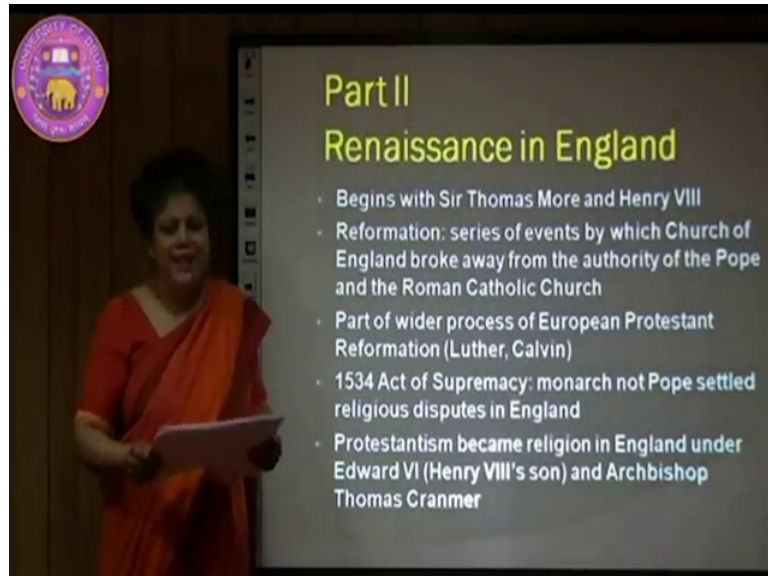


The Renaissance and Shakespeare
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Lecture - 02
The Renaissance An Introduction Part- II

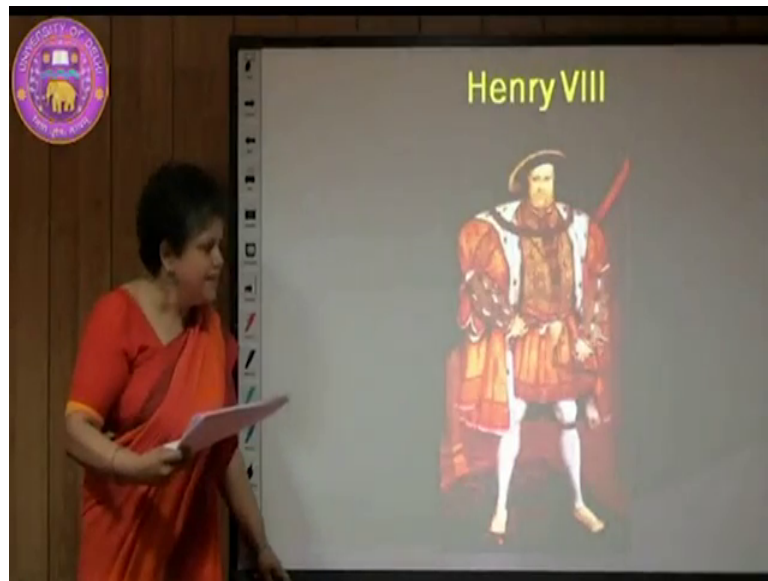
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Part two of my lecture is about the Renaissance in England. Now this was made possible by figures like Sir Thomas More and Henry the VIII and also by the reformation; a series of events by which the Church of England broke away from the authority of the Pope and the Roman Catholic Church. And this was of course, part of the wider process of the European protestant reformation fueled by figures like Luther and Calvin.

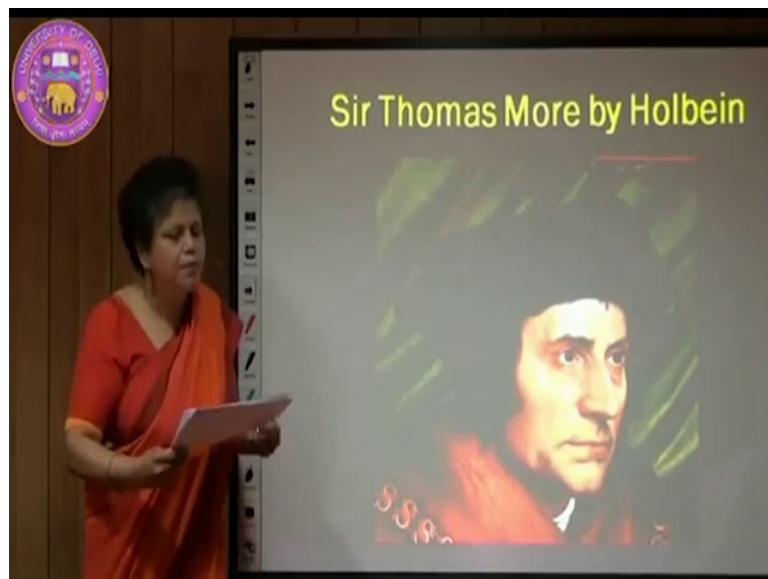
In 1534; we have an act of supremacy where England decides the monarch and not the pope will settle religious disputes. And Protestantism actually becomes the religion of England under Edward the VI; who was Henry the VIII son and the Archbishop Thomas Cranmer. You remember that Henry the VIII broke away from the Catholic Church because they will not grant him a divorce from Catholic (Refer Time: 00:56) his first wife, so that he could marry and Anne Boleyn.

