DIRECTORATE OF DISTANCE EDUCATION

UNIVERSITY OF NORTH BENGAL

MASTER OF ARTS- ENGLISH

SEMESTER -I

RENAISSANCE STUDIES

CORE -101

BLOCK-1

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

RENAISSANCE STUDIES

BLOCK-1

BLOCK-2

BLOCK 1 RENAISSANCE STUDIES

Introduction to the Block

In this block we will go through the Renaissance era as a discipline, how it is related to other Literature, detailed studies of poems and poets as well as dramas and theatre

Unit 1 deals with the literature during the renaissance period.

Unit 2 focuses on exploring and observing every aspect and the terrain during the renaissance era.

Unit 3 focuses on the understanding of history during the renaissance era and compare and contrasts the rights of anti-colonialism.

Unit 4 focuses on epic lyric The Faerie Queene by Edmund Spencer

Unit 5 focuses on the overview of Faerie Queene and also exploring all the cantos in every book of Faerie Queene.

Unit 6 focus on understanding the poem Apology towards poetry by Philip Sidney

Unit 7 deals with the major objections regarding poetry and replies regarding objections

UNIT - 1: RENAISSANCE LITERATURE

STRUCTURE

1.0 OBJECTIVES

After studying this unit, you should be able to:

- Understand the era of renaissance and how it emerged over that century.
- Get a hold of the definition and subject matter of the Renaissance.
- Understand and read Renaissance texts

1.1 INTRODUCTION

The emergence literature of the Renaissance was seen with general development in the Renaissance era which emerged in the fourteenth century in Italy and proceeded until the sixteenth century while coming to the other western world. It portrayed a humanist way of thinking and the restoration of the old-style Relic. It is spread by literature establishment in the last time of the fifteenth century. For the journalists of the Renaissance, Greco-Roman's inspiration in the literature indicated both, the themes of composition and artistic structures they used. The

world was reflected from a humanitarian point of view then. New thoughts emerging then was reconstructed and put in the direction of Christianity. The Renaissance is a period in European history covering the range between the fourteenth and seventeenth hundreds of years and denoting the change in the Medieval times that led to various innovations. The conventional vision concentrates more on the early existing days of the Renaissance and contends that it was a break from an earlier time, yet numerous scholars of history today also concentrate more on its medieval angles and contend that it was an expansion of the Medieval times.

The effect of the Renaissance shifted over the terrain. Nations were dominatingly Catholic or Protestant, and they encountered Renaissance in an unexpected way. Regions where the Eastern Conventional Temples were socially dominant, just as the regions of Europe under Islamic principle, were pretty much outside its influence. The period concentrated more on self-accomplishment and one's capacity to acknowledge what is happening in one's life.

The promptest Renaissance literature showed up in Italy in the fourteenth century that are Petrarch, Machiavelli, and Ariosto are prominent examples of Italian Renaissance authors. From Italy, the influence of the Renaissance spreads at various times to different nations and kept on spreading around Europe through the seventeenth century. The English Renaissance and the Renaissance in Scotland, periods from the late fifteenth century to the mid-seventeenth century. In northern Europe, compositions of Erasmus, the plays of William Shakespeare, the poems of Edmund Spenser and the works of Sir Philip Sidney might be seen in the Renaissance era

1.2 RENAISSANCE PERIOD

The effect of the Renaissance shifted over the terrain. Nations were dominatingly Catholic or Protestant, and they encountered Renaissance in an unexpected way. Regions where the Eastern Conventional Temples were socially dominant, just as the regions of Europe under

Islamic principle, were pretty much outside its influence. The period concentrated more on self-accomplishment and one's capacity to acknowledge what is happening in one's life. The Renaissance is a period in European history covering the range between the fourteenth and seventeenth hundreds of years, depicts the changes from Medieval times to the era of innovation.

The English Renaissance made changes in literature which is perhaps the greatest literature in English literary history. The era shows quality in its poetry, and most especially quality in its drama, that better shown than any other period. The astonishing richness in the literature leads to the creation of good writing. What is the connection with the Renaissance might lead one to ask why some periods develop artistic creation so strongly than others? What is the aspect or aspects of a historical thoughts with the history which makes them? There have been multiple answers to these questions. Some have denied that history plays any significant part at all, asserting that great minds alone is capable of producing good literature. Others have claimed that art needs peace, and stability which came by the end of Wars of the Roses (which started in period, with the accession of Henry VII) It gave the authors the time and space to write their plays and their poetry. (and in some cases, even, their style). These views honour the authors.

