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Creator(s)
Greer, Germaine (1939-)

Title
Tragedy General - Michaelmas: Part 1

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University of Melbourne Archives, Greer, Germaine (1939-), Tragedy General - Michaelmas, 2014.0044.00122
1. "In Aeschylus' Eumenides, Apollo is foolish, Athena mechanical... If we had conceived each party in his proper force, if Apollo had been equally potent with the Furies and no Pallas had appeared to settle the question merely by dropping a pebble, how would Aeschylus have solved this riddle? He could not work out the solution he knew must come, so he forced it." Lawrence

2. "In vain Orestes dwells on the just motives which urged him to the deed, the cry of blood still sounds in his ear." Schlegel

How far do you feel Schlegel represents here the essential sources of conflict in the Oresteia?

3. "In not a few Greek tragedies it is almost inevitable that we should think of justice and retribution, not only because the dramatis personae often speak of them, but also because there is something casuistical about the tragic problem itself. The poet treats the story in such a way that the question, Is the hero doing right or wrong? is almost forced upon us." Bradley

How far do you agree with Bradley's argument? Is it an allegation that you find damaging to Greek Tragedy by comparison with Shakespeare?

4. "Frequently we feel that Greek Tragedy is built not upon the violation of some law which the universe has plainly established for man's guidance, but upon the violation of some law not plainly established, or even upon man's inability to reconcile the apparent contradictions in ethical laws." How far do you feel these preoccupations in Aeschylus? What do they mean to him as a dramatist?

5. "Aeschylus was first and foremost a great poet and a most powerful dramatist; the faculty of acute or profound thought is not among his gifts." Prof. Page

6. "Even Aeschylus, the most openly didactic of the Greek tragedians, impresses us not as a moralist with confident statements to make, but as a dramatist showing 'the relation between man and his circumambient universe at the living moment.'"

7. "This haunted, oppressive atmosphere in which Aeschylus' characters move seems to us infinitely older than the clear air breathed by the men and gods of the Iliad...; Aeschylus did not have to revive the world of the daemons: it is the world into which he was born. And his purpose is not to lead his fellow-countrymen back into that world, but, on the contrary, to lead them through it and out of it. This he sought to do, not like Euripides by casting doubt on its reality through intellectual and moral argument, but by showing it to be capable of a higher interpretation, and, in the Eumenides, by showing it transformed through Athena's agency into a new world of rational justice..." Dodds, The Greeks and the Irrational, p. 40

Do you find this a helpful and satisfying account of Aeschylus' "purpose"?

PART II : TRAGEDY PAPER

AESCULUS

The Clouds

E.D.P. Kitts, Greek Tragedy, and Form and Meaning in Drama

D.L. Schlegel, Dramatic Lectures

D.H. Lawrence, A Study of French Art

D. Page, Introduction to the Oxford Agamemnon

F.N. Cornford, Thucydides Mythistoricus

Thucydides, The Peloponnesian War

G. Thompson, Aeschylus and Athens

F.N. Cornford, "A Marxist View of Ancient Philosophy", in The Unwritten Philosophy
ENGLISH TRIPOS, 1965: Prescribed Books and Periods

PART II


Paper 2. Practical Criticism.


Paper 4. French and Italian set books:
   (a) Racine, Phèdre; Corneille, Polyeucte; Sartre, Les Mouches.
   (b) Descartes, Discours de la Méthode, Parts I-4; Rousseau, Émile, Books II, III and IV to the end of the 'Profession de Foi du Vicar Savoyard'; Montesquieu, L'Esprit des Lois, Books I-IV, VIII, XVIII, XIX.
   (c) Ronsard, Poèmes (ed. André Barbier, Blackwell's French Texts, pp.1-47); du Bellay, Défense et Illustration de la Langue française.
   (d) Chateaubriand, René; Stendhal, Le Rouge et le Noir; Constant, Adolphe.
   (e) Voltaire, Lettres Philosophiques; Stendhal, Racine et Shakespeare; Sainte-Beuve, Causeries du Lundi (Extraits) Vol. II (Les Écrivains Classiques) (Classiques Larousse).
   (f) Dante, Inferno, v,x,xiii,xxv, xxvi,xxxiii; Purgatorio i,xxi, xxiii,xxvi, xxvii; Paradiso, xxx-xxxiii.
   (g) Boccaccio, La Teseide, iii,1-26,vii,22-93,viii,94-100 and 124-131, ix,10-85,xi,1-3 and 13-29; Il Filostrato i,1-31,ii,68-84,l,1-143,iii,21-52,v,60-71,viii,28-33,ix.
   (h) Machiavelli, Il Principe.

One passage will be set for translation from each of the groups of prescribed texts and candidates will be required to translate three passages chosen from the total number of passages set. Candidates may also be asked to comment on the passages that they choose to translate.


Paper 7. Medieval Latin Literature (Subject 59 of Part II of the Modern and Medieval Languages Tripos).

Paper 8. Early Welsh Language and Literature (Paper 8 of the Anglo-Saxon Tripos).
Part II (cont.)


Paper 12. Special Period of English Literature (taken from the period after 1500 and before 1700): 1579-1603


Paper 17. History of the English Language. C.T. Onions, Sweet's Anglo-Saxon Reader (10th or later editions), II, XXXI (D), XXXII (E and F), XXXIII (B); B. Dickens and E.M. Wilson, Early Middle English Texts, II, VI (lines 1-35), VIII (lines 1-135), XV, XVI, XVII (lines 60-135), XXII; K. Sisam, Fourteenth Century Verse and
Part II (cont.)

Paper 17. Prose, I, III, V (lines 1-91), X, XIII (B);

Lecture I. Guides to collections of mss. and archives.

Some works mentioned:


T.C. Skeat. The catalogues of the ms. collections of the B.M., 1951.


Sir Edmund Craster. The Western mss. of the Bodleian Library, 1921.

Summary catalogue of western mss. in the Bodleian. Vol. VII. Index, 1953.

Cambridge University Library. Subject-index to ms. collections. Unpublished.


Special collections of mss. at Cambridge University Library. Cholmondeley (Houghton), Hengrave; Jardine Matheson; Darwin; Baldwin; Hardynge; Crewe; Mayo. DOC.; Buxton; Palmer.


H.M.S.O. Sectional List No. 24, Record Publications.


H.M.S.O. Sectional List No. 17. Reports of the Royal Commission on historical mss.

22nd Report of the Royal Commission of historical mss, 1946


Somerset House. Unpublished list of transferred probate records (photostat at King's)


Local Record Offices. Published guides.


