transitional stage between medieval and renaissance drama, it combines both elements of the Elizabethan tragedy as well as elements of medieval morality play.

Unrhymed iambic pentameter – i.e. blank verse – was the most proper verse form for passionate dramatic speech in the tragedy.

THE UNIVERSITY WITS SCHOOL

The most popular dramatists of the time there were Oxford and Cambridge graduates known as the Academic Dramatists or University Wits. This group of writers is considered to be the first professional authors of England (they earned money through writing) and the most important early school in drama. Among them were Thomas Kyd (1557-1595), George Peele (1558-1597), John Lyly (1554-1606), Robert Green (1560-1592), Christopher Marlowe (1564-1606), Thomas Nash (1567-1601), and Thomas Lodge (1557-1625). They were all more or less acquainted with each other. Owing to them there appeared such notion as the Elizabethan school in drama. The plays they wrote had many common features:

- they wrote comedies, tragedies, history plays but it was the tragedy by which there were attracted most of all;
- the style of their tragedies was marked by formality and rhetoric;
- they used a great deal of sophisticated metaphors and epithets;
- unrhymed iambic pentameter – i.e. blank verse – was the most proper verse form for passionate dramatic speech in the tragedy.

The key figures of the school were T. Kyd and Ch. Marlowe. ***T. Kyd’s ‘The Spanish Tragedy’ (1592)*** became the most popular and influential of all the plays of the period. It set the standard for the ‘revenge’ or ‘bloodshed’ tragedies. The text presents the pattern of crime and punishment in which we are shown the destructive power of revenge. The tragedy includes supernatural elements such as ghosts who appear to the living and demand justice for their death. The listener becomes an avenger, he decides to prosecute a crime privately but there is a gap between such a desire and its fulfilment. The avenger usually hesitates between: reason (real world of the play) and injustice; unreason (supernatural world) and justice. Thus madness is one of the consequences of the bloody action. The main hero of ‘*The Spanish Tragedy’* wants to revenge the murder of his son. He finds this task too difficult, is burdened with doubt, human weakness and goes mad. At last he kills the offender and after that kills himself. The style of the tragedy is expressive and emotional, with a great amount of rhetorical exclamations and remarks. The speeches of the heroes are usually intensified by exaggerated and impulsive gestures and expressions.

O eyes, no eyes, but fountains fraught with tears;
O life, no life, but lively form of death;
O world, no world, but mass of public wrongs,
Confus’d and fill’d with murder and misdeeds.

The features of ‘revenge tragedy’ are traced in such Shakespeare’s tragedies as *‘Hamlet’* and *‘Titus Andronicus’*. It should be mentioned that Thomas Kyd was the author of a pre-Shakespearian play on the subject of *‘Hamlet’*.

CHRISTOPHER MARLOWE (1564-1593)

Christopher Marlowe is considered to be the most genius dramatist and poet among the University Wits. He was Shakespeare's contemporary – born two months before him in Canterbury in the family of a shoemaker. Marlowe attended King's School. He was awarded a scholarship that enabled him to study at Cambridge (Corpus Christi College). In 1587 he went to London where began his theatrical activity as an actor and dramatist. Marlowe was also known as a poet and a translator from Latin. His brief career ended when he was killed in a Deptford tavern. A 20th century author Anthony Burgess devoted Marlowe his novel "A Dead Man in Deptford" (1993).

Marlowe's plays, all tragedies, were written within five years (1587-1592). They are: *The Tragedie of Dido, Queen of Carthage* ['kɑ:θɪʤ] (written in 1586, performed 1594), *Tamburlaine* ['tembəlein] *the Great* (1590) (Tamerlane, Timur 1333-1405 ruler of Samarkand ['semakand] and conqueror of many countries), *The Jew of Malta* ['mɔltə] (written in 1589, performed in 1592, published in 1633), *The Tragical History of Life and Death of Doctor Faustus* ['fɔstəs] (there exist two versions of the play – A (1604) and B (1616), and history play *Edward II* (published in 1694).

Marlowe created an immortal place for himself in English drama and poetry. If Shakespeare had died at the same age, he would scarcely be known today. Among the great merits of Marlowe was his reform of dramatic verse. Under his pen blank verse reached its maturity and harmony. In his great tragedies heroic and monumental scenes are combined with keen psychological insight.

One of the most actual aspects of Marlowe's plays was his conception of **a tragic hero** formed under the influence of the Renaissance ideology which asserted a strong man – the master and creator of his destiny. Each of Marlowe's great dramas centres round a single character of the heroic type who seeks power: the power of absolute rule, the power of money, the power of knowledge. In order to ind the complete realisation of the ideals he ignores ordinary moral principles and leads himself into tragic circumstances being destroyed by his own passion and ambition. Thus Marlowe shows not only the titanic energy of the Renaissance personalities but the inevitable inner crisis that they face as well. We can see both the writer's admiration for the might of human individuality and his condemnation of individualism.

It is necessary to admit that Marlowe's characters remain unchanged from beginning to end; they are not portrayed in their development. His Tamburlaine rises to the very height of power but ignores the warnings of gods, and is deprived of their support. Barabbas [bə'rebəs] from the *Jew of Malta* seeks riches and power, he loves his money more than his daughter, by means of money he becomes very powerful but at the end is betrayed and kills himself; Faustus is eager to achieve absolute knowledge in order to gain infinite power and to become '*great emperor of the world'*. This desire is stronger than the fear of the devil – trying to gain the whole world he loses his soul. Faustus' final monologue (consists of 60 lines, lasts for 60 minutes) full of fear and disappointment, is one of the most tragic scenes in the play.