The mid- twentieth century encountered the relation between text, author and context. Many others as an alternative suggested that in some sense it was history rather than writers that 'authored' the literature. The influential French philosopher and historian Michel Foucault, for example, referred to the 'author function', a possibly tongue-in-cheek phrase which implies that writers are little more than just a preserver of history.

Intellectual Conflicts: Humanism and Modern Media:

New concepts may be interconnected in quitesignificant ways with new concepts of selfhood, subjectivity or individuality (to use any three of the terms used by critics to define this apparent change in the concepts of the individual). This new logic of individuality was also raised by developments in intellectual history. The history of thoughts and philosophy as contrasting to political or social history has

characteristically seen the Renaissance as a heroic age. This time was represented by ambitious intellectuals, for example, Shakespeare's "Hamlet" or Christopher Marlowe's "Doctor Faustus". The rediscovery of 'rebirth' ('renaissance') of knowledge about Greek and Latin artistic creation gives this era, its traditional name as scholars and artists in Italy which later across Europe, were reformed by their experiences with traditional life and also reshaped their native traditions. In Italy this provoked a revolution in the visual arts, so that the views of a traditional thinker with their sayings state that 'man is the measure of all things', and it can be seen to be rebounded in the celebration of human's beauty visible in the paintings of Fra Angelico, Botticelli, Leonardo da Vinci, and Michelangelo. In England, traditional learning inspired a new approach to language, a revised school curriculum based on Latin education was developed, and a number of schools who focused on grammar were founded (especially during the short reign of King Edward VI), many of which still exist today. More generally, the era saw the birth of reading cultures that often raised the values of the traditional world. This movement was as much about making language heroic and beautiful.

Religion and Conflict: The Reformation

The general distribution of printed books and new literary practices encouraged private reading, an even broader effect came from another change which encouraged private thoughts and learnings. The great conflict over Christian religious life known as the Reformation begun not as a movement of revolution but as its name indicates, to Reform. Martin Luther's struggle in Germany to purify the Catholic Church was one of a number of challenges to Catholic practice, which extended back into the middle ages. Few practices in the Catholic Church, such as the trading of pardons and the crimes of some of the priests, came to symbolize a broad level of corruption in traditional religion. The most iconic moment in Luther's movement was his public posting of complaints and demands in response to those problems in the form of the famous ninety-five theses in Wittenberg in 1517. But Luther was only one in a group of reformers like Ulrich Zwingli and John Calvin in Switzerland, Philip Melanchthon in Germany and John Knox in Scotland, all of them dedicated their lives in building new systems for

Christian faith. Even countries in Western Europe which did not finally become dominated by the new religions, engaged in violent Reformation movements. In France, the St Bartholomew's Day massacre of 1572 has seen the deaths of between 30,000 to 100,000 Protestants (known as Huguenots), while in Spain the Investigative courts that violently persecuted those accused of heresy. Violence spread between countries, as religious wars spoiled major parts of Europe, most notably the Thirty Years War (1618–48). No country in Western Europe was untouched by the Reformation.

Gender Conflict: Women in Their Places:

A new religious culture encouraged more questions on the ideas received, ideas of gender also began to change and modify. The historian Joan Kelly-Gadon famously entitled a 1977 essay 'Did Women Have a Renaissance?' and thirty years of learning has worked to give answers to that question. The period whose name suggests liberation had a very diverse record for women, as the new gender roles created restrictions as often as they offered opportunity. One central aspect of the history of women in the Renaissance was the changing nature of the home, which reflected both economic changes and theReformation. A new economy increasingly divided the home and the workplace, and tasks that had previously been the purview of women. In cities, a new middle-class home often saw a husband who worked outside the household, leaving the home to become more of a woman's area. Many English plays, especially 'city comedies', like Thomas Middleton and Thomas Dekker's The Roaring Girl and Ben Jonson's Bartholomew Fair, explore the tensions in London between control of and freedom for women. The nature of marriage was also have been changing, some have suggested that reformation theology encouraged a different kind of marriage, where love and mutual respect came to replace the marriages of convenience. Some historians (most notably Stone 1989) argued to be more typical in these marriages as in an earlier period.