Archivum, 1955 vol. wholly devoted to directory of record offices, British and foreign.

NOTES TO BIBLIOGRAPHY OF CRITICAL WORKS ON THE SPECIAL PERIOD 1579-1603

ANDERS H.R.D. Shakespeare's Books Berlin 1904
(Shriften der deutschen Shakespeare Gesellschaft, Bd.i.)

BROOKE C.F. Tucker The Shakespeare Apocrypha Oxford 1903

CASTELAIN M. Ben Jordan, L'homme et l'oeuvre Paris 1907

CHALMERS G Apology for the Believers in the Shakespeare Papers LONDON 1796

CHAMBERS E.KL Tudor Revels (Notes on the History of the Revels Office under the Tudors.) London 1906

COHN A. Shakespeare in Germany in Cl6 and L7. London 1865

COLLIER J.F. History of English Dramatic Poetry to the time of Shakespeare and Annals of the Stage to the Restoration 3 vols London 1831

COLLINS J.Churton ed. 1586 Plays and Poems of Robert Greene Oxford 1905

CUNNINGHAM P. Extracts from the Accounts of the Revels at Court (Shakespeare Society, London 1842

EINSTEIN The Italian Renaissance in England New York 1902

FEUILLERAT A. Documents relating to the Office of the Revels in the time of Queen Elizabeth louvain 1908
(Matériaux, Bd. xxi.)

FLEAY F.G. A Chronicle History of the London Stage 1559-1640 London, 1890
A Biographical Chronicle of the English Drama 1559-1642 2 vols London 1891


GREG W.W. Pastoral Poetry and Pastoral Drama London 1906
A List of English Plays written before 1643 and printed before 1700 (Bibliographical Soc.) London 1900

HAZLITT W.C. The English Drama and Stage 1543-1664, illustrated by documents, treatises and poems (Roxburghe Library) 1869
ed. Henslowe's Diary 2 parts London 1904, 1908

GREG W.W. ed. Henslowe Papers London 1907

HEYWOOD T. Apology for Actors London 1612 Reprinted (Shakespeare Society) 1841

HOLINSHED R. Chronicles etc Reprinted 6 vols London 1807-8


ORDISH T.F. Early London Theatres London 1899

SABRAZIN G. Thomas Kyd und sein Kreis Berlin 1892

HAZLITT W.C. ed. Shakespeare's Library A Collection of Plays, Romances, Novels and Histories employed by Shakespeare etc. second edition 6 vols London 1875

SIMPSON R. The Schools Of Shakespeare 2 vols. London 1878

SMITH De arte rhetorica etc. Leipzig 1885

GROSART ed. Collected Works of Greene see. Vol. i for biography

SYMONDS Shakespeare's Predecessors in the English Drama

HALLIWELL ed. Turlton's Jests (Shakespeare Society) 1844

THOMPSON E.N.S. The Controversy between the Puritans and the

State N. New York 1903 (Yale Studies in English XX)
P773c14
Zeitschrift für Romanische Philologie
(since 1878)
P760c42 The Year's Work in Modern Language Studies
(since 1931)
R74 Bibo
P718 c 35 The Year's Work in English Studies
(since 1919)
R718 Bibliographie of Eng lang & lit (1926)
R718 Cambridge c Bib. Eng lit.
Suppl 1937
R742 Dante Concordance
Anderson Room card Index of MSS in Cambridge Libraries
A 102-200 MSS catalogues arr.
alphabetically by countries under ing names
HATHWAY et al. The Black Dog 1603
webbe Discourse of English Poetry 1586
DRAYTON 16 Pieces in 1598
SHAKESPEARE Henry VI Part II 1594
       Henry VI III 1595
       Romeo and Juliet 1597
       Henry V 1600
       Merry Wives of Windsor 1602
       Hamlet 1603 from shorthand copies
       Titus Andronicus 1594
       Richard II 1597
       Richard III 1597
       Love's Labour Lost (sic) 1598
       Henry IV Part I 1598
       Henry IV II 1600
       Much Ado 1600
       The Merchant of Venice 1600 from stolen MSS
CHETTLE et al. Patient Grissell being printed
KYD The Spanish Tragedy 1589
       How a Man may choose a good Wife from a Bad 1602
DANIEL Cleopatra 1594
MARSTON Antonio and Mellida 1602
W.S. The Tragedy of Locrine 1595
CHAPMAN A Humourous Days Mirth 1599
       A Knack to Know a Knave 1592
MONTAIGNE's Essais Pub. 1603
JAMES I of England Demonology 1597
DEKKER Fortunatus 1599
Lodge The Wounds of Cuvil War 1594
CHETTLE Damon and Pythias 1600
North's translation of Plutarch's Lives pub. 1579
DEKKER phaeton 1598
CHETTLE Troy's Revenge 1599
ROWLEY AND CHETTLE polyphemus 1598
DEKKER AND CHETTLE The Tragedy of Agamemnon 1599
CHETTLE The Tragedy of Crises 1599
DEKKER Orestes Furies 1599
DEKKER AND DAY The Golden Ass
       Cupid and Psyche 1600
? King John 1591
HOLINSHED 1586-7 second edition of the Chronicles
CHETTLE Wolsey 1601
CHETTLE AND PORTER The Spencers 1599
MUNDAY The Downfall and Death of Robert, Earl of Huntingdon 1598
       (Part II by Chettle also)
HEYWOOD Fortune by Land and Sea 1583
MARLOWE Massacre at Paris 1589
GOSSON School of Abuse 1579
LYLY Cupid and Campaspe c.1584
Sappho and Phoa "
GOSSON Plays Confuted under Five Actions 1582
A Ringinge Retraite Courageously founded...1580
The Seconds and Third Blast of Retraite from Plaies and T
Theaters both of these by Eutheo (Anthony Munday?) 1580
STUBBES Anatomie of Abuses 1582?
SIDNEY Defence of Poesy 1582
SHAKESPEARE Romeo and Juliet
Richard III c.1595
GREENE Groat'sworth of Wit 1592
WOODES The Conflict of Conscience.
PEELE (unlikely) History of the Brave Knights Clyomon and Clamydes extant in edn of 1599?
? A History of Lovers and Fortune 1582
? appeared as The Rare Triumphs of L. and f. in print in 1689
? The History of Felix and Philomæna 1584
? Ariodant and Ginevra 1583
? A Larum for London 1602
? Agamemnon and Ulysses 1584
? The Famous Victories of Henry V entered 1594 pub. 1598
Robert WILSON The Three Ladies of London 1584 printed.
TARLTON
? A Pastorell or History of a Greek Maid acted 1579
A Pastorall of "hillida and "Choryn 1584
MUNDAY Fedele c.1584
Peele The Hunting of Cupid 1591
LYLY Euphues 1579-1580
Endymion 1591
Galathea 1592
Midas 1592
Mother Bombie 1594
The Woman in the Moon 1597
Love's "etamorphoses 1601
Ocss of Pembroke trans Garnier Antonie 1592
DRAYTON William Longbeard 1598
HEYWOOD A Woman Killed with Kindness 1602
DEKKER And Jonson Page of Plymouth 1599
LODGE AND GREENE A Looking-glass for London and England
? Tancred and Gisminda
The Misfortunes of Arthur
DRAYTON, MIDDLETON, DEKKER, WEBSTER AND MUNDAY The Two Harpies 1602
MARSTON CHAPMAN AND JONSON Eastward Ho'. 1603
DEKKER Sir John Oldcastle 1602
A FIRST BIBLIOGRAPHY FOR THE SPECIAL PERIOD 1579-1603