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This is Henry the VIII and this is Sir Thomas More.

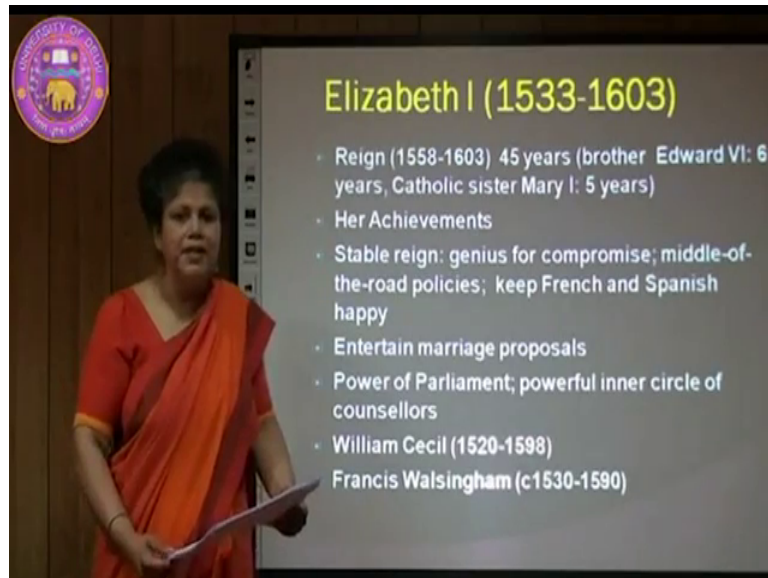
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Sir Thomas More good friend of Erazimous; another intellectuals was a politician, but also a thinker and a man of principle who was in fact, beheaded because he will not agree to Henry breaking off from the church. He writes the wonderful fantasy Euthopia; where he sacrifices contemporary political events and the speaker is a man called Raphael Hythloday; who is both angel and peddler of nonsense; the word Hythloday in Greek is peddler of nonsense and Raphael is of course, the name of an angel; which talks

about this wonderful place where the only way in which people compete his with their gardens and they do not pursue money they pursue learning. So, that is the Thomas more who gave his life for his principle.

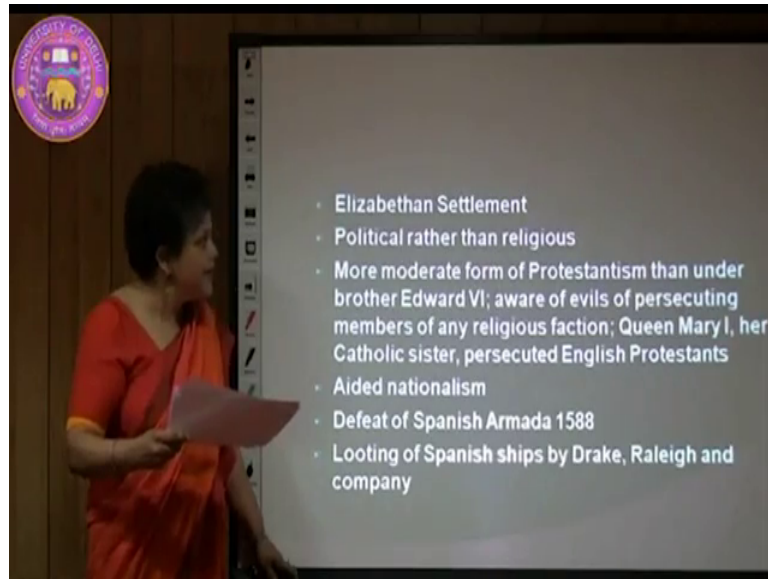
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The most important monarch in the Renaissance in England was of course, Elizabeth the first her dates are 1533 to 1603 and she reigned for a whopping 45 years; 1558 to 1603; whereas her brother Edward the VI only reigned for 6 years and her half sister the Roman Catholic marry the first for 5 years; these three are all children of Henry the VIII.

Now, what are her achievements? Her achievements most of all is that she had stability in her reign and she did this by entertaining marriage proposals from European super powers like France and Spain, but never giving into them; because she knew that if she marry the Roman Catholic Prince, her people would be up in arms. She also listen to parliament she had a core group of trusted advisers including William Cecil, Lord Burghley and Francis Walsingham; who became Philip Sidney's father in law. She listened to these people, she did not just act in an arbitrary manner as her father Henry the VIII was own to. So, even though she is in a difficult position; she is a woman, she has considered illegitimate because she is the daughter of Anvoline by many and yet she manages to reign peacefully for 45 years; there is something called the Elizabethan settlement.