The Tragical History Life and Death of Doctor Faustus

FAUSTUS: Ah Faustus,
Now hast thou but one bare hour to live,

And then thou must be damned perpetually.
Stand still, you ever-moving spheres of heaven,
That time may cease, and midnight never come.
Fair Nature's eye, rise, rise again, and make
Perpetual day, or let this hour be but
A year, a month, a week, a natural day,
That Faustus may repent and save his soul.
O lente, lente currite noctis equi!
The stars move still, time runs, the clock will strike.
The devil will come, and Faustus must be damned.
O, I'll leap up to my God! Who pulls me down?
See, see where Christ's blood streams in the firmament!
One drop would save my soul, half a drop: ah my Christ-
Ah, rend not my heart for naming of my Christ;
Yet will I call on him - O spare me, Lucifer!
Where is it now? 'Tis gone: and see where God
Stretcheth out his arm, and bends his ireful brows!
Mountains and hills, come, come and fall on me,
And hide me from the heavy wrath of God.
No, no?
Then will I headlong run into the earth:
Earth, gape! O no, it will not harbor me.
You stars that reigned at my nativity,
whose influence hath allotted death and hell,
Now draw up Faustus like a foggy mist
Into the entrails of yon laboring cloud,
That when you vomit forth into the air,
My limbs may issue from your smoky mouths,
So that my soul may but ascend to heaven.
[*The watch strikes.*]
Ah, half the hour is past: 'twill all be past anon.
O God, if thou wilt not have mercy on my soul,
Yet for Christ's sake, whose blood hath ransomed me,
Impose some end to my incessant pain:
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be saved.
O, no end is limited to damned souls!
Why wert thou not a creature wanting soul?
Or why is this immortal that thou hast?
Ah, Pythagoras' *metempsychosis* – where that true,
This soul should fly from me, and I be changed
Unto some brutish beast:
All beasts are happy, for when they die,
Their souls are soon dissolved in elements;
But mine must live still to be plagued in hell.
Cursed be the parents that engendered me:
No, Faustus, curse thy self, curse Lucifer,

That hath deprived thee of the joys of heaven.
[*The clock strikes twelve.*]
O it strikes, it strikes! Now body, turn to air,
Or Lucifer will bear thee quick to hell.
[*Thunder and lightning.*]
O soul, be changed into little water drops,
And fall into the ocean, ne'er be found.
My God, my God, look not so fierce on me!
[*Enter* DEVILS.]
Adders and serpents, let me breathe awhile!
Ugly hell gape not! Come not, Lucifer!
I'll burn my books – ah, Mephastophilis!
[*Exeunt with him.*]

WILLIAM SHAKESPEARE'S PLAYS

W. Shakespeare is the greatest dramatist not only of the Renaissance period, but of the whole history of English literature. Shakespeare perfected greatly the use of blank verse in drama; he employed it not only in the tragedies, but also in the comedies.

Shakespeare's literary work is usually divided into three periods.

The first period falls between 1590 and 1600, the second – between 1601 and 1608, the third – 1609-1612.

His plays (36 in number except *Pericles*) were published in the First Folio (1623), by his friend Ben Jonson. They were divided into three groups: tragedies, history plays and comedies.

The first group of works is ***history plays or chronicle plays***. This was the genre in which he started his career as a playwright. These plays are more closely related to tragedies than to comedies. The history plays are classified as the two tetralogies: minor including Henry VI (three parts) and Richard III, major – including Richard II, Henry IV (two parts), Henry V. The plots of the plays were derived from the historical material. Shakespeare used original English chronicles from the 16th century. They cover the period of 1377-1485, i.e. the century proceeding the reign of the Tudors. Illustrating the most important political problems (the laws of historical development, the nature of power, the question of succession, the role of the ruler, dangers of civil wars), history plays became an important factor in promoting national value and national spirit, affirmed the political settlement of the Elizabethan period. They were called great national dramatic epics.

All of **Shakespeare's famous tragedies** appeared between 1600 and 1608. This was the second period of his literary work. In the plays of this period (*Hamlet, Macbeth, King Lear, Othello, Antony and Cleopatra)* the dramatist reaches his full maturity. He presents great human problems. Shakespeare's **typical tragic hero** is a man of noble character and great human potential; his fall is not caused by adverse fate, but by a weakness in his character (e.g. uncertainty in *Hamlet*, ambition in *Macbeth* or jealousy in *Othello*). In some particular circumstances (which do not usually depend on the hero) this weakness becomes dominant, influences his moral state and leads to a disastrous end. Hence, all the tragic characters of Shakespeare are dynamic, are shown in their development.

In some tragedies (e.g. *Hamlet, King Lear*) Shakespeare also underlines the

importance of social factors in forming the heroes' psychology. He tries to represent the laws and morals of the society they live in and from this point of view to show the reasons of human tragedy. This feature is a bright evidence of the dramatist's skill both as a writer and a deep thinker.

Shakespeare's comedies constitute the most numerous group in the First Folio; they include such plays as early comedies of situation (e.g. *The Comedy of Errors*), romantic comedies (e.g. *Much Ado About Nothing*, *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*), tragicomedies – also called 'problem plays'— (e.g. *Measure for Measure*, *Cymbeline*), romances (e.g. *The Winter's Tale*, *The Tempest*). The best and most famous are Shakespeare's ***romantic comedies*** with their theme of love and courtship. They are notable for their light wit and optimism and are written in the bright spirit of the Renaissance, aiming to entertain the audience. The main idea of the comedies is the idea of romantic love that conquers all and is invincible even after death. The scene of the comedies is usually set in some imaginary country. Yet, one can easily recognize a merry England. The plots of the comedies are based on stories that are almost fairy-tales. The heroes are the creators of their own fate. Shakespeare often embodies that tendency in a female character. His typical comedy heroines are smart, brave, noble, full of initiative and free in speech, they always win the men they love. The comedies end happily, and everything is brought to a harmonious conclusion – each Jack gets his Jill. All the plays are written in easy-flowing verse and light prose. The text is full of jokes and puns.

Although tragi-comedies and romances have a happy end (which makes it possible to classify them under 'comedies,' according to medieval terminology), they lack the charm and light-heartedness of romantic comedies. Besides they are not concerned primarily with love, but with other matters, e.g. the question of justice in *Measure for Measure*, the problem of reconciliation in *The Winter's Tale* and *The Tempest*. The style is full of allegorical and fantastic elements.

The vocabulary of Shakespeare's works is very rich consisting of 21 thousand words. He used the words and expressions of different stylistic levels: terminology taken from various spheres of life (e. g. science, politics, economics, law, religion etc.), lexical forms of foreign origin (Latin, French, Italian), collo-quialisms, archaisms, curses, folklore elements.