Works...

The Shepheardes Calendar 1579
Francis SABIE Pan's Pipe 1595
FORTESCUE'S Translation of Mexia/ţ The Foreste 1586
Thomas JACKSON David's Pastorall Poeme or Shepheardes Song:
Seven Sermons on the Twenty third Psalm of David 1603
DRAYTON Idea The Shepheardes Garland 1593
PERLE The Arraignment of Paris 1584
Bartholomew Yong Translation of Montemayor's Diana 1598
W. JONES Translation of Nennio or a Treatise of Nobility 1595
WHITNEY Choice of Emblemes (edn of 1586)
Richard Haydocke's Translation of G. P. Lomazzo's A Traute φ
Containing the Artes of Curious Painting 1598
Tennes Frutes 1590
The First Day of the Worldes Creation trans. Joshua Sylvester 1595
William Lisle Trans Babilon (Du Bartas also the above)
SIDNEY A Poetical Rhapsody 1602
Lodge Scillars Metamorphosis containing also his Sonnets 1589
DANIEL Delia 1592 (ed.)
A Pastorall (trans. Tasso's Aminta) 1601
Angel DAY trans. Jacques Amyot Daphnis and Chlov.) 1587
Lodge Rosalynde
England's Helicon 1600
GREENE MENaphom 1589
The Passionate Pilgrum 1599
WEELKES Maesrigals 1597
SIDNEY Arcadia Astrophel and Stella appeared in printed form
in 1598 (Arcadia of 1590)
MORLEY Madrigals for Four Voices 1594
DOWLAND First Booke of Songes or Ayres 1597
The Phoenix Nest 1593
As You Like It
Midsummer Night's Dream
Twelfth Night
Love's Labour's Lost
Two Gentlemen of Verona
DAVIDSON A Poetical Rhapsody 1602
SPENSER Colin Clout's Come Home Againe 1591 Pub. 1595
DIMOCK Trans Guarini's Pastor Fido 1602
WATSON Amyntas (Latin) trans by Fraunce 1587, re-iss 88, 89, 96
FRAUNCE The Countess of Pembrokes Yuychurch 1591
1590 WATSON Meliboous and own trans.
Amintae Gaudia 1592
FRAUNCE The Lawyers Logike 1588
AONONUS Salmaciæ and Her, aphroditæ 1502
MARLOWE Edward II 1591
FRAUNCE Arcadian RHETORIC 1588
MARLOWE Hero and Leander entered in Stationers' Register but
earliest known edition is 1593
PETOWE An inferior Hero and Leander 1598
SHAKESPEARE Venus and Adonis 1593
FRAUNCE The Third Part of the Countess of P's Y.
COVELL Polimanteia or The Meanes Lawfull and unlawfull to Judge of the Fal of a Commonwealth 1595

Edward (Everard) GUILPIN Skialetheia or a Shadow of Truth in Certaine Epigrams and Satyres 1598

W.I. The Whipping od the Satyre 1601

BRETON No Whippinge, nor Trippinge but a kinde friendly Snippinge 1601

? The Whipper of Satyre his penance in a White Sheete or the Beadles Confutation

John LANE Tom Tel-Troth's Passage 1600

BASTARD Chrestoleros

RANKIN Seven Satyres Applied to the Weeke 1598

Nicholas BRETON The Fooles-Cap 1600

RANKIN The English Ape 1588

BRETON Pasquils Passe and Passeth Not 1600

TIURNEUR The Transformed Metamorphosis 1600

JONSON Every Man out of his Humour

CASTIGLIONE Il Cortegiano

? The Praise of Musicke 1586

BYRD Psalmes, Sonets & Sons of sadnes and pietie, made nito Musicke of five parts 1583

Songs of Sundrie Natures 1588-1589

MORLEY Plaine and Easie Introduction to Practicall Musicke 1597

Thomas WATSON The First sett of Italian Madrigalis Englished, not to the sense of the originaall dittie, but after the affectin of the Noate

MORLEY Madrigales The Triumphes of Oriana 1601

CAMPION AND OROSESTER A Booke of Ayres

DOWLAND First Booke of Songs or Ayres of Four Parts 1597

MORLEY First Booke of Ayres 1600

CAMPION Observations in the Art of English Poesy 1602

LEGGE Ricardus Tertius acted in Cambridge in 1579

FULBEECE A Booke of Christian Ethics or Morall Philosophie 1587

GRIMALD Translation of De Officiis reprinted all through period

MUNDAY A View of Sundrye Examples 1580

Thomas BRADSHAW The Sepherds Starre 1591

LYNCH The Fountaine of Ancient Fiction 1599

FAIRFAX trans. Cartari The Fountaine of Ancient Fiction 1599

GRIMALDUS Goslicius The Counsellor 1598

Harington's Tras of Orlando Furioso 1591

DRAYTON Baron's Wars and Poly-Olbion

FITZ-GEFFREY Sir Francis Drake His honourable lifes commendation 1596

PUTTENHAM Art of English Poesie pub. 1589

PERCY Celia 1594

DANIEL Defence of Rhyme 1602

Harington's Complaynt of Rosamund 1592

Civile Wars between the Houses of Lancaster and Yorke 1595 (first four books)

DRAYTON ENGLANDS Heroicall Epistles 1597

Piers Gaveston

Matilda

The Tragicall Legend of Robert, Duke of Normandie
The problem is: suppose we have a loop with a function $f(x)$ that increases or decreases by a certain amount within each cycle. We need to find an expression for $f(x)$ that satisfies this condition. 