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- Elizabethan Settlement
- Political rather than religious
- More moderate form of Protestantism than under brother Edward VI; aware of evils of persecuting members of any religious faction; Queen Mary I, her Catholic sister, persecuted English Protestants
- Aided nationalism
- Defeat of Spanish Armada 1588
- Looting of Spanish ships by Drake, Raleigh and company

Now, this is political rather than religious; she learns from her brother and her sisters mistakes and does not persecute religious minority. Even though she is a protestant, she does it for the most part persecute Roman Catholics; yes there are famous Roman Catholics like the (Refer Time: 03:39) Edman campaign whose put to death, but for the most part, she is more tolerant as far as religion goes than her brother or her sister.

She aids nationalism, she builds up a huge navy because she knows that Britain cannot afford a large army and that navy is the reason for the huge defeat of the Spanish armada in 1588; which really makes her stocks sky rocket; she becomes a first to be wreck and with after defeating the so, called indefatigable Spanish armada. She has people like Drake and Raleigh and company loot the Spanish ships; she just turns applying dye because that bringing gold and silver into the country.

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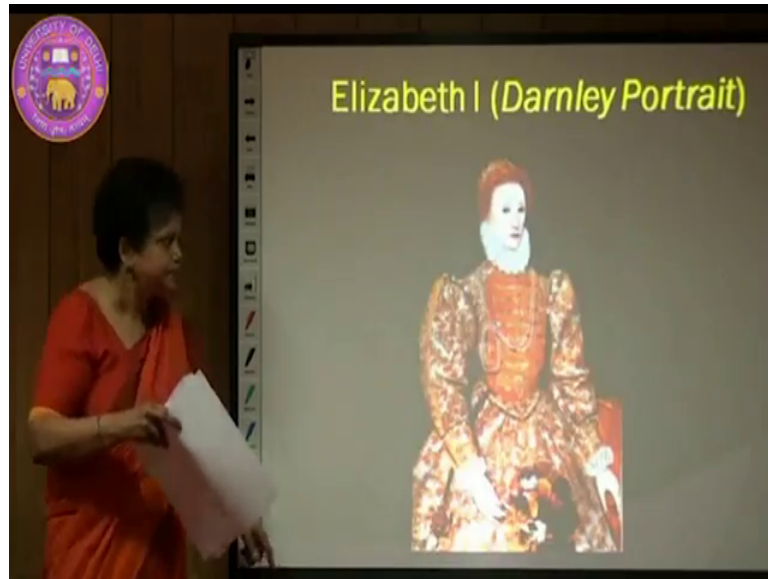


She from the point of literature; she also initiates something what we now call the cult of Elizabeth. And this takes place of the cult of the virgin maids; see you have the protestants they no longer have any saints or any idols that they can worship. Elizabeth presents to them a secular icon; a secular idol which is herself and she encourages what I call a Courtierly ethic; not a courtly ethic, the Courtierly one.

In other words she encourages her courtiers to owe her; as a patriarch and lover would rule somebody like Lora; alright. As Sir Walter Raleigh puts it she hunts like Diana, but she walks like Venus. So, she has a combination of desirability and chastity; she is the virgin queen, but she is also this person who is ruled by honor male courtiers. So, why do we have all these sonnets written in the Elizabethan age.

Love is not just love; as (Refer Time: 05:22) puts it; love becomes a sort of industry writing sonnets becomes a sort of self presentation; of way of putting yourself out there all right. A way of talking about yourself and she also knows that the English people are susceptible to ritual and she also unleashes a lot of patronage for courtiers and for poets and others. So, that she shows; she is not just punitive, she is not just punishing people who do not obey her, she is showing through patronage; that it is profitable to obey the Queen.