The First Period (1590-1600):

1590 **Henry VI** Генрі VI (h)
1592 **Richard III** Річард III (h)
The Comedy of Errors Комедія помилок (c)
1593 **Titus Andronicus** Тит Андронік (t)
The Taming of the Shrew Приборкання норовливої (c)
1594 **Love's Labour's Lost** Марні зусилля кохання (c)
Romeo and Juliet Ромео і Джульєтта (t)
1595 **Richard** II Річард II (h)
A Midsummer Night's Dream Сон літньої ночі (c)
The Two Gentlemen of Verona Два веронці (c)
1596 **The Merchant of Venice** Венеціанський купець (c)
1597 **Henry IV** Генріх IV (h)
1598 **Much Ado About Nothing** Багато галасу з нічого (c)
Henry V Генріх V (h)

Merry Wives of Windsor Віндзорські витівниці (c)

1599 **Julius Caesar** Юлій Цезар (t)

As You Like It Як вам це сподобається (c)

Twelfth Night Дванадцята ніч (c)

The Second Period (1601-1608):

1601 **Hamlet** Гамлет (t)

1602 **Troilus and Cressida** Троїл і Крессіда (c)

All's Well That Ends Well Добре те, що добре кінчається (c)

1604 **Measure for Measure** Міра за Міру (t/c)

Othello Отелло (t)

1605 **King Lear** Король Лір (t)

Macbeth Макбет (t)

1606 **Antony and Cleopatra** Антоній і Клеопатра (t)

1607 **Coriolanus** Коріолан (t)

Timon of Athens Тімон Афінський (t)

1608 **Pericles** Перікл

The Third Period (1609 till 1612):

1609 **Cymbeline** Цимбелін (t/c)

1610 **The Winter's Tale** Зимова казка (romance)

1612 **The Tempest** Буря (romance)

Henry VIII Генріх VIII (h)

William Shakespeare

The Taming of the Shrew

Act V. Scene II

SCENE: *In Petruchio's house in the country.*

KATHERINA: Fie, fie! unknit that threatening unkind brow,
And dart not scornful glances from those eyes
To wound thy lord, thy king, thy governor:
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman mov'd is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty;
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance commits his body
To painful labour both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks, and true obedience;
Too little payment for so great a debt.
Such duty as the subject owes the prince,

Even such a woman oweth to her husband;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord? –
I am asham'd that women are so simple
To offer war where they should kneel for peace,
Or seek for rule, supremacy, and sway,
When they are bound to serve, love, and obey.
Why are our bodies soft and weak and smooth,
Unapt to toll and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?
Come, come, you forward and unable worms!
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot:
In token of which duty, if he please,
My hand is ready; may it do him ease.

The Tragedy of Othello, Moor of Venice

Dramatis Personae
OTHELLO, the Moor, general of the Venetian forces
DESDEMONA, his wife
IAGO, ensign to Othello
EMILIA, his wife, lady-in-waiting to Desdemona
CASSIO, lieutenant to Othello

Act V. Scene II
SCENE: *Venice and Cyprus*

A bedchamber in the castle. Desdemona in bed asleep; a light burning.
Enter Othello

OTHELLO: It is a cause, it is a cause, my soul, –
Let me not name it to you, you chaste stars!
It is the cause. – Yet I'll not shed her blood;
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster.
Yet she must die, else she'll betray more men. –
Put out the light, and then put out the light:
If I quench thee, thou flaming minister,
I can again thy former light restore,

Should I repent me: – but once put out thy light,
Thou cunning'st pattern of excelling nature'
I know not where is that Promethean heat
That can thy light relume. When I have pluckt the rose,
I cannot give it vital growth again,
It needs must wither: – I'll smell it on the tree. –
[*Kissing her*]
O balmy breath, that dost almost persuade
Justice to break her sword!- One more, one more: –
Be thus when thou art dead, and I will kill thee,
And love thee after:- one more, and this the last:
So sweat was ne'er so fatal. I must weep,
But they are cruel tears: this sorrow's heavenly;
It strikes where it doth love. – She wakes.

DESDEMONA: Who's there? Othello?

OTHELLO: Ay, Desdemona.

DESDEMONA: Will you come to bed, my lord?

OTHELLO: Have you pray'd to-night, Desdemona?

DESDEMONA: Ay, my lord.

OTHELLO: If you bethink yourself of any crime
Unreconciled as yet to heaven and grace,
Solicit for it straight.

DESDEMONA: Alack, my lord, what may you mean by that?

OTHELLO: Well, do it, and be brief; I will walk by:
I would not kill thy unprepared spirit;
No, – heaven forfend! – I would not kill thy soul.

DESDEMONA: Talk you of killing?

OTHELLO: Ay, I do.

DESDEMONA: Then heaven have mercy on me!

OTHELLO: Amen, with all my heart!

DESDEMONA: If you say so, I hope you will not kill me.

OTHELLO: Hum!

DESDEMONA: And yet I fear you; for you are fatal then
When your eyes roll so: why I should fear I know not,
Since guiltiness I know not; but yet I feel I fear.

OTHELLO: Think on thy sins.

DESDEMONA: They are loves I bear to you.

OTHELLO: Ay, and for that thou diest.

DESDEMONA: That death's unnatural that kills for loving.-
Alas, why gnaw you so your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet I hope, I hope,
They do not point to me.

OTHELLO: Peace, and be still!

DESDEMONA: I will so. What's the matter?

OTHELLO: That handkerchief which I so loved and gave thee
Thou gavest to Cassio.