Economic Conflict: Building a New Market World:

The revolutions also brought many religious and technical changes and they were part of a new world. The Reformation also agreed through and (according to thinkers like the sociologist Max Weber in his The

Protestant Ethic and the Spirit of Capitalism [1904]), helped in making an amazing transformation of economic life. Weber's argument is that it was a new religious spirit that helped produce modern economic life, one in which individuals use the concept of being economic and they are using their savings to create a new life for themselves. The co-incidence of religious reform and the rise of capitalism by Marxist view have argued instead of the rise of a rich class (which was eventually to become the bourgeoisie) which formed the reformation, a new class should be focused which brings out new thoughts to express its benefits. Whether the Reformation encouraged economic growth, or whether new economic roles encouraged the Reformation, what is undeniable is that the era was marked by a rebel soul in both religious and economic life, and a new kind of economic life was started. Renaissance authors often showed such new entrepreneurs, usually with satiric delight.

Political Conflict: From Feudal Kingdom to Modern State:

The English Renaissance is usually outlined by the dates 1485 and 1660, noting two critical political moments. The first marks the creation of the Tudor dynasty at Henry Richmond's defeat of Richard III at the Battle of Bosworth Field, and the second Charles II's return to England at the Restoration of the monarchy and the end of the trials known as the Kingdom and the Province. We concentrate on this book on the Tudor period, for another book in the series devotes itself to the Seventeenth Century. But throughout the whole period, much of the literature created takes its focus on the question of suitable systems of government. The monarch Deity's elected experts, and therefore are unquestionable. Did he have a divine right to rule, or did the people have a right to assert their displeasure if that rule was unjust? Plays including Marlowe's Edward II and many of Shakespeare's histories and tragedies – Richard II, for instance, or King Lear – are arranged around those questions. And literary critics have quite different opinions about what these authors' beliefs were the correct answers. What is beyond argument is that as the kingdom's combined power, a new sense of England as a nation invaded the county and its creative literature, which often addressed the struggles of the monarchs of the Tudor line Henry VII, Henry VIII, Edward VI, Mary I and Elizabeth I, who first built power in a central court, and then

fought to maintain that power during the storms of Reformation politics. The great administrative accomplishment of the Tudors gradually drained power from medieval centers, especially in the reign of Henry VII, when the monarchy significantly improved methods of taxation came which ensured a reliable stream of financing for the national government. Henry expanded the powers of a King's Counsel as a counterbalance to superiority and used a special court called the Star Chamber to control any aristocrats who stepped out of line. Similarly, increased use of the Justice in the Peace system, on a national level, provided a network for national bureaucracy. Henry supervised building up the navy, as part of his long-term efforts to improve trade. These administrative improvements were continued in the reign of Henry VIII, the great figure for individual and national politics.

Writing in Manuscript and Print

There were two extraordinary types of production in the sixteenth and seventeenth centuries. Authors may compose for the print journals, offering their original copy to a distributor who might then keep the profits from this first and any further releases. On the other hand, they may have developed their work in the original copy, offering duplicates to companions or supporters, or employing recorders to make duplicates. Shakespeare's writings appeared to be enclosed before their appearance in print in 1609; In 1598 Francis Meres referred to, for example, Shakespeare's work, and his surged Poems with his companions (Palladis Tamia [London, 1598], folks. 281v–2r). A few authors, for example, John Donne and Philip Sidney, were not concentrated during their very lifetimes but were found to be beneficial after their deaths. Hand Compositions were preferred over print production, particularly for journalists.

Composing for the Theater

The most significant field for scholars in this period was the theater and dramatists originated from a variety of grounds. Some were beginners, huge numbers of them landlords or teachers, for example, Thomas Norton and Thomas Sackville who composed Gorboduc, for executives at the Inner Temple in 1562, or Richard Edwards, one of the musicians at the royal church.

V Theatre

The Master of the Revels, who was chosen by the authority then. The Master was normally a retainer; whereas owners included Sir Edmund Tilney (1579–1610), Sir George Buc (1610–22), Sir John Astley (1622–23) and Sir Henry Herbert (1623–42). For a short period, right off the bat, in the rule of James I, Samuel Daniel was a caretaker for a specific group. The Master of the Revels was in charge of all exhibitions at court and controlling theatres. Original copies should be submitted to the Master of the Revels before a play was performed, and the organizations were to pay a cost for the benefits of having their play official.