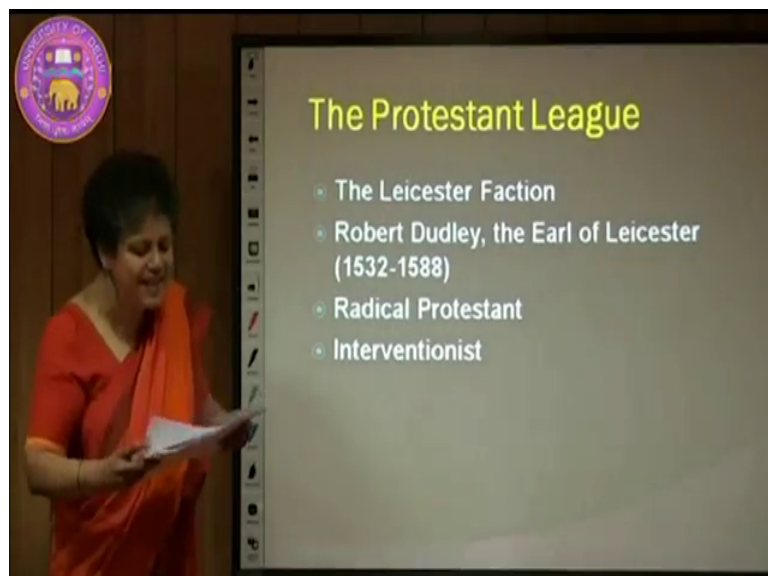
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She is the first English monarch is very very particular about her own portraits; she does not allow any false portraits to circulate in the land; she makes a sitting the Darnley portrait as this is called; she is always heavenly dressed and beguiled in all the portraits.

Darnley was probably one of the older owners of this portrait; this is one of the few portraits that was painted from life; most probably painted from life. So, she disseminates these portraits and she make sure that images that she approves of; circulate images of herself that she approves of circulate in the land.

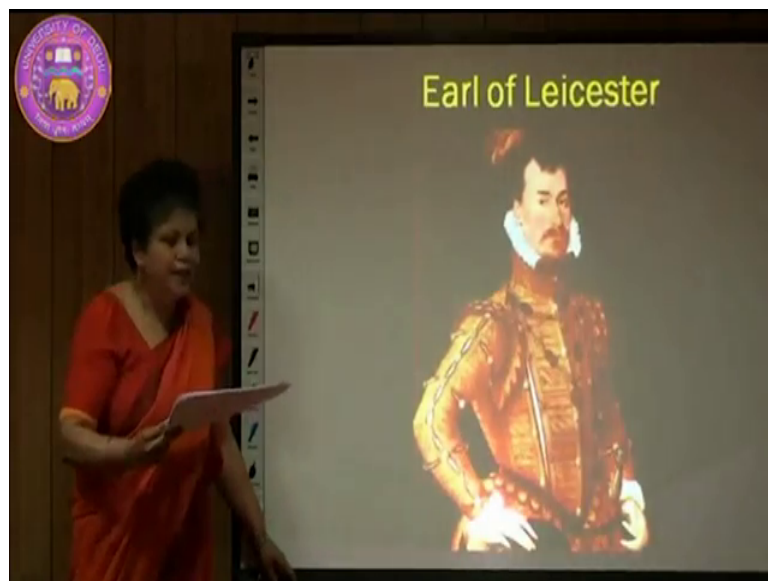
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Protestant League; now the protestant league is a band of radical protestants; including both Sidney and Spenser by the way and their leader is the Earl of Leicester or the Leicester fraction and Robert Dudley, the Earl of Leicester who is actually Elizabeth's childhood sweet heart and for a long time people thought that she would marry him, but then his first wife Amyrobsart suddenly fell down the stairs and broke her neck and of course, people said you know he must have done away with her so, that he could marry the queen.

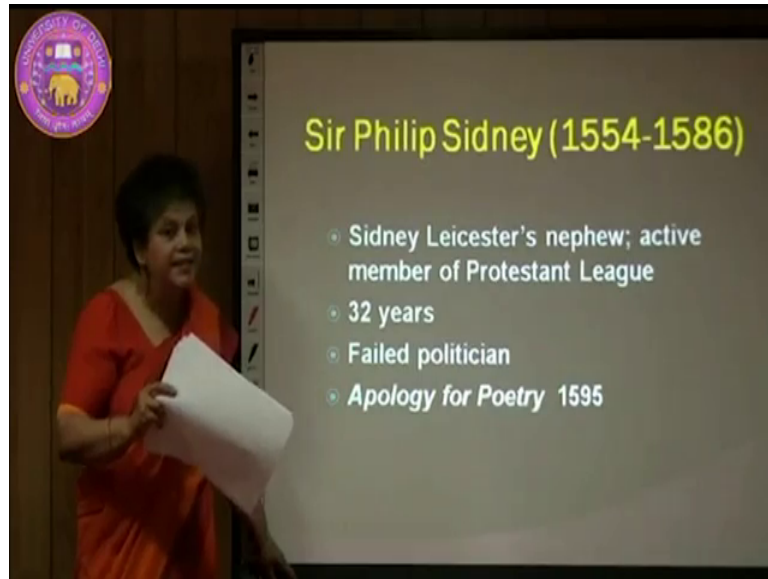
Elizabeth immediately cooled relations with Leicester as a result of that incident. So, this is a radicle protestant who feels that England should follow and interventionist policy in Europe. It should come all out in the support of other protestant nations; like the Netherlands for example, but Elizabeth was far too wise; she did not want to follow an interventionist policy. Because if she did; so, the guns of France and Spain would be aimed at England and she will not be able to defeat them.