DESDEMONA: No, by my life and soul!
Send for the man, and ask him.
OTHELLO: Sweet soul, take heed,
Take heed of perjury; thou art on thy death-bed.
DESDEMONA: Ay, but not yet to die.
OTHELLO: Yes, presently:
Therefore confess thee freely of thy sin;
For to deny each article with oath
Cannot remove nor choke the strong conception
That I do groan withal. Thou are to die.
DESDEMONA: Then Lord have mercy on me!
OTHELLO: I say, amen.
DESDEMONA: And have you mercy too! – I never did
Offend you in my life; never loved Cassio
But with such general warranty of heaven
As I might love; I never gave him token.
OTHELLO: By heaven, I saw my handkerchief in's hand.
O perjured woman! Thou dost stone my heart,
And makest my call what I intend to do
A murder, which I thought a sacrifice:
I saw the handkerchief.
DESDEMONA: He found it, then;
I never gave it him; – send for him hither;
Let him confess a truth.
OTHELLO: He hath confest.
DESDEMONA: What, my lord?
OTHELLO: That he hath used thee.
DESDEMONA: How? unlawfully?
OTHELLO: Ay.
DESDEMONA: He will not say so.
OTHELLO: No, his mouth is stopt;
Honest Iago hath ta'en order for't.
DESDEMONA: O, my fear interprets: – what, is he dead?
OTHELLO: Had all his hairs been lives, my great revenge
Had stomach for them all.
DESDEMONA: Alas, he is betray'd, and I undone!
OTHELLO: Out, strumpet! weep'st thou for him to my face?
DESDEMONA: O, banish me, my lord, but kill me not!
OTHELLO: Down, strumpet!
DESDEMONA: Kill me to-morrow; let me live to-night!
OTHELLO: Nay. if you strive, –
DESDEMONA: But half an hour!
OTHELLO: Being done, there is no pause.
DESDEMONA: But while I say one prayer!
OTHELLO: It is too late. [Smothers her]
EMILIA [at the door]: My lord, my lord! what, ho! my lord, my lord!
OTHELLO: What noise is this? – Not dead? not yet quite dead?

I that am cruel am yet merciful;
I would not have thee linger in thy pain: –
So, so.
EMILIA [within]: What, ho! my lord, my lord!
OTHELLO: Who's there?
EMILIA [within]: O, good my lord, I would speak a word with you!

THE JACOBEAN THEATRE

The theatre of the Jacobean period was aimed usually at the taste of the aristocratic audience. It was represented by pessimistic tragedies, amusing tragicomedies, and masques. The masque was a form of entertainment (private pageant), popular during the Renaissance. Masques used masked actors and combined songs, dance and music. Plot and action were fairly insignificant and usually consisted of mythological and allegorical elements. The audience could join the actors in the final dance.

The leading dramatist of the period is **Ben Jonson (1573-1637)**. He had greater direct influence on English literature than Shakespeare himself ever had.

Jonson is the master of classical, satirical 'comedy of humours'. Among his best works are *Volpone, or the Fox* (1606) with the action set in Venice, a satire on customs and values of the rising merchant classes of Jacobean London; *The Alchemist* (1610), satire on many superstitions of his time, the author ridicules the greed and foolishness of London's upper classes; and *Bartholomew Fair* (1614), a vivid satirical display of life in 17th century London.

The comedies are written after the ***'theory of humours'***. Jonson explained this theory in the comedy *Every man out of his Humour*. During the Renaissance it was believed that there were four "humours" or "liquids" flowing in the body of man: black bile, blood, choler, phlegm. Their relative predominance determines a certain inclination or passion in the character of every individual (black bile created melancholic humour, blood – sanguine, choler – choleric, phlegm – phlegmatic), ridiculously colours all his thoughts and conduct. The dramatist applied the term 'humour' metaphorically to what we now call one's obsession or complex***. 'Stock characters' or 'humours' are defined by Jonson 'as obsessive quirks of disposition'.***

Jonson's theory enriched the English satire tradition with a new manner of depicting characters, which was successfully followed by the writers of the 18th and 19th centuries (J. Swift, W. Thackeray, Ch. Dickens).

Ben Jonson

Volpone, Or the Fox

The chief character Volpone is a rich nobleman. He is childless and does not have an heir. Being very energetic and resourceful, he decides to enjoy himself making fun of prosperous Venetians – legacy hunters. He pretends to be fatally ill and promises to declare the heir of his reaches the one who will make him the most generous gift. Among the visitors there is Voltore (a lawyer – an advocate), Corvino (a merchant), Corbaccio (an old gentleman). They wish Volpone good health, at the same time look forward to his death. The author exposes the hypocrisy and greed of money-obsessed society. One of the harshest episodes is when one of his friends, Corvino (raven), is induced to offer his wife. The names of the personages are Italian.The satirical aspects

of the play are highlighted by the use of telling names : Volpone or Fox embodies a lustful and raffish person, he is a con artist, Mosca – a fly – is a parasite, Voltore – a vulture, is eager to inherit smb's riches, Corbaccio – a raven – is fool, mean and greedy, Corvino – a little raven – belongs to a raven's family.

The Persons of the Play:
VOLPONE, *a magnifico*
MOSCA, *his parasite*
VOLTORE, *an advocate*
CORBACCIO, *an old gentleman*
CORVINO, *a merchant*
BONARIO, *son of Corbaccio*

Act I. Scene I
THE SCENE: Venice

VOLPONE: Loving Mosca!
'Tis well; my pillow now, and let him enter.
Exit MOSCA.
Now, my feigned cough, my phthisic, and my gout,
My apoplexy, palsy, and catarrhs,
Help, with your forced function, this my posture,
Wherein this three year I have milked their hopes.
He comes; I hear him – Uh! uh! uh! uh! O!

Re-enter MOSCA *with* VOLTORE.
MOSCA: […] Patron! sir!
Here's Signior Voltore is come –
VOLPONE: What say you?
MOSCA: Sir, Signior Voltore is come this morning
To visit you.
VOLPONE: I thank him.
MOSCA: And hath brought
A piece of antique plate, bought of Saint Mark,
With which he here presents you.
VOLPONE: He is welcome.
Pray him to come more often.
MOSCA: Yes.
VOLPONE: What says he?
MOSCA: He thanks you, and desires you see him often.
VOLPONE: Mosca.
MOSCA: My patron!
VOLPONE: Bring him near; where is he?
I long to feel his hand.
MOSCA: The plate is here, sir.
VOLTORE: How fare you, sir?
VOLPONE: I thank you, Signior Voltore.