Check your Progress-1

1.   Briefly describe renaissance era as best English literature era.

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2.   Briefly describe writing and theatre in renaissance era.

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1.3 READING RENAISSANCE TEXTS

The beginning, and end, of any study of Renaissance literature, is the literature itself, but how should modern readers approach it? What does one need to know about life, language and literary conventions in Britain in the sixteenth and seventeenth centuries to get the most from the extraordinary writing of the period? The following micro-studies of extracts from Renaissance literature seek to explore these questions via demonstrations of close reading. The eight primary texts selected extent in chronological terms from the early sixteenth century to the early seventeenth, and cover literary genres from epic and lyric poetry, and biblical translation, to prose satire, fiction, and dramatic tragedy. Close readings of these texts are informed by a number of relevant critical and interpretative methods, with particular methods selected for use with particular texts. These methods may be classified broadly as

formal/rhetorical (including analysis of conventions of metre, genre, allegory, and translation); historicist/ ideological (including cultural materialist and feminist readings); and bibliographical (drawing on recent editorial theory). The aim throughout will be to demonstrate how best to engage with the primary material. At the same time, the chapter also seeks to identify distinctive characteristics of British Renaissance literature: its imitation and transformation of classical and continental European literary forms, its striking emphasis on rhetorical performance, its vibrant experimentalism and love of paradox and contradiction; and its modes of textual transmission (via manuscript and print). According to the Platonic concept of anamnesis (from the Greek ἀνάμνησυ, meaning recollection or reminiscence), to learn, or to read, is simply to recall what we already know. Such is the experience of reading Renaissance literature. What the following close readings hope to do, thus, is to restage this initial surprise of recognition, while indirectly asking and in what ways, and to what extent, our lives, language, and literature are similar to or differ from those of our literary forebears of half a millennium ago. One difference, in particular, will become apparent in the following as namely, the difference between Renaissance and modern concepts of originality. Unlike the nineteenth-century Romantic appeal which is outlining the creative qualities of literary works back to their origins in terms of thoughts and feelings of authorial themes, or the modernist order to 'make it new', Renaissance writing is characterized by its focus on effects rather than origins, and its consequent reworking of older texts. William Shakespeare is classic in this respect. The majority of his plans were appropriated from other, often traditional, foundations. Similarly, writers like More, Wyatt, Marlowe, Spenser, Mary Herbert, Nashe and Donne, all knowingly build upon, adapt and transform their literary models and sources of writings. Post-Romantic concepts of 'originality', is, therefore, prized so highly in other periods, which seem, if not anachronous, then at least in need of redefinition in early modern literature. As with creative innovation, it is with other valued literary virtues. Authorial genuineness, ethical purpose, psychological practicality, verbal briefness. Thus the willingness to reconsider, redefine and revise our initial assumptions and approaches to these as

well as numerous other aspects of Renaissance literature will be important to the following different case studies.

ChamberPotsofGold:RhetoricalConventionsinMore's*Utopia*(1516)

What lies at the basis of crime and social discord? Is it merely the quality, cruelty or greed of individual men or women? Or would possibly society itself. Its customs, laws and beliefs are as much responsible for driving some to illegality? In addressing to these queries, Thomas More's (1478–1535) political essay, Utopia, written in Latin and first printed in Louvain in 1516, paints an image of the all too evident failure of early sixteenth-century Christian Europe. The warmongering of kings, the parasitical idleness of noblemen, the cruel punishing of petty theft, the degradation of the clergy. And also the voice of this withering critique is Raphael Hythloday, a fictional sun-burned mariner recently came back to Antwerpen from a voyage to the New World. In the first of Utopia's 2 books, a lot more leads to plausibleness to his creation by staging discussions between Hythloday and fictional versions of himself, 'More', and of another 'real' person Peter Giles, town official and citizen of Antwerpen. Hythloday tells the skeptical 'More' that the only way to eradicate social injustice (and particularly execution for trivial offences) is to exchange personal possession of property with the communism of products. But why, counters 'More', should a person work if he cannot gain the rewards of his own labor? Dispense with the laws of property and also the result is anarchy. In response to More's worries, Hythloday yields to offer a first hand account of the successful workings of a socialist society within the New World island commonwealth of Utopia.