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This is the portrait of the Earl of Leicester who was a thoroughly bad done by all accounts; completely disgusting person.

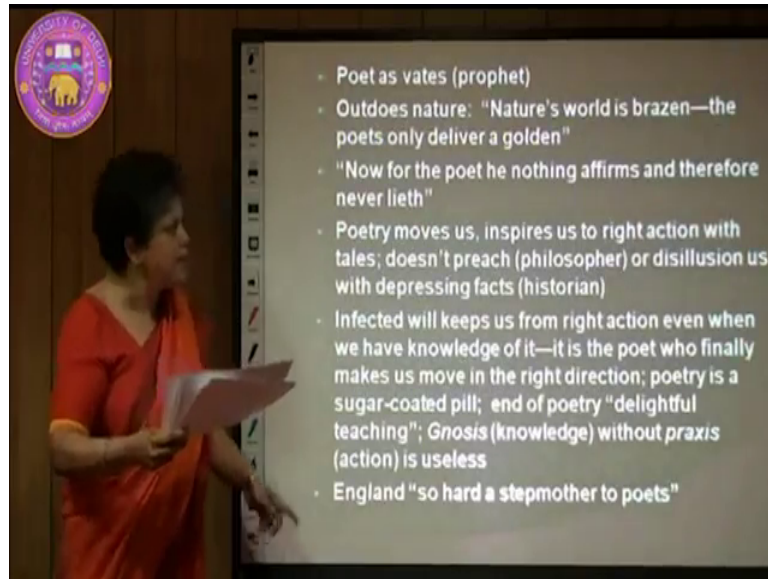
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And a Sidney's maternal uncle all right; Sir Philip Sidney 1554 to 1586. Now, when we read *Astrophel Stella*; when we read the *arcadia*, when we read an *apology for poetry*; we think well you know this is one of the major poets in the English language. But you have to remember that Sidney did not want to be a poet. He wanted to be a politician and he failed at being a politician because he was far too outspoken. He wanted to tell the queen how she should conduct herself and she did not like this at all and she anxiete him.

So, his works are very often written in these periods of so, called exile. So, remember that the poet that we read is actually a person who wanted to be a courtier and a politician. So, his Leicester's nephew he is an active member of the protestant league; dies at a age of 32 in a completely pointless battle; rushes out without wearing the requisite piece of armor a shot and then dies as a result of his a wounds.

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His apology for poetry comes out in 1595; this is a very major work; why? Because it is the first English expression on poetics and it situates the English poet in the classical poetics tradition. Before this you have people like Plato and Aristotle writing about poetry.

Now, you have an English man who is referring that to that classical heritage, but saying something completely new. What is this new thing that he is saying? First of all he saying that the poet is superior to the historian and to the philosopher. The philosopher preaches; the philosopher tells us go and do this; this is good for you, the historian confuses us because he tells us events in which the good are punished and the evil are rewarded, but the poet by telling us wonderful tales inspires us and moves us.

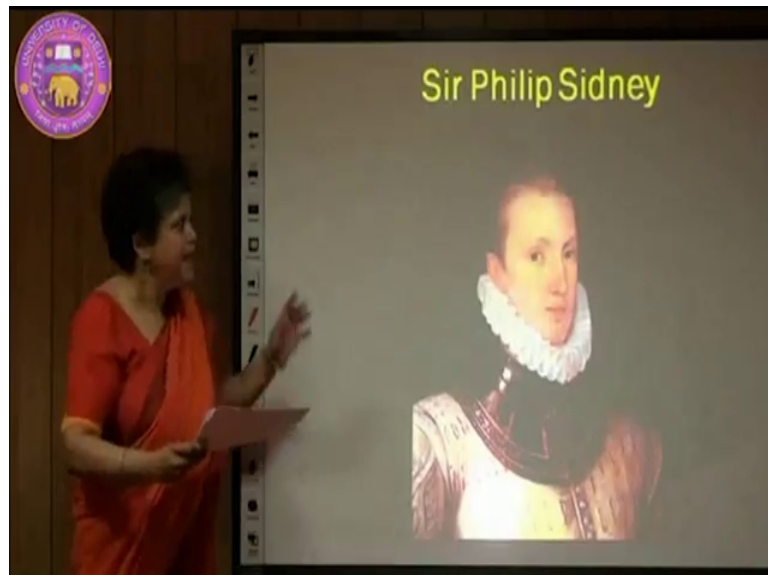
See the poet does not tell us; what is the right thing to do, he just gives us narrative; he or she just gives us narrative and shows us that this is what happens. So, the poet inspires and moves us whereas the philosopher and the historian may leave us cold. So, the poet enables a man; a human being to live the virtuous life; not a praxis not gnosis must be the food; it is not enough just to have knowledge, you must also; it must also result in good action; praxis.