Where is the plate? mine eyes are bad.
VOLTORE: I'm sorry
To see you still thus weak.
MOSCA: – That he is not weaker.
VOLPONE: You are too munificent.
VOLTORE: No, sir, would to Heaven,
I could as well give health to you, as that plate!
VOLPONE: You give, sir, what you can. I thank you.
Your love
Hath taste in this, and shall not be unanswered.
I pray you see me often.
VOLTORE: Yes, I shall, sir.
VOLPONE: Be not far from me.
MOSCA: Do you observe that, sir?
VOLPONE: Hearken unto me still. It will concern you.
MOSCA: You are a happy man, sir; know your good.
VOLPONE: I cannot now last long –
MOSCA: – You are his heir, sir.
VOLTORE: Am I?
VOLPONE: I feel me going – Uh! uh! uh! uh!
I'm sailing to my port – Uh! uh! uh! uh!
And I am glad I am so near my haven.
MOSCA: Alas, kind gentleman! Well, we must all go –
VOLTORE: But, Mosca –
MOSCA: Age will conquer.
VOLTORE: Pray thee, hear me.
Am I inscribed his heir for certain?
MOSCA: Are you!
I do beseech you, sir, you will vouchsafe
To write me i' your family. All my hopes
Depend upon your worship. I am lost,
Except the rising sun do shine on me.
VOLTORE: It shall both shine and warm thee,
Mosca.
MOSCA: Sir,
I am a man that hath not done your love
All the worst offices: here I wear your keys,
See all your coffers and your caskets locked,
Keep the poor inventory of your jewels,
Your plate, and monies; am your steward, sir,
Husband your goods here.
VOLTORE: But am I sole heir?
MOSCA: Without a partner, sir, confirmed this morning;
The wax is warm yet, and the ink scarce dry
Upon the parchment […].
Another knocks.
MOSCA: Who's that? One knocks; I would not have you seen, sir.

And yet – pretend you came and went in haste; […]

Enter CORBACCIO.

Signior Corbaccio!
You're very welcome, sir.

CORBACCIO: How does your patron?
MOSCA: Troth, as he did, sir; no amends.
CORBACCIO: What! mends he?
MOSCA: No, sir, he is rather worse
CORBACCIO: That's well. Where is he?
MOSCA: Upon his couch , sir, newly fall'n asleep.
CORBACCIO: Does he sleep well?
MOSCA: No wink, sir, all this night
Nor yesterday, but slumbers […].
CORBACCIO: […] How does his apoplex?
Is that strong on him still?
MOSCA: Most violent.
His speech is broken and his eyes are set,
His face drawn longer than 'twas wont –
CORBACCIO: How? how?
Stronger than he was wont?
MOSCA: Nor, sir; his face
Drawn longer than 'twas wont.
CORBACCIO: O, good!
MOSCA: His mouth
Is ever gaping, and his eyelids hang.
CORBACCIO: Good.
MOSCA: A freezing numbness stiffens all his joints,
And makes the colour of his flesh like lead.
CORBACCIO: 'Tis good.
MOSCA: His pulse beats slow and dull.
CORBACCIO: Good symptoms still.
MOSCA: And from his brain –
CORBACCIO: Ha! how? not from his brain?
MOSCA: Yes, sir, and from his brain –
CORBACCIO: I conceive you; good.
MOSCA: Flows a cold sweat, with a continual rheum,
Forth the resolved corners of his eyes.
CORBACCIO: Is't possible? Yet, I am better, ha!
How does he with the swimming of his head?
MOSCA; O, sir, 'tis past the scotomy; he now
Hath lost his feeling, and hath left to snort.
You hardly can perceive him, that he breathes.
CORBACCIO: Excellent, excellent! sure I shall outlast him!
This makes me young again a score of years.
MOSCA: I was a-coming for you, sir.
CORBACCIO: Has he made his will?
What has he giv'n me?

MOSCA: No, sir.
CORBACCIO: Nothing! ha?
MOSCA: He has not made his will, sir.
CORBACCIO: Oh, oh, oh.
What then did Voltore, the lawyer, here?
MOSCA: He smelt a carcase, sir, when he but heard
My master was about his testament;
As I did urge him to it, for your good –
CORBACCIO: He came unto him, did he? I thought so.
MOSCA: Yes, and presented him this piece of plate.
CORBACCIO: To be his heir?
MOSCA: I do not know, sir.
CORBACCIO: True,
I know it too.
MOSCA: By your own scale, sir.
CORBACCIO: Well,
I shall prevent him yet. See, Mosca, look,
Here I have brought a bag of bright sequines,
Will quite weigh down his plate.
MOSCA: Yea, marry, sir,
This is true physic, this your sacred medicine! […]
Another knocks.
VOLPONE: Who's that there,
now? a third?
MOSCA: Close, to your couch again. I hear his voice.
It is Corvino, our spruce merchant.
VOLPONE: Dead.
MOSCA: Another bout, sir, with your eyes. – Who's
There?
Enter CORVINO.
Signior Corvino! come most wished for! O,
How happy were you, if you know it, now!
CORVINO: Why? what? wherein?
MOSCA: The tardy hour is come, sir.
CORVINO: He is not dead?
MOSCA: Not dead, sir, but as good;
He knows no man.
CORVINO: How shall I do, then?
MOSCA: Why, sir?
CORVINO: I have brought him here a pearl.
MOSCA: Perhaps he has
So much remembrance left as to know you, sir;
He still calls on you; nothing but your name
Is in his mouth. Is your pearl orient, sir?
CORVINO: Venice was never owner of the like.
VOLPONE: Sognior Corvino!
MOSCA: Hark.

VOLPONE: Signior Corvino!
MOSCA: He calls you; step and give it him. – He's
here, sir,
And he has brought you a rich pearl.
CORVINO: How do you, sir? –
Tell him it doubles the twelfth carat.
MOSCA: Sir,
He cannot understand; his hearing's gone;
And yet it comforts him to see you –
CORVINO: Say
I have a diamond for him, too.
MOSCA: Best show't, sir,
Put it into his hand; 'tis only there
He apprehends. He has his feeling yet.
See how he grasps it!
CORVINO: 'Las, good gentleman!
How pitiful the sight is!
MOSCA: Tut, forget, sir.
The weeping of an heir should still be laughter
Under a visor.
CORVINO: Why, am I his heir?
MOSCA: Sir, I am sworn, I may not show the will
Till he be dead; but here has been Corbaccio,
Here has been Voltore, here were others too,
I cannot number 'em, they were so many,
All gaping here for legacies; but I,
Taking the vantage of his naming you,
'Signior Corvino,' 'Signior Corvino,' took
Paper and pen and ink, and there I asked him
Whom he would have his heir? 'Corvino!' Who
Should be executor? 'Corvino!' And
To any question he was silent to,
I still interpreted the nods he made,
Thruogh weakness, for consent; and sent home th'
others,
Nothing bequeathed them but to cry and curse.
CORVINO: O my dear Mosca! (*They embrace.*) […].