To solve this, we can start by considering the properties of the function. We know that $f(x)$ is periodic, with a period of $T$. This means that $f(x) = f(x + nT)$ for any integer $n$. 

Next, we can look at the behavior of $f(x)$ at different points. If $f(x)$ increases by a constant amount $a$ over each cycle, then we can write $f(x) = f_0 + ax$, where $f_0$ is the initial value of $f(x)$.

Similarly, if $f(x)$ decreases by a constant amount $a$ over each cycle, then we can write $f(x) = f_0 - ax$.

By analyzing these expressions, we can determine the relationship between $f(x)$ and its period $T$. This will help us to understand the behavior of the function over time.

Furthermore, we can use these expressions to predict the future behavior of $f(x)$ by applying them iteratively. For example, if we want to find the value of $f(x)$ after $n$ cycles, we can write $f(x) = f_0 + na$ or $f(x) = f_0 - na$, depending on whether $f(x)$ increases or decreases.

In summary, by considering the periodic nature of the function and its behavior at different points, we can derive an expression for $f(x)$ that satisfies the given conditions and predict its future behavior.
SHAKESPEARE The Rape of Lucrece 1594
Cambridge Play of 1601 The Return from Parnassus or The Scourge of Simony

Thomas Edwards? Cephalus and Procris and Narcissus 1595

BETTWOOD Cemenr and Paris 1594

BARNFIELD Cassandra 1595

DRAYTON Endimion and Phoebe 1595

CHAPMAN Ovid's Banquet of Sense 1595

BARNFIELD The Affectionate Shepherd

DRAYTON Piers Gaveston 1594 Matilda 1594

DRAYTON The Harmonie of the Church 1591

CHAPMAN The Shadow of the Night 1594

NASHE Choice of Valentines

MARSTON Pigmalione

HALL Virgedemiaram

WEEVER Faunus and Melliflora or the Original of Our English Satyres

DANIEL The Complaint of Rosamund 1592 embellished 1594

William Warner Albion's England 1592

DELOINE ed. Garland of Good Will (1593 -6)

Giles FLETCHER the Elder Licia 1593

CHURCHYARD Challenge 1593

Williboe His Avisa 1594

John Florio Second Fruits 1591

Nicholas Yong Musae Transalpina

HEYWOOD Four Frentises of London 1592 (c.)

Richard Johnson Nine Worthies of London 1592

HEYWOOD A Woman Killed with Kindness

COCLESE enclopa Complais or, A Mirror for WWAnton Minions 1596

Apologie appended to the Avisa from 1596

TRUSSEL John Ruptus I Helenae The First Rape of Faire Hellen 1595

MIDDLETON Micro-Cynicon Sixe Snauling Satyres 1599

DRAYTON England's Heroicall Epistles, 1597,8,9

WATSON Hekatompathia 1582

DRAYTON Ideas Mirror 1594

HARTINGTON'S Ariosto edn 1591

SPENSER Amoretti and Epithalamion 5195

SHAKESPEARE'S Sonnets publshed in 1619 probably written 1590's

NASHE Thomas Chirst's Tears over Jerusalem

Robert GREENE A Qvip for An Vspat Courtier 1592

ROWLANDS The Letting of Humour's Blood in the Head Vaine 1600

SPENSER Prosopopoeia or Moother Hubberd's Tale (1580)...1591

BAKE News out of a Powles Churchyarde 1579 revised

MARSTON The Scourge of Villainie 1598

LODGE Alarum against Usurers 1585

The Return from Parnassus

S Fig for Momus 1599

Catharos, Diogenes in His Singularitie 1591

Wits Miserie and the Worlds Madnesse 1596

DONNE'S Satires 1593-97

HALL Virgedemiaram 1597,98.

MARSTON The Metamorphosis of Pigmaliana Image and Certain Satyres 1598

The Scourge of Villainie

BRIGHT A Treatise of Melancholie 1586
TRAGEDY

READING LIST

Medieval Tragedy.


Everyman, ed. A.C. Cawley.


Howard Baker, Induction to Tragedy, Louisiana, 1939.

Elizabethan Tragedy.

The relevant plays, if possible from these editions:


Webster, Works, ed. F.L. Lucas, Chatto and Windus, 1927.


Criticism:

T.S. Eliot, Selected Essays, revised ed. Faber, 1951.

U. Ellis-Fermor, Jacobean Tragedy, Methuen, 1936.


French Neo-Classical Drama

Corneille, The Plays, especially Le Cid, Cinna, Horace, Polyeucte.

Racine, The Plays, especially Andromaque, Britannicus, Baizet, Phèdre, Athalie.

Criticism:


P.J. Yarrow, Corneille, 1963.


Thierry Maulnier, Jean Racine, Paris, 1936.


G. Brereton, Jean Racine, Cassell, 1951.
Restoration Tragedy
Dryden and Lee, Oedipus and Lucius Junius Brutus.
Otway, Tragedies, ed. J.O. Ghosh
Dobree, Restoration Tragedies (World's Classics) contains Rowe's Fair Penitent and Southern's Oroonoko.
Eighteenth Century Plays (Everyman Library) contains Lillo's London Merchant.

Romantic Tragedy.
Schiller, The Robbers.
Goethe, Faust (translation in Penguin Classics by Philip Wayne)
Shelley, The Cenci.
Hugo, Hernani, Le Roi s'amuse, Ruy Blas.
Byron, Cain, The Deformed Transformed, Manfred.

Ibsen.
Brand, Peer Gynt, A Doll's House, Ghosts, Wild Duck, Rosmersholm, Hedda Gabler, Master Builder, Little Eyolf, John Gabriel Borkman, When We Dead Awaken.

Four vols of the Oxford Ibsen, ed. J.W. MacFarlane have appeared, of others, the Everyman translation is preferable to Heinemann's but it does not contain the last four plays.


Five plays translated by Eric Bentley are in the Modern College Library, New York (Ghosts, Doll's House, Enemy of the People, Master Builder).

Four plays translated by Michael Meyer (Hart-Davis) appear separately: Brand, Lady from the Sea, John Gabriel Borkman, When We Dead Awaken.

Criticism:
Halvdan Koht, Life of Ibsen, Allen and Unwin, 1928
B.W. Downs, Ibsen, the Intellectual Background, Cambridge, 1946.
P.F.D. Tennant, Ibsen's Dramatic Technique, Bowes and Bowes, 1948
J.W. MacFarlane, Ibsen and the Temper of Norwegian Literature, 1960.