He also says that the poets create a golden world; they create an ideal world, nature's world is prison. Also he counters that charge that Plato had made against poets about poets line head on; what does he is saying now for the poet, he nothing affirms and

therefore, never lie how he says can you call the poet a liar he is never claim to be speaking the truth anywhere. So, this is an importance statement made on the rival worlds of actuality or reality and the world of fiction.

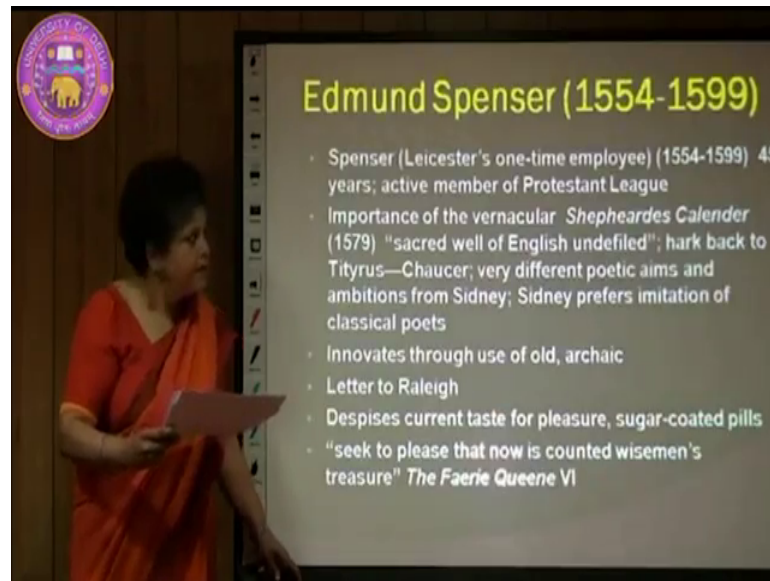
The world of fiction is not made up of lies; it is a fictional world, fiction is different from a lack of truth or an absence of truth. He also criticizes England for being so, hard a step mother to poets. So, you have to remember at the time when Sidney and Spenser are writing all right; this is the (Refer Time: 11:40) of English literature or vernacular literature in England then these are the two figures who make it possible.

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This is the portrait of Sir Philip Sidney.

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Edmund Spenser 1554 to 1599; now it is funny when you think that this is the man who wrote a major English epic, the fairy queen this is a man who actually for a while toyed with the idea of never writing poetry; he wanted to be a politician, he was employed by the Earl of Leicester and he writes letters to his friend Gabriel Harvey saying look I think the time is right let me strike when the iron is hot; because you never know when nobles make you know lose their favor towards you and sure enough the Earl of Leicester he did fall out of favor with the Earl of Leicester; because he wrote a (Refer Time: 12:29) called mother harbors tail; in which like Sidney he came out too candidly and too outspoken a fashion against the Queen and against Lord Burley; her councilor More Lord Burley than the Queen and too openly in favor of Leicester or Leicester and burley belong to a opposing fractions in the Elizabethan court and as a result of which he was packed off to Ireland.

Now, what Spenser does is his poetics is different from Sidney's. Sidney believes in imitating classical literature, Spenser believes in imitating the English poets were written before. So, Spenser's hero is Chaucer yes; he borrows a lot from away, but his actual hero is Chaucer whom he calls Tityrus. And in his major initial work the *Shepherde's Calender* which came up in 1579 and presented himself to the English speaking world as the new poet.

He talks about going back to the sacred well of English undefiled; undefiled by foreign

borrowings; no Latinisms, no words from the Greek; let us use English. So, he builds a supple new English language by borrowing like Castiglione; words from all over England. From northern England, from southern England, from Wales, from Ireland; so, he is creating a new language for poetry; which was not there before.