Tasks and Questions (Unit 4)

Forms of the Medieval Theatre

1. What language were tropes written in?
2. What expressions did they consist of?
3. What place were they acted in?
4. What is the difference between `miracles` and `mysteries`?
5. On which day were usually mysteries performed?
6. How long did they last?
7. Why were mysteries prohibited by the puritans?
8. Which of the early plays laid the ground for the development of the Renaissance theatre?

Formation of the Renaissance Theatre

9. During which period of the Renaissance did the theatre become one of the most important and popular arts?
10. What was the name of the first playhouse?
11. Speak on the main sources of the Renaissance theatre.
12. What form of the tragedy did the Renaissance dramatists produce on the basis of Senican themes and devices?

The University Wits School. T. Kyd

13. Why was the group of young dramatists called `the university wits`?
14. Name the most outstanding figures of the school.
15. Did Shakespeare belong to the school?
16. Name the peculiar artistic features of the drama of the `university wits`.
17. Which drama set a standard for the 'revenge' or 'bloodshed' tragedy?
18. What aim do ghosts usually appear to the living in the bloodshed tragedy?
19. What`s the mission of the avenger in Kyd`s tragedy?
20. Point out the characteristic features of the style of the revenge tragedy.
21. In which of Shakespeare's tragedies are the features of the 'revenge tragedy' traced?

Ch. Marlowe`s Tragedies

22. What was Marlowe`s contribution to the development of the blank verse (the Renaissance tragedy)?
23. Characterise his concept of a tragic hero.
24. Compare it with Shakespeare`s.
25. What conflict are Marlowe`s tragedies based on?
26. What was the reason for the heroes' tragic fate?
27. What did Faustus seek for?
28. Why was he damned?
29. How much time was left for Faustus to live when he started his final monologue?
30. What time did he start saying his last monologue?
31. What would have saved Faustus?
32. Why does he not try to repent?
33. Why does he envy beasts?

34. Whom does he curse?
35. What is Faustus ready to do with his books?

Shakespeare`s Plays

36. How many plays did Shakespeare write?
37. What groups are they divided into?
38. What group is most numerous?
39. In what genre did he start writing plays?
40. What period of the English history is depicted in the history plays?
41. What sources did Shakespeare use writing his history plays?
42. Why were they called a great national dramatic epic?
43. What was the fall of the tragic hero caused by?
44. How did Shakespeare treat the role of social problems in the formation of a human character?
45. What is Othello ready to do when he enters the room?
46. Is he still in love with Desdemona?
47. How does his countenance change?
48. What offensive words does he use addressing Desdemona?
49. What subgroups are Shakespeare`s comedies divided into?
50. What is the main idea of the romantic comedies?
51. Where are the scenes of the comedies set?
52. Name some features typical of comedy heroines.
53. Prove that Katherina was a typical heroine (*The Taming of the Shrew*).
54. How should wives treat their husbands (from Katherina's point of view)?
55. Point out the difference between tragicomedies (romances) and romantic comedies.
56. What problems did Shakespeare touch on in the romances?

The Jacobean Theatre. Ben Jonson

57. How did B. Jonson treat `humours`?
58. In what play did he explain the meaning of this word?
59. Tell the story of *Volpone.*
60. What is the aim of the visitors?
61. What kind of person does Volpone personify?
62. What gift did each visitor present to Volpone?

GLOSSARY OF LITERARY TERMS

Adventure novel – a novel where exciting events are more important than character development and sometimes theme.
Act – a major division in the action of a play.
Allegory – figurative work in which a surface narrative carries a secondary, symbolic or metaphorical meaning.
Alliteration – the repetition of the same consonant sounds in a sequence of words, usually at the beginning of a word or stressed syllable.
Allusion – a reference in a literary work to a person, place, or thing in history or another work of literature. Allusions are often indirect or brief references to well-known characters or events.
Antagonist – a character in a story or poem who deceives, frustrates, or works against the main character, or protagonist, in some way.
Antihero – a protagonist who has the opposite of most of the traditional attributes of a hero. He or she may be bewildered, ineffectual, deluded, or merely pathetic.
Archetype – a term used to describe universal symbols that evoke deep and sometimes unconscious responses in a reader.
Assonance – the repetition of internal vowel sounds in nearby words that do not end the same, for example, "asleep under a tree"
Bard – historically the term refers to poets who recited verses glorifying the deeds of heroes and leaders to the accompaniment of musical instrument such as the harp.
Ballad – a form of narrative poetry, partly lyrical and partly epic, which expressed the thoughts and sentiments of the people. It was usually told in a song by an impersonal narrator and in a special form, often accompanied by musical instruments (such as bagpipes in Scotland) and dancing.
Blank verse – poetry written without rhymes, but which retains a set metrical pattern, usually iambic pentameter (five iambic feet per line).
Caesura – a pause in a line of verse dictated by meaning or natural speech rhythm rather than by metrics.
Canon – a general law, rule, principle or criterion.
Canto – a subdivision of an epic poem.
Character – a person, or any thing presented as a person. There are several types of charecters: flat, round, static, dynamic, stock, the confidant, the foil.
Climax – the decisive point in a drama, the turning point of the play to which the rising action leads.
Closed syllables – syllables ending in a consonant.
Comedy – a dramatic work that is light and often humorous or satirical in tone and usually ends happily.
Conceit – far-fetched imagery or tricks of style, which contained unexpected even striking analogies drawn from different fields of knowledge.
Conflict – the struggle within the plot between opposing forces.