In Utopia private property is anathema. Utopian clothes, houses and cities are identical. And Private life is virtually non-existent. Meals are communal, the conversation is public, idleness and sloth is deplored. The contrast between the ultra-rational society described by Hythloday and the degenerate Christian Europe of More's day could hardly be better. This antithesis reaches its peak in the following extract when Hythloday turns to the subject of

gold and silver, and the value placed upon them by Utopians.

For whereas they [the Utopians] eat and drink in earthen and glass vessels that, indeed, be curiously and properly created and of a very little worth, of gold and silver they create ordinary chamber pots and different vessels that serve for many vile uses not only in their common halls but in each man's personal house. moreover, of identical metals, they create great chains, fetters, and gives whereby they tie their bondmen. Finally, whosoever for any offence be in famed, by their ears hang rings of gold, upon their fingers, they wear rings of gold, and concerning their necks chains of gold, and, finally, their heads be tied with gold. So by all means that possible they procure to possess gold and silver among them in accusation and shame. And these metals, that different nations do as seriously and sadly sacrifice, as during a manner their own lives, if they must altogether quickly be taken from the Utopians, so no man would suppose that he had lost the value of one farthing.

Chamber pots of gold and silver? This, as Christine Rees has determined, is 'the Midas touch in reverse' (16), within which the Utopians obtain to transmute gold into non-material assets; during this case, human virtue. Classical precedents of disdain for gold and silver abound, with Plato's Republic and Lycurgus' Sparta being among the best known; within the early sixteenth century Vespucci notes the native Americans indifference to gold and gems. nevertheless, how seriously in Utopia are we tend to meant to take this? we would, for instance, smile at the incongruousness of the image of the golden chamber pot, but still, assent to the anti-materialism it proposes. within which case, we'll be inclined to suppose that Thomas More the author, rather than the character 'More', is in favor of Hythloday's political beliefs. On the opposite hand, we would laugh aloud at the image, as a plan taken to the purpose of absurdity. within which case we are prone to assume, as some critics have, that more means us to take Hythloday's account of Utopia's communism with a generous pinch of salt if to not reject it out of ham Thomas Wyatt's Lyric Poems: Metrical 'new falseness'? texts Variation (Editorial)

Notes

In the sixteenth century, one among the foremost necessary developments in Renaissance English literature was the evolution of the lyric poem, formed especially by English translation and adaptation of Italian verse (notably Petrarch). Foremost among such translators was Thomas Wyatt (1503–42), courtier and diplomat within the reign of Henry VIII. Wyatt's poems circulated in manuscript among aristocratic readers throughout his lifespan, the foremost vital extant manuscript being Egerton 2711, currently held within the British Library (see Chapter 2). Fifteen years after Wyatt's death, Richard Tottel enclosed 97 poems attributed to Wyatt in a very collection of poetry by Henry Howard, Earl of Surrey. In his want to satisfy modern tastes, Tottel often emended the manuscript versions of his authors, removing archaisms and smoothing out rhythm and accent. The following temporary explication can explore how these emendations of diction and metre have an effect on tone and meaning, using Wyatt's 'They flee from Me' as a case study. The text of Wyatt's poem, taken from MS Egerton 2711, is given in its original layout and punctuation, but in modernized spelling for simple comprehension.

"They flee from me that sometime   did me
seek with naked foot stalking in my chamber

I have seen them gentle tame and meek that now
are wild and do not remember that sometime
they put themselves in danger to take bread at
my hand & now they range busily seeking with
a continualchange Thanked be fortune it hath
been otherwise twenty times better but once in
special in thin array after a pleasant guise

when her loose gown from her shoulders did fall and
she me caught in her arms long & small therewithal
sweetly did me kiss
andsoftlysaiddearhearthowlikeyouthis
ItwasnodreamIlaybroadwaking.

but all is turned through my gentleness into a
strange fashion offorsaking

and I have leave to go of her goodness and

she also to use new fangleness but since

that I so kindly amserved

I would fain know what she hath deserved (Harrier 1975,131–2)"