School of Ibsen.
Those who wish to follow up with the influence of Ibsen in nineteenth century naturalism should begin with:
Brieux, Les Trois Filles de M. Dupont.
Symbolists and Strindberg.


Ostrovski, The Storm.


Andreyev, The Play of Man.

Irish Drama.

Yeats, The Plays, especially Countess Cathleen, Deirdre, The Hour Glass, The Only Jealousy of Emer, Resurrection, Words upon the Window Pane, Purgatory.

Synge, The Plays.

O'Casey, Juno and the Paycock, Shadow of a Gunman, Silver Tassie.

D. Johnson, The Moon in the Yellow River.

Una Ellis-Fermor, The Irish Literary Movement.

Lady Gregory, Our Irish Theatre.

Expressionist Drama

Ernst Toller, Seven Plays.

C. Kaiser, From Morn to Midnight.


Those who wish to read modern drama should start with the plays of Cocteau, Girandoux, Sartre, Eliot, and Auden. Specific works will not be listed.

General Works on the Theory of Tragedy.

It is assumed that the Poetics of Aristotle, the work of Ben Jonson, Sidney, Dryden, Dr Johnson, Coleridge and Bradley (who adopts the Hegelian theory) will be known.

Lessing, Hamburg Dramaturgie.

Hugo, Preface de Cromwell.

Strindberg, Introductory note to Miss Julie.

Yeats, The Tragic Theatre.

U. Ellis-Fermor, The Frontiers of Drama.


T. R. Henn, The Harvest of Tragedy.


Raymond Williams, Modern Tragedy (1964).
James Joyce - The Spectator's Response (P. of the A.)

Matterluch - It is not in the actions but the words.

Sürenmalt
IN this lecture dealing mainly with material introductory to a study of tragedy. Points out that it is a rare and isolated phenomenon in world literature. All the four great periods of tragedy are widely separated from each other and each lasted less than a century, the Greek, The Golden Age of English Tragedy from Tamburlaine to Aurangzebe, the Neo-classic French school, and the Modern Tragedy which may be understood to have begun with Ibsen and Chekhov, is not yet a century old.

Miss Bradbrook wishes to arrive at a description of tragedy and not an definition of it... thus she has what she calls the "open" view of tragedy. The great danger is that tragedy may be held to deviate into a moral message, that we may be ready to accept a sermon instead of a tragedy, and thus perpetrate the moral heresy as Mr. Tomlinson has done in his recent book on Jacobean tragedy. As an indication of her own view of this, she quotes Kierkegaard on dreary academicism. Seems to have a great predilection for quoting all sorts of semi-meaningless or conflicting views as an indication of the eclecticism of her views and the catholicity of her tastes and the absence of anything that might faintly resemble academicism.

Participating in a tragedy is more like choosing a side, affirming a fidelity, than it is like testing, evaluating, it is essentially a communal experience and nowadays as such it has become dominant in the arts, for we can no longer participate in poetry unless it is read in jazz sessions etc. This is a ruthless distortion of her view, but it is conspicuously easy to reduce to blether. So it seems that what we are to discuss is the psychodynamics of this communal experience.

"The form of tragedy is what the sum of imaginative writers can evolve." "It is always potentiually there, in solution"..."in plays that are staged". She places considerable emphasis on the fact (?) that the reaction only emerges in performance. She quotes Troilus and Cressida on the nature of the dramatic experience only she substitutes for Shakespeare's "man" the word "act" so the worth of the reference becomes some what dubious. One might pose against it the comments of Hamlet on the manner in which the actor may tear a passion to tatters. "Certain plays if delicately and sensitively followed will offer a kind of choice being a mutual act of all ourselves makes merit of her election"... Tragedy is a qualitative term also and a play must achieve a certain high level of achievement before it can be called a tragedy at all. (Before it can be called a play at all?) Because it is such a collaborative activity tragedy is the most volatile of the arts.

Theatre of the Ikon: In the Mediaeval theatre, speaking is only one of the properties. The plays embody the ideals and fears of the whole community and are of a heroic monolithic design. The central character wears a heroic mask. Marlowe is within this convention.

Theatre of the Dream: This is related to the courtly games and ceremonies that raise ordinary life to the level of poetry.
e.g. the *Boke of the Duches* by Chaucer and the plays of Lyly. *Shakespeare* exploits the contrast between the dream and the reality. The *Knight of the Burning Pestle* is an important document in this connection. But the delicate balance that Shakespeare established was a short lived thing and the theatre of the dream tipped back to the Ikon in the plays of Dryden. Seems to me a difficult view to relate to tragedy, and to have much more obvious relevance to the development of comedy.
The 1830's saw the revival and transformation of the novel. The novel as distinct from the Romance is a development of the eighteenth century. It is distinguished from the Romance by the elements of social relevance and relative realism. A real school of novel writing developed in the early eighteenth century, but it was already declining in 1750 and Austen, Scott and Peacock are not so much manifestations of a whole movement but isolated phenomena. There was no body of minor writers behind them and they were all doing radically different things.

The period from 1780 to 1830 was the great period of social change. Oddly enough the change does not figure in the literature of the time, although it is in the nature of such a gradual and confused experience that it could not be dealt with at such close range. In the 30's the most spectacular expansion of reading took place, much more marked than the gradual expansion that has been going on since 1750. This was due mainly to cheaper methods of book production and the rise of the periodical and serial fiction. Thus Dickens became the first writer to actually deal with the social change.

The great achievement of Dickens is to see the individual as inseparable from his environment, and it is this that Dostoevsky and Tolstoy learned from him. The criticism that Woolf levelled at Bennett might seem to apply in this case also but one must see that Bennetts completely social animals and Woolf's isolated sensibilities only represent different kinds of partial emphasis and neither is a norm.

In the eighteenth century the social background was merely a backdrop to the action and only impinged upon it when it was necessary to explain some series of events in the main action. (One might cite as witness one's great disappointment with Fanny Hill which was a golden opportunity for social comment.) The nineteenth century however actually saw the irruption into life of unnamed social facts and thus Dickens found himself dealing with a continuum of individual and society. They are to be deliberately reseparated, and the individual becomes the overriding concern as with Woolf, or the individual struggles with society as in Lawrence.