Couplet – a style of poetry defined as a complete thought written in two lines with rhyming ends (rhyming in pairs).
Detective novel – a novel focusing on the solving of a crime, often by a brilliant detective, and usually employing the elements of mystery and suspense. **Didactic** – refers to literature or other types of art that are instructional or informative.
Drama – derived from the Greek word *dram*, meaning "to do" or "to perform". The term may refer to a single play, a group of plays (Jacobean drama), or to all plays (world drama). Drama is composition in prose or poetry showing the picture of human life, it is usually written to be spoken or represented on the stage.
Elegy – a type of literature defined as a song or poem, written in elegiac couplets, that expresses sorrow or lamentation, usually for one who has died.
End-rhymes – words at the end of each line which rhymes with each other.
Epic – a long narrative poem, told in a formal, elevated style, that focuses on a serious subject and chronicles heroic deeds and events important to a culture or nation. Epics often feature the following: a hero who embodies the values of a culture or ethnic group; something vital that depends on the success of the hero's actions; a broad setting, sometimes encompassing the entire world; intervention by supernatural beings.
Epigram – a brief, pointed, and witty poem that usually makes a satiric or humorous point. Epigrams are most often written in couplets, but take no prescribed form.
Epistolary novel – a novel consisting of letters written by a character or several characters.
Existentialist novel – a novel written from an existentialist viewpoint, often pointing out the absurdity and meaninglessness of existence.
Exposition – a narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances. Exposition explains what has gone on before, the relationships between characters, the development of a theme, and the introduction of a conflict.
Fable – a story that teaches a lesson, with people who have never actually existed or animals who behave like human beings.
Fabliau (pl. fabliaux) – a short comic, often rude tale in verse that shows realistically and satirically middle-class or lower-class characters.
Fantasy novel – any novel that is disengaged from reality. Often such novels are set in nonexistent worlds, such as under the earth, in a fairyland, on the moon, etc. The characters are often something other than human or include nonhuman characters.
Flashback – device that allows the writer to present events that happened before the time of the current narration or the current events in the fiction. Flashback techniques include memories, dreams, stories of the past told by characters, or even authorial sovereignty.
Foil – a character in a play who sets off the main character or other characters by

comparison (e.g.: in W. Shakespeare's *«Hamlet»* Hamlet and Laertes are young men who behave very differently).

Foot – is the basis of meter; the regular unit of rhythm which, when repeated, makes up a verse. English feet are based on a pattern *of stressed and unstressed* syllables. Each common foot comprises two or three syllables: either one or two stressed syllables, and zero, one, or two unstressed syllables.

Frame – a narrative structure that provides a setting and exposition for the main narrative in a novel. Often, a narrator will describe where he found the manuscript of the novel or where he heard someone tell the story he is about to relate.

Free verse – a verse that has neither regular rhyme nor regular meter. Free verse often uses cadences rather than uniform metrical feet.

Genre – a type of literature. A poem, novel, story, or other literary work belongs to a particular genre if it shares at least a few conventions, or standard characteristics, with other works in that genre.

Gothic novel – a novel in which supernatural horrors and an atmosphere of unknown terror pervades the action. The setting is often a dark, mysterious castle, where ghosts and sinister humans roam menacingly (e.g.: H.Walpole *Castle of Otranton,* M.Shelley *Frankenstein).*

Heroic couplet – lines in iambic pentameter rhymed in pairs (it was Chaucer's favourite meter). In the 17-18th centuries it became the dominant English verse form.

Historical novel – a novel where fictional characters take part in actual historical events and interact with real people from the past (e.g.: W. Scott, *«Ivanhoe»).*

Imagery – a word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing, and smell. The use of images serves to intensify the impact of the work.

Lyric – a song-like poem written mainly to express subjective thoughts and feelings. These poems are generally short, averaging roughly twelve to thirty lines, and rarely go beyond sixty lines.

Meter – the rhythmic pattern produced when words are arranged so that their stressed and unstressed syllables fall into a more or less regular sequence, resulting in repeated patterns of accent (called feet).

Minstrel – a medieval singer or musician.

Mock Epic – treating a frivolous or minor subject seriously, especially by using the machinery and devices of the epic (invocations, descriptions of armor, battles, extended similes, etc.). The opposite of travesty (e. g.: A. Pope *«Rape of the Lock»).*

Motif – a dominant theme or central idea.

Mystery novel – novel whose driving characteristic is the element of suspense or mystery. Gothic novels and detective novels are often also mystery novels.

Narrative – a collection of events that tells a story, which may be true or not, placed in a particular order and recounted through either telling or writing. Other important terms that relate to the term «narrative», are «narrative poetry» and

«narrative technique».
Narrative poem – a narrative poem can come in many forms and styles, both complex and simple, short or long, as long as it tells a story. A few examples of a narrative poem are epics, ballads, and metrical romances. The art of narrative poetry is difficult in that it requires the author to possess the skills of a writer of fiction, the ability to draw characters and settings briefly, to engage attention, and to shape a plot, while calling for all the skills of a poet besides.
Narrator – one who tells a story, the speaker or the "voice" of an oral or written work. The narrator is one of three types of characters in a given work: 1) participant (protagonist or participant in any action that may take place in the story), 2) observer (someone who is indirectly involved in the action of a story), or 3) non participant (one who is not at all involved in any action of the story).
Novel – an extended prose account of imaginary events. It is a representation of life, experience, and learning. Action, discovery, and description are important elements, but the most important tends to be one or more characters how they grow, learn, find.
Novella – a prose fiction longer than a short story but shorter than a novel. There is no standard definition of length, but since rules of thumb are sometimes handy, we might say that the short story ends at about 20,000 words.
Novel of manners – a novel focusing on and describing in detail the social customs and habits of a particular social group.
Ode – a poem in praise of something divine or expressing some noble ideas.
Parody – a satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work.
Perfect rhyme – the one in which the two sounds correspond exactly (by hook or by crook).
Picaresque novel – an episodic, often autobiographical novel about a rogue or picaro (a person of low social status) wandering around and living off his wits. The wandering hero provides the author with the opportunity to connect widely different pieces of plot, since the hero can wander into any situation.
Plot – the structure of a story, or the sequence in which the author arranges events in a story. The structure of a five-act play often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by antagonist, creating the conflict. A plot may include flashback or it may include a subplot which is a mirror image of the main plot.
Play – is a general term for a work of dramatic literature.
Playwright – is a writer who makes plays.
Prologue – the opening speech or dialogue of a play, especially a classic Greek play, that usually gives the exposition necessary to follow the subsequent action. Today the term also refers to the introduction to any literary work.
Protagonist – a protagonist is considered to be the main character or lead figure in a novel, play, story, or poem. It may also be referred to as the «hero» of a work
Pulp fiction – novels written for the mass market, intended to be ‘a good