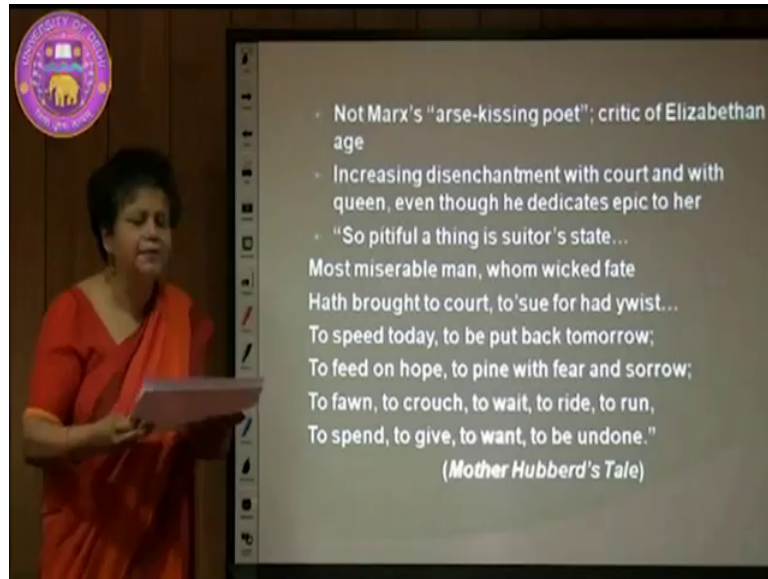
And he innovates as Socolinbuono (Refer Time: 14:04) say by using the old; create something new by using the old; he is here remember is an English here author. He does not talk about Cyrus, he does not talk about Inias, he talks about author or home grown English here. In his letter to Raleigh which is prefix to the faerie Queen; it was written after the first three books were completed.

He too situates himself in the poetics tradition as does Sidney in an apology to poetry and he too talks about the importance of poetry being used to fashion a gentle man. Remember Pico's words about fashioning? About having the freedom of fashioning oneself? Remember Spenser; was a scholarship student, he was not a man born to mobility; he came from a very humble background.

But he goes to occupy good position as a result of his talent and his education. So, this is an age; the Elizabethan age in which we see rapid upward mobility people like Spenser can actually rise, can actually make a name for themselves without being Nobel borns. So, that important of fashioning and he also critic the court; he the faerie queen ends with these lines.

He tells his versus seek to please that now is counted Wiseman's treasure; now wisdom is equated with pleasure. So, you my versus please rather than instruct.

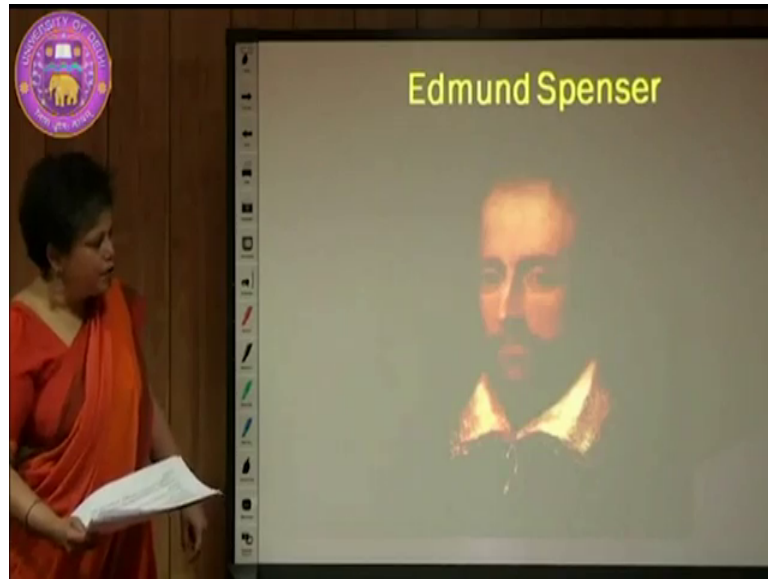
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Now Spenser as a result of writing the faerie queen which is dedicated to queen Elizabeth is called for example, by Marx as England's arse-kissing poet, but he was not this; he was a savior critic of the Elizabethan age, he did not believe that the kind of double speak that was going on in the Elizabethan age was valuable or loadable. He was increasingly disenchanted with the court and this finds expression in his sad time; Mother Hubberd's Tale; where he says, so pitiful a thing is suitors state; most miserable man whom wicked fate hath brought to court to sue for hed ywist.

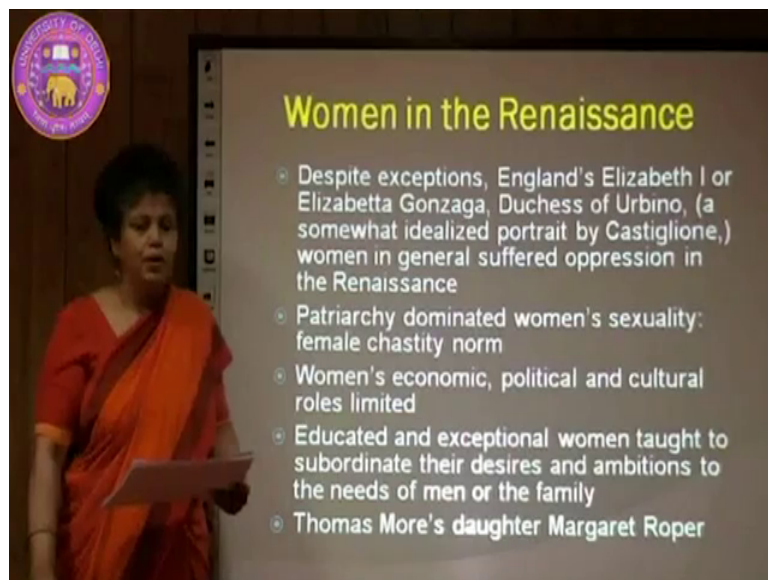
To speed today, to be put back tomorrow; to feed on hope, to pine with fear and sorrow; to fawn, to crouch, to wait, to ride, to run, to spend, to give, to want to be undone; very eloquent words talking about how demining it is to become a courtier at court to know your own word and constantly have it diminished by people of lesser value just because they happen to be high born and members of the court.