The phenomenon is a complex one in Dickens for there is the coexistence of the new methods and traditional ones side by side. To view the novels as either purely symbolic or completely traditional is equally misleading. There are also elements of less reputable sources, the expressions of popular morality.
ELIZABETHAN TRAGEDY: MARLOWE TO MIDDLETON

Quoted Bradley's Essay on Hegel and the tragic fact which tragedy makes us aware of. The Elizabethans however did not use any such fact. Even Aristotle's Poetics which were known were not extensively used. The inspiration of Elizabethan tragedy was much more external and simple. Tragedy was simply an Act of Death and later a reversal of fortune. They actually followed the Theophrastina emphasis on the peripetia. One of the best examples of the way that this works is Chaucer's Monks Tale which deals with the story of just such a change of fortune based upon a translation of Boethius.

Ref: FARNHAM The Medieval Heritage of Elizabethan Tragedy California 1936

The Mirror for Magistrates makes a moral of the change of fortune, that pride goes before a fall. It deals with the same period as the History Plays of Shakespeare, Richard II to Richard III. The Medieval form had a didactic purpose, but mainly an ascetic one, to be prepared for the reversal, but the message of the Mirror for Magistrates is more prudent than ascetic.

The change from Everyman to Henry V is not only a matter of the difference in moral emphasis but also in the focus of interest, on the individual, the character and his particular circumstances, rather than the moral plight of every man.

The great influence on the period is, of course, Seneca. The manner in which the Elizabethans assimilated him to their general political purpose leaves us with something which is neither senecan nor mediaeval. He provided themes, especially that of revenge, the atmosphere of gloom and horror, and the stoic morality, type characters, dramatic construction based on the unities which were usually disregarded in England, machinery of the plot, e.g. ghost, messenger, chorus which moralised after each scene, the rhetorical approach, stychomuthia etc., and lyrical effusions.

The disregard of the unities was something particularly English. In general they simply applied the Senecan style to a very complex action unified by the theme e.g. Gorboduc (Sackville and Norton, 1562). (Sustained comparison of this with Garnier's Cornelia which is unified by Cornelia's lament for the fall of Pompey, for even this shows the renaissance preoccupation with the fall of the great.) He also compared Gorboduc with Orbecche of Giraldi Cinthio, which is directly derived from Thyestes of Seneca. The non-Senecan details are the showing of limbs, the sensational plot of love and tyranny, and the story comes not from the classics but from Boccaccio, the story of Tancred and Gismunda. The wicked tyrant is punished on the stage whereas Seneca leaves Atreus unpunished. We see the typical concern with poetic justice, not yet so-called, of course. Vice must be punished on stage, and even the translators of Seneca completely distorted the emphasis.
of the plays and in their epistles dedicatory etc. attributed
to him aims which he can never have had, to show the just
retribution which overtakes pride or imprudence. The Revenge
play is a foreseeable outcome of such a moral purpose, but in
the case of the greatest of them we are drawn into a kind of
tragic collaboration, e.g. The Spanish Tragedy deals with a
situation of divided loyalties.

This may be studied as a typical example for it contains
elements of both Seneca and the medieval plays and character-
istics we have come to regard as typical of the period.

Andrea's ghost is reminiscent of Seneca, the theme of
revenge unites an incredibly complex plot, the main interest
after we have set the stage for them is Hieronimo's sensations.

Hieronimo's revenge is a sin, because the lord has claimed
vengeance for his own, but we still sympathise with him, and
enough obstacles are placed in the way of getting just redress
that we can see him as driven to his unlawful act. When the
play was revised, additional scenes of Hieronimo's madness were
inserted, which is a good index of the chief point of interest
for the Elizabethan audience. The most interesting characteristic
of the play (in my terms G.G.) is its irony, both the central
irony of the situation of the minister for justice being unable
to get justice, and the incidental forms of irony like the
grim jesting with poor Pedrigano which is central to the tone
of the play.
COMEDY, 1500 - 1600

The history of comedy in this period is largely connected with the development of a commercial theatre throughout Europe.

A lengthy introduction to the subject of theatrical comedy, attempting to explain its social function in primitive societies, not seeking to define it any further than a play that makes us laugh or that has a happy ending. In the plays of Aristophanes it is relatively easy to discern this function, for the plays restore the luck of Athens, as it were, they depict the renewal of life through fantastic means, like the flying to Olympus on a dung eating beetle, or the mass marriage that ends Lysistrata, or the rejuvenation of Demos, or Aeschylus brought back from "ades after fifty years in The Frogs. This is all managed by an inventive buffoon, even Lysistrata can be included in this class, although she is more serious than most. The later New Comedy of Menander and his contemporaries Plautus and Terence later, show a great superficial change but the central emphasis of the plays may well be the same. Manners and social behaviour had altered, the buffoonery is tamed down, the action is more realistic, a love intrigue replaces the political theme. The recurrent theme of rejuvenation is replaced by the struggle between the young man and the old men. The commonest, but not the only form, is the struggle between the young initiate and his slave, and the father figure, the reversal of the young man's fortunes replaces the overt fertility motif and sexual concern of the older plays, and it is simply a more sophisticated way of regarding cyclic change and renewal. Usually a lost one is restored, e.g. the Menæchmæ which is the basis of Shakespeare's earliest surviving comedy, The Comedy of Errors. The buffoon's part is now taken by the slave.

So we see that as well as the element of innovation there is a continuity with Aristophanes.

(e.g. The Androcles- through trickery and deception the characters arrive at the truth about themselves and a child is born, a daughter is found and a marriage takes place. This is "regular" comedy in the French phrase, with a connected plot and not as a revue-like series of situations. There is room left for mockery but not for fantasy. The plays were also prized for their well-expressed commonplace. The Renaissance learnt how to write these regular comedies for itself by reviving those of Menander, Plautus and Terence and about 1500 they begin to write new ones in a similar style, e.g. Machiavelli's Mandragola, which is atypical in that it is better than most.

Ralph Roister Doister
Gammer Gurton's Needle
Gascoigne's The Supposer (Ariosto's I Suppositori)

But there are other types of play which must be discussed in connection with the development of the Elizabethan comedy.
Farce, Romance, Festival Play and Morality.

John Heywood wrote a number of Festival plays. This sort of play was usually written for some festive occasion, Christmastide (e.g. Twelfth Night), Midsummer (A Midsummer Night's Dream), or more frequently on the continent the Shrovetide Carnevale. The function lens in the name of other English plays... The Shoemakers Holiday ("ekker) and Bartholomew Fair.

ref: Shakespeare's Festive Comedy C.L. Barbour

Such is the Jeu de la Feuillee (?) of Adam de la Halle from Arras. Many of these Festival Plays have disappeared of course, but the ones performed for the King as the court moved from place to place have in many cases survived. In 1450 Lydgate's Disguisings were performed for Henry VI at Hertford, and the script called for the procession of quarrelling spouses before the King who would act as arbiter. One finds Jupiter and Mercury calling upon the young Henry VIII in a play of 1527 to arbitrate in a contest between love and riches.