Before examining emendations created by Tottel in print, what will we say concerning Wyatt's poem in the manuscript? Formal observations should be determined at first. The poem is written in 3 rhymed stanzas of seven lines every (ababbcc). This can be stanza, a type usually employed by Chaucer, but used less often by later, Elizabethan poets like Edmund Spenser and William Shakespeare. The poem's metre seems, generally, to be iambic pentameter, although there are frequent deviations from this form. Such deviations usually occur at important points within the poem's unfolding. "It was no dream I lay broad waking" comprises only 9 syllables rather than 10, the last of that may be a feminine, or unstressed, syllable. The caesura of pause within the middle of the line is particularly drawn out, given that the metrical equivalent of pinching oneself to distinguish waking after dreaming.

The poem's superficial subject or background, however, is tougher to pin down. Within the first stanza, the 'They' of 'They flee from me' seems to confer with some realistic animal, that have taken bread from the speaker's hand. 'They' probably refers to ruminant or birds. The latter is recommended by the regard to 'naked foot', a term employed in falconry to denote birds sufficiently tamed do not want to tether. The speaker's suggestion of the recollected scene is intense but dream-like, giving insufficient specific information to mention for sure who or what took 'bread at my hand'. Within the second stanza, an equally intense and sinuate image remembers the seduction of the male speaker "her loose robe from her shoulders did fall / and she me caught in her arms long & small" but once more Wyatt leaves the pronoun 'she' enticingly unqualified and unidentified. All we are able to make sure of is that the Hunter has himself got hunted, the tables turning on the erstwhile powerful male lover.

In the third stanza, the role reversal is complete. The speaker's mistress offers him 'leave to go' and permits him to 'use new fangleness'; that's, to pursue other love. To his disappointment, however, she extends identical latitude to herself during this 'strange fashion of forsaking'. What has led to the present undesirable flip of events? The speaker identifies his own ethical behavior, his former 'gentleness', or courtesy in love, because the culprit through that 'all is turned'. when his own tolerance is matched by the 'goodness' of his mistress, the irony could be a bitter one. The speaker does not seek a multitude of lovers his 'heart' has been won by his mistress.

Edmund Spenser, The Faerie Queene (1590–96): Dark Conceits: Theories of Allegory The nature of Spenser's allegoric methods in his classic poem, The Faerie Queene, published in six books between 1590 and 1596 was seen while going through renaissance literature. The first and best place to look for an answer is in the text of the poem itself. The stanza below is from Book 2, Canto 9, a canto in which Spenser builds his own long comparison of construction and structure in the allegorical sequence of the castle of Alma (that is the house of Temperance). Now Alma (translated as 'the soul of man' by John Florio in 1598) greets her guests Prince Arthur and Sir Guyon, the Knight of Temperance, and leads them through the castle. This is depicted stanza by stanza (in Italian, 'stanza' means 'room'). Each distinct part of the castle matches a part of the human body. Thus we pass from twin gates (upper and lower jaws) to the porch (chin), to the portcullis (nose) and into the barbican (mouth), guarded by warders (teeth) Spenser's allegorical corresponding between virtue is protected in the well regulated human body, and the great house surrounded by enemies has long fictional aristocrats. From the Bible, we derive the picture of the human body like a pot of clay, under restriction by the devil. The metaphorical conflict of vices and virtues can be found in writings of "Prudentius Psychomachia" (late fourth or early fifth century), and afterwards in works as different as the Roman de la Rose (c. 1230–75), Everyman (c. 1509–19), and also in Ariosto's Orlando Furioso (1532). Spenser's poetic accomplishment in Canto 9 is to elaborate on these former metaphorical models by including both a visit to the castle of Alma and its obstruction by the seven deadly sins and five

vices (Canto 11). Thus as a consequence, the Fairie Queene determines not merely the resistance of Sir Guyon (as the Knight of Temperance) to the identical temptations of physical idleness (Acrasia's Bower) and materialistic search of wealth (Mammon's Cave). It also prompts the reader to identify his or her own part in the creation of the poem's importance. And This process of self-recognition occurs, in part, since as Rosemond Tuve prompts us, the topic of each book in Faerie Queene is pursued by virtue (Temperance, in Book 2), not simply by biography or spiritual study or exploration of arche forms (1966, 91). Therefore,the reader of Spenser's allegory, then, is highly active in its way corresponding to the theme of each book reading and understanding it, when it is difficult to search for virtue.