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This is a portrait of Edmund Spenser. We do not really know about its authenticity, but there are a number of images that we have of Spenser, but we cannot really say for sure that whether these are authorized.

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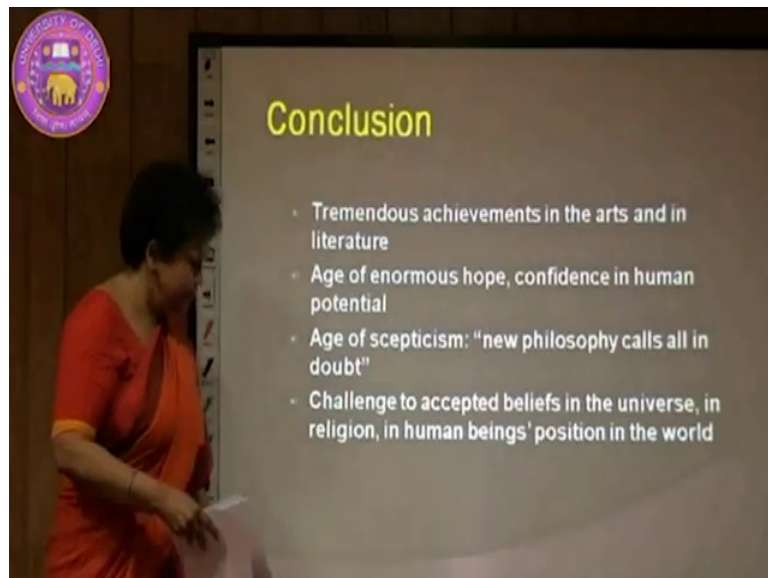
No lecture on the Renaissance would be complete without a word about women in the Renaissance. Now, unfortunately despite exceptions like England's queen Elizabeth the first or Italy's Elizabetha Gonzaga, the Dutchess of Urbino; the portrait of whom is somewhat idealized by Castiglione in his the courtier. Women in general suffered a great

deal of oppression in the Renaissance.

Patriarchy dominated women's sexuality, chastity was a norm that was imposed on them. Women's economic, political and cultural roles were limited. And not just the average women; even educated and exceptional women were taught to subordinate their own desires, their own ambitions to the needs of the men or of the family. If we take for example, the instance of Margaret Roper; who was the daughter and the favorite child of Sir Thomas More; even though he kept a special tutor for Margaret and made sure you know she was reading by the age of 3 and made sure that she was highly educated; she wrote beautiful letters to her father when he was in prison.

Still in those letters, there is a clear demarcation of gender roles on the part of her father. He does not feel that Margaret's vocation is to be a scholar rather; it is to be an obedient daughter and a caring wife.

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So, now I come to the end of my lecture on the Renaissance; the conclusion. As I said that this was an age of tremendous achievements in the arts and in literature. Literature was written not only in Greek and Latin, but also in the vernacular. In the arts, we have the discovery of perspective, we have the sense of the substance of the human body finding expression. We have psychological inferiority and we have the very important mix of the secular and the religious.

This was an age of enormous hope of confidence in human potential as expressed in Pico's oration on the dignity of man. But at the same time; it was an age of tremendous skepticism as the poet John Donne writes; new philosophy calls all in doubt. You see the rise of Protestantism, challenge the tenets of Roman Catholicism which had so far been held here.

The Copernican revolution brought about again challenge beliefs saying God creating the universe; it was maths and science that was creating the universe and not this omnipresent being. And also that the stress and strain of politics in the Renaissance also; you know as we saw from that quotation from Spenser; diminished human beings hope and faith in themselves and in existence.

So, there was a challenge to accept it believes in this period, a belief in the universe, a belief in religion, a belief in human beings positioning the world. I mean Pico's chameleon; are we the center of the universe? Or do we figure nowhere in the universe? And that what chameleon expresses the contingent nature of human beings; the human nature is not fixed, it is contingent. So, while this can be a source of tremendous hope you know we can rise to the level of angels; it can also be a source of tremendous anxiety; any day we may sink to the level of beasts.

So, these are some of the complexities of this age; this very rich age, rich in culture; that we call the renaissance.

Thank you.