Heywood's The Play of the Weather (1528) was written at the same time as the Latin New Comedies were being performed before Wolsey. It has a literary classical source, as one would expect, but at the same time it takes as its topic the reshuffle of the King's household which has led to grave discontent in the court. There is a graceful and transparent mythological disguise for Henry VIII who is represented on stage as Jupiter. The short play is dignified and sophisticated be written throughout, except for the part of Merry Report in rime royal. The notion of bad weather ties up with the old function of comedy and reminds one of the bad weather caused by the lovers' confusion in A Midsummer Night's Dream. The god calls for a mediator between the plaintiffs and heaven and one comes forward from the audience, speaking in patter couplets, and this is the version of the old buffoon with fantastic inventiveness who managed all things for Aristophanes. (and looks forward to Puck?) He has an intimate and mischievous association with the audience.

Secular drama was present through the Middle Ages despite some scholars' assertions to the contrary. The Romances of France were it is true strongly connected with Miracles de Notre Dame, but it is from the late 14th Romances that we see the figure of the saintly, long-suffering heroine, Griselda, for example, and the motif of the suffering heroine disguised as a man. In Farce, on the other hand, women appear as shrews or adulteresses and life is a constant battle of the sexes, or of the professions. Here we find the motif of the deceiver deceived. Farce flourished more on the continent then in England but it left its mark on Heywood with The Four Pease and Johan Johan.

ref: J.Q. Adams Pre-Shakespearean Dramas.
French Set Texts

Polyenete, blatant use of coincidence implausible that news of his survival should not have reached them before it did. Further coincidence of simultaneous marriage and conversion — this is worrying because it concerns character — not merely external — the play has lent itself to a number of interpretations — shall take these by reference to the actors — unknown now it was presented in Corneille’s own day. In 1628 we begin to have some information — freethinkers attending the theatre — Adrienne le Courrier popularised a reading of the play with Pauline the sentimental heroine and puts all emphasis on relation between Pauline and Severe — cf. theme of Le Cid. High points in Act II, III, IV, V. Severe then the important male part. Polyenete a lunatic in the background. Final conversion is the snag — last act treated with immense formality — (cf. treatment of last act of Tartuffe. L’Avare) conventional ending not taken seriously. Hardly played at all after mid century before 1840 — religious did not approve of theatre religions did not approve of theme. Rachel presented Pauline as a woman with two lovers simultaneously idealized passion for Severe indissolubly linked with idea of renunciation. Likes idea better than man — also love for Polyenete is in its infancy — pique by fact that she has not complete
dominance over him. This much more in accord with the text than Lecouvéry's. In this interpretation Sévère is not the main part. The unreasonable fanatic of (18) gives way to a convincing, enthusiastic, virile figure - competent actor. Beauvallet, though his interpretation may not be as impressive, but there was still a problem - audience in doubt as to whether Christianity was presented as a true belief.

Claudel - L'Adorner fait à Mane

E.g. rests upon acceptance of Xrian beliefs. Rachel's interpretation did not make this clear. Purely human explanation in terms of motivation.

Monnet - fully made Polyenute the centre of the action - his speech about smashing pagan statues comes after Pauline's revelation of her love for Sévère. He asks

Vous aimeriez donc la rire?

Curious episodes where he offers her to Sévère. Also conversation with Félix. Polyenute primarily a disappointed lover, taking Xthianity as a means of escape. Lover stressed as lover not as Xthian - many speeches fall flat but it does explain coincidence of marriage and conversion.

Discoveries - Pauline dominated by cult of Sévère falling under spell of Polyenute who is also clearly motivated by disappointment. Purely humanist interpretation is endangered by conversion of Félix.
This is not at all motivated. On the other hand Polyanthes does mention that once he is martyred he will be in a position to demand his conversion. This is the only way the conversion can be accepted as an act of God.

Polyanthes is then not only sincere but right.

CORNELLE anxious to awake admiration as against terror. (not at all correct, actually nonsense, heh!)

CORNELLE content to let the will lose in the other plays—Chimène and Emilie give up with CORNELLE's approval in Horace, final triumph of idealising will is plainly condemned.

Our admiration for CORNELLE character is never an unmixed admiration. The character is always in a sense wrong headed.

Paulline is a standard CORNELLEAN character, living up to her idealised picture of herself. Manages to transcend emotion aroused by Sérène’s return and honor of Polyanthes act. By the end of the play she manages to put filial devotion and her will out of her mind, stand and pattern of Polyanthes idealism making everyone unhappy. New suggestion that he is after all right. Not a tragic character. This is in fact a triumph.
Taken a subject which does not fit him- to treated by his ordinary method- succumbs to prevailing ethos- at the last minute changes the picture. Condemn excess flirtin in the old way- twist at the end remains no more than that- fundamental discrepancy. Comedie playing a double game- aware that no one believes to implicitly as to feel no compassion for a martyr- consistent impressions ambivalence of faith and human feeling. Comedie has his cake and eats it. Tragedy rests upon the ambivalence.

Agglomeration of separate elements- theme etc. The individual scene- grandes scenes et des scenes de transition, is a distinction made by French critics. Scene i transition. grande scene, ii transition, gaps must be place between entrance of next grande scene. iv small grande, v transition, vi. grande. Seems schematic- consider nature of grandes scenes in the act. ii grande-scene romantic

Variety and swing
Redpath
October 17th
12 noon

Sophocles.
Two lectures on each of the six plays mentioned in the order in the Reporter.
2 lectures on Ajax - probably the earliest of the extant plays but not an immature work. Writing tragedies for over 25 years: cautious about accepting critical structures.

Taking the play as a mature work by a magnificent artist, examining it in detail, to find what might easily be missed. (humorous petulant attitude - seems to be wearing a cape) Athena prologue: arresting words of Athene to Ulysses - uncharacteristic of her relationship with him. Actually builds up our sympathy with Ajax. Same may be true of hunting image - Ajax a hunted animal. Athena is at the same time helping Ulysses and against Ajax - important to see Ulysses as in cohorts with the immortals. Ajax the great hero come from Salamis to Troy on the left correspond ing to Achilles on the right - gigantic, second only to Achilles in beauty - rankling hatred has turned hero to a traitor in point of fact worse than this. Athena has made him mad and he has killed animals - Ajax ridiculous and disgusting.
Athena's joyful satisfaction, motivation over and above desire to save the Greeks—causes of great joy are left indefinite (749-784) until later in the play.  