The Faerie Queene is an English epic lyric by Edmund Spenser. Books I–III was first distributed in 1590, and afterward republished in 1596 together with books IV-VI. The Faerie Queene is well-known for its construction as well as writing structure. It is perhaps the longest ballad in the English language just as the work in which Spenser pretended the fragmented structure known as the "Spenserian stanza". On the other hand, the sonnet follows a few knights as a way to supervise various excellences, and though the content is essentially a symbolic work, it may be perused well on a few degrees on the focused story, including all the praises (or, later, analysis) of Queen Elizabeth I. In Spenser's "Letter of the Authors", he expresses that the whole classic ballad is "cloudily enwrapped in Allegorical gadgets", and the point of making The Faerie Queene was to "design a refined man or honorable individual in prudent and fragile discipline".

Spenser portrayed the initial three books of The Faerie Queene to Elizabeth I in 1589, most likely supported by Sir Walter Raleigh. The sonnet was a unique effort to pick up court support getting as a reward, Elizabeth allowed Spenser to get benefits continually by adding up to euro 50 per annum. Also, there is no other proof that Elizabeth I at any point read any of the ballads. This royal support raised the sonnet to a degree of achievement that made it Spenser's characterizing work.

Check your Progress-2

3**.**Write a short note on reading renaissance texts.

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4.Write advancement in renaissance English literature.

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1.4 LET US SUM UP

In this unit, we understood different aspects of the renaissance era. Changes and improvements in culture and literature during the sixteenth and mid-seventeenth hundreds of years were regularly influenced by social, political and institutional weights. As we will investigate in further detail beneath, banters over issues, for example, the status and nature of ladies, the apparent good failings of the theatre, the situation of Britain inside the English Isles, Europe and the more extensive world, all left their blemish on the abstract messages that were composed, flowed and read. All the more comprehensively, abstract creation was likewise influenced by conditions inside the country, including issues as different as changes in populace levels and the improvement of print culture. To take the first of these models, the level of individuals living in urban as opposed to rustic regions expanded during this period; this is especially apparent in the development of London, which nearly multiplied its populace somewhere in the range of 1600 and 1640 and wound up probably the biggest city in Europe.

Close readings of these writings are educated by various pertinent basic and interpretative strategies, with specific techniques chose for use with specific writings. These strategies might be classified extensively as formal/logical (counting investigation of shows of meter, classification, moral story, and interpretation); historicist/ideological (counting social realist and women's activist readings); and bibliographical (drawing on ongoing article hypothesis). The point all through will be to exhibit how best to draw in with the essential material. Simultaneously, the part likewise tries to distinguish unmistakable attributes of British

Renaissance literature: its impersonation and change of old-style and continental European scholarly frames; its striking accentuation on explanatory execution; its lively experimentalism and love of conundrum and logical inconsistency; and its methods of literary transmission (by means of original copy and print).

1.5 KEYWORDS

1. **Renaissance**: Revival of European art and literature under great influence of classical models in the 14th–16th centuriesrespectively.
2. **Manuscript:** a book or a document or piece of music written by hand than by typed or printed.
3. **Group**: Consists of two or more people who interact with each other in a meaningful way and work towards achieving a common goal.
4. **Revolution**: A rebellion against the ruling government or any other concern in favor of a new system.
5. **Enlightenment**: An intellectual movement that happened in Europe in the 18th centuries that stressed on reason and individualism instead of on tradition.
6. **Philosophy**: An attitude or a theory which acts as a guiding principle for behavior.
7. **Experimentation**: The act of doing a scientific procedure, especially in a laboratory, to determine something.

1.6 QUESTIONS FOR REVIEW

1. How renaissance era is best in English literature?
2. Elaborate writing and theatre in renaissance era.
3. Explain reading renaissance texts. Enumerate the contributions made by different personalities in this era.
4. Briefly explain advancement in renaissance literature.
5. Explain contribution of renaissance era.

1.7 SUGGESTED READINGS AND REFERENCES

Bartels, Emily C. 'The Double Vision of the East: Imperialist Self-Construction in Marlowe's Tamburlaine, Part One'. In Renaissance Drama in an Age of Colonization, edited by Mary Beth Rose, 3–23. Evanston: North-western University Press, 1992.