read', – often exciting, thrilling.
Pun – a play on words, sometimes on different senses of the same words and sometimes on the similar sense or sound of different words.
Quatrain – a four-line stanza.
Realism – literary mode that is based on showing of objects, actions or social conditions as they actually are, without idealization or presentation in abstract form.
Recognition – the moment in a story when previously unknown information is revealed to the protagonist, resulting in the discovery of the truth of his or her situation and, usually, a decisive change in course for that character.
Resolution – the part of a story or drama which occurs after the climax and which establishes a new norm, a new state of affairs.
Rhyme – (also spelled *rime*) – the similarity between syllable sounds at the end of two or more lines. Some kinds of rhyme include: *couplet* – a pair of lines rhyming consecutively; *eye rhyme* – words whose spellings would lead one to think that they rhymed (e.g.: slough tough cough bough though hiccough; love/move/prove; daughter/laughter); *feminine rhyme* – two syllable rhyme consisting of stressed syllable followed by unstressed; *masculine rhyme* – similarity between terminally stressed syllables.
Rhythm – the pattern of stressed and unstressed syllables in a line of verse or (less often) prose.
Romance – a long medieval narrative in prose or verse that tells of the adventures and heroic deeds of chivalric heroes. In popular use, the modem romance novel is a formulaic love story.
Saga – a story of the exploits of a hero, or the story of a family told through several generations.
Satire – literary mode based on criticism of people and society through ridicule. Ridicule, irony, exaggeration, and several other techniques are almost always present. Many of the techniques of satire are devices of comparison, to show the similarity or contrast between two things.
Scene – in drama, a scene is a subdivision of an act. According to traditional conventions, a scene changes when the location of the action shifts or when a new character enters.
Science fiction novel – a novel in which futuristic technology or otherwise altered scientific principles contribute in a significant way to the adventures.
Sentimental novel – a type of novel, popular in the 18th century, that over-emphasizes emotion and seeks to create emotional responses in the reader. The type also usually features an overly optimistic view of the goodness of human nature, (e.g.: O. Goldsmith *The Vicar of Wakefield.* L. Sterne *A Sentimental Journey).*
Sequel – a novel incorporating the same characters and often the same setting as a previous novel. Sometimes the events and situations involve a continuation of the previous novel and sometimes only the characters are the same and the events

are entirely unrelated to the previous novel.
Series – several novels related to each other, by plot, setting, character, or all three.
Sestet – a group of six lines of poetry.
Setting – the time, place, physical details, and circumstances in which a situation occurs. Settings include the background, atmosphere or environment in which characters live and move, and usually include physical characteristics of the surroundings.
Short story – a short fictional narrative.
Sonnet – a poem usually consisting of fourteen lines, arranged in a set rhyme scheme or pattern. There are two main styles of sonnet, the Italian sonnet (the octave and the sestet) and the English sonnet (three quatrains and a couplet).
Spenserian stanza – a stanza consisting of eight lines of iambic pentameter and a final alexandrine, rhymed ABABBCBCC, first used by Edmund Spenser in the *Faerie Queene*.
Stanza – one of the divisions of a poem, composed of two or more lines usually characterized by a common pattern of meter, rhyme, and number of lines.
Stream of Consciousness – the term was first used by the American philosopher W. James in 1890 to describe the flow of thoughts of the working mind. Now it is also widely used to describe a narrative method consisting of the characters' unspoken thoughts and feelings, as they pass by often without logical sequence of syntax.
Subplot – a subordinate or minor collection of events in a novel or drama. Most subplots have some connection with the main plot.
Tale – a narrative of real or imaginary events, a story.
Theme (theem) – a common thread or repeated idea that is incorporated throughout a literary work.
Trimeter – a line of verse consisting of three metrical feet.
Tetrameter – a line of verse consisting of four metrical feet.
Tone – the writer's attitude toward his readers and his subject; his mood or moral view. A writer can be formal, informal, playful, ironic, and especially, optimistic or pessimistic.
Utopian novel – a novel that presents an ideal society where the problems of poverty, greed, crime, and so forth have been eliminated .
Versification – the theory of the phonetic structure of verse. Identification of verse structure includes the name of the metrical type and the name designating number of feet. Metre is the basic rhythmic structure of a verse or lines in verse. Many traditional verse forms prescribe a specific verse metre, or a certain set of metres alternating in a particular order. The study of metres and forms of versification is known as **prosody**. The most common verse in English poetry is iambic pentameter.

FINAL QUIZ

1. Periods of English Literature.
2. Classification of Old English literature. Anglo-Saxon versification.
3. Middle English literature. Forms of the narrative poetry (chivalry romances, fables, fabliau, ballads).
4. Allegory as the dominant literary mode in the Middle Ages (Piers Plowman by W.Langland).
5. J. Chaucer and his contribution to English literature
6. Forms of the medieval drama (tropes, mysteries, miracles, moralities).
7. Historical and cultural background of the English Renaissance.
8. The Early Renaissance poetry (T. Wyatt, H. Surrey).
9. The development of the sonnet in the literary activity of Ph. Sidney and E. Spenser
10. The peculiarities of the Shakespearean sonnet.
11. E. Spenser's *The Faerie Queene* as an allegorical poem.
12. The poetry of the Jacobean period (J. Donne)
13. The Renaissance theatre.
14. The University Wits school. T. Kyd as the founder of the revenge tragedy.
15. Ch. Marlowe’s tragedies.
16. W. Shakespeare’s activity as a dramatist.
17. The Jacobean theatre (B. Jonson and his comedy *Volpone or the Fox*).

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