Bell, Ilona. 'Elizabeth Tudor: Poet'. Explorations in Renaissance Culture 30, no. 1 (2004): 1–22. Bellow, 1991.

—— . The Faerie Queene. Edited by Thomas P. Roche. London: Penguin, 1997.

—— . The Faerie Queene. Ed. A. C. Hamilton. Harlow: Longman, 2007.

——. Queering the Renaissance. Durham: Duke University Press, 1994.

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1.8 ANSWERS TO CHECK YOUR PROGRESS

1   The effect of the Renaissance shifted over the terrain. Nations were dominatingly Catholic or Protestant, and they encountered Renaissance in an unexpected way. Regions where the Eastern Conventional Temples were socially dominant, just as the regions of Europe under Islamic principle, were pretty much outside its influence. The period concentrated more on self-accomplishment and one's capacity to acknowledge what is happening in one's life. The Renaissance is a period in European history covering the range between the fourteenth and seventeenth hundreds of years,

depicts the changes from Medieval times to the era of innovation. The English Renaissance made changes in literature which is perhaps the greatest literature in English literary history. The era shows quality in its poetry, and most especially quality in its drama, that better shown than any other period. The astonishing richness in the literature leads to the creation of good writing. ………..(answer for Check your Progress-1 Q.1)

1. There were two extraordinary types of production in the sixteenth and seventeenth centuries. Authors may compose for the print journals, offering their original copy to a distributor who might then keep the profits from this first and any further releases. The most significant field for scholars in this period was the theater and dramatists originated from a variety of grounds. Some were beginners, huge numbers of them landlords or teachers, for example, Thomas Norton and Thomas Sackville who composed Gorboduc, for executives at the Inner Temple in 1562, or Richard Edwards, one of the musicians at the royal church. …………(answer for Check your Progress-1 Q.2)

2. The beginning, and end, of any study of Renaissance literature, is the literature itself, but how should modern readers approach it? What does one need to know about life, language and literary conventions in Britain in the sixteenth and seventeenth centuries to get the most from the extraordinary writing of the period? The following micro-studies of extracts from Renaissance literature seek to explore these questions via demonstrations of close reading. The eight primary texts selected extent in chronological terms from the early sixteenth century to the early seventeenth, and cover literary genres from epic and lyric poetry, and biblical translation, to prose satire, fiction, and dramatic tragedy. Close readings of these texts are informed by a number of relevant critical and interpretative methods, with particular methods selected for use with particular texts. These methods may be classified broadly as formal/rhetorical (including analysis of conventions of metre, genre, allegory, and translation); historicist/ ideological (including cultural materialist and feminist readings); and bibliographical (drawing on recent editorial theory). The aim

throughout will be to demonstrate how best to engage with the primary material. At the same time, the chapter also seeks to identify distinctive characteristics of British Renaissance literature: its imitation and transformation of classical and continental European literary forms, its striking emphasis on rhetorical performance, its vibrant experimentalism and love of paradox and contradiction; and its modes of textual transmission (via manuscript and print)…………(answer for Check your Progress-2 Q.3)

3. The experience of reading Renaissance literature. What the following close readings hope to do, thus, is to restage this initial surprise of recognition, while indirectly asking and in what ways, and to what extent, our lives, language, and literature are similar to or differ from those of our literary forebears of half a millennium ago. One difference, in particular, will become apparent in the following as namely, the difference between Renaissance and modern concepts of originality. Unlike the nineteenth-century Romantic appeal which is outlining the creative qualities of literary works back to their origins in terms of thoughts and feelings of authorial themes, or the modernist order to 'make it new', Renaissance writing is characterized by its focus on effects rather than origins, and its consequent reworking of older texts. William Shakespeare is classic in this respect. The majority of his plans were appropriated from other, often traditional, foundations. Similarly, writers like More, Wyatt, Marlowe, Spenser, Mary Herbert, Nashe and Donne, all knowingly build upon, adapt and transform their literary models and sources of writings. Post-Romantic concepts of 'originality', is, therefore, prized so highly in other periods, which seem, if not anachronous, then at least in need of redefinition in early modern literature. As with creative innovation, it is with other valued literary virtues. Authorial genuineness, ethical purpose, psychological practicality, verbal briefness………… (answer for Check your Progress-2 Q.4)