13) calls Ajax out I went but Ulysses is overcome by terror which does not vanish although she reassures him that she will darken Ajax's eyes—"secret terror of the submarine"—

Ajax's potently ironic words promises to Athena. Athena leads him on to reveal his madness and disgrace total impression is complex: compassion being built up, a hint of justification.

108) He intends to bind Ulysses and have him flogged—claims "punishment" for himself, disobeys the goddess notwithstanding promises, hubris this fury is not the creation of Athena.

So Athena drives him on to further atrocities.

Three very important speeches follow on the call no man happy theme. Athena demonstrating the power of the gods—Odysseus filled with a sense of human helplessness and insubstantiality—Odysseus filled with pity—not Aristotelian pity—but Aristotelian fear. Athena's second speech contains the moral teaching—Ajax has committed both the faults she describes. Ajax guilty of hubris—not deserving of the pity the gods.
Loyalty of the sailors from Salamis—sympathies lies with Ajax. Odysseus circulating report of Ajax’s crime and the Greeks are exulting—point that greatness will inspire envy—immediately Sophocles uses typically Sophoclean lines (15163) Great men needed to hold the walls. Homeric image of the great culture what must be avoided is disenchanted between great and small.

Punishment for Ajax—They assume that he is mad (179) Degradation would strike him present situation the opposite pole of his real personality but also a hint of his desert. Telemachus Ajax’s wife in search of sympathy and help and tells a graphic and revolting tale—ones lyrically 214-262. Long passage Iambics 228-232 actually twice fragmentarily and then more fully. Chorus becomes (245-253) fearful for themselves—with all their loyalty to Ajax they are planning to abandon “in the grip of a terrible fate” which in the madness Telemachus replies that he is no longer mad—sailors now reject notion of abandonment which at the time added a further touch of isolation.

New pain comes to Ajax—worse suffering for them all since he is now aware of his degradation now double cause for grief after this. He full recounting effect of dramatic juxtaposition
obvious) irony in Teneessa's lack of comprehension—audience knows a great deal more.

Ajax at first dumbfounded, then demands from Teneessa an account of all she knows—breaks down into wild lamentation as is quite untypical of him—like an ordinary man—but bodes ill for the future as Teneessa expresses. Teneessa nowhere shows any comprehension of Ajax's rage at the award to Achilles. Teneessa did not understand Ajax, and Ajax did not take her into his confidence.

Ajax lamenting and calling for help in tent. Tent opened and Ajax seen sitting among the animals. Does not address Teneessa, but the sailors—for obvious reasons. Ajax not ashamed for having plotted against the Greek leaders, curses for making himself ridiculous and for having failed to kill them. He would still like to kill the leaders, sailors do not understand.

Ajax is isolated. Teneessa asks to die with him but he ignores her. Obsession with shame. Resolved to die.

(430-480) Passes reason, dismisses all tentative possibility—reiterated resolve has added firmness. He must prove himself to his father (if Constantin's and his mother). He must die, the only way he can achieve glory without benefiting his enemies.
Heroic contempt for worthless living. Chorus urges him to go on living—guilt between their values and his—thinks his decision is due to no vocal—play sees it as a moral uncertainty. Teneessa’s plea that she and her son will fall slaves—shame on the family. None of these will prevent the suicide but they are passionately and compellingly put. They show the greatness of the need for Ajax—they are evidence of the greatness of the ruling passion—not to be put down to insensibility. Ajax asks to see his son (530-534) wants his son to be more fortunate but otherwise like him.

"cherish your young life for the joy of your mother." He arranges to send his child home to salamis—hardly insensible.

Speech does not end on this note. "unerring artistry" arms are not to be awarded Ajax’s sharp words to Teneessa and insensible, afraid of strong emotion so he brushes Narsis (no evidence of this offered)—no evidence whether Teneessa and child accompany him.

mazar—yes.

Jebb

Reapah—thinks they do—they fear suicide, where else do they go—on stage at 625 and has no entrance instruction.
Chorus song (stanza): Take Ajax to be still mad - dark thoughts about dying are madness. Out of touch with moral necessity of Ajax's intentions. Crony Ajax and Trophie where they say he would be better if such a man were in Hades. Passage which has (646-692) most perplexed critics. Ajax appears out of his tent carrying Hector's sword - choros believe that he has renounced his intention of suicide. Is he deceiving the chorus? Why should he? Next thrusting episode.
Psychological examination of dramatic experience – quotes Holloway.

"natural strengthening of our own personal something or another" – function of theatre in primitive people – submerge identity – self not submerged where it is art. (quotes Jung – group life where ego not developed, maintained by collective experience) – characters reformed within each spectator and move these.

Private drama within individual images implanted in childhood need to integrate this inner society achieve confidence and security Rickman – ego a boundary phenomenon between an inner world and an external world revealed through sense objects.

"Contributions to Psychoanalysis..."

Layers... first infancy sense bits and macrocosmic Allport...

Satellite selves... dark stars... some of them hostile work only through fantasy - dreams, gesture, pantomime...

Fantasy not merely wish fulfilled - constant activity - anxiety - with fulfillment interplay with each other and with the external world.
As natural and constant as breathing - lubricant of life. Fantasy element of sex. “perpetual possession of being well deceived” - day dreaming may help solve the trouble by bringing primitive areas of the mind to bear on the problem. Levels of conflict within our society include those caused by external events - contradictory impulses. Transformation of lower levels has its repercussion on conscious behaviour hence psychoanalysis. Basic insecurity - two selves - secret self and manipulated self (e.g. Richard II).

Her account of schizophrenia satellite selves break off and hold dialogues with one another. A projected form of these dialogues (Yeats, Marvell)

Richard D. Laing The Divided Self.

School for maladjusted children made use of masks in Fantasy - children joint all sorts of depravity and violence for masks to perform. (cf. Dr. Yeomans) Three basic number of figures for group therapy - therapeutic situation one may be present in fantasy. Anything which can be expressed in words is on the way to being integrated in our personality.
Earlier stages of schizophrenia are speechless. Importance of verbalisation in psychotherapy. (Other persuasive devices aid the language in drama - drama reconciles primitive with the advanced.)

Bernard Hart - Psychology of Insanity

Day-dreaming conducted efficiently in drama. Spectator joint identification with all characters in highly developed drama requires complex intellectual participation - gain. From drama what no other art form can give him - harmonises our inner selves - like therapeutic function of the dream but also frees and flexes the unadaptable images of our inner societies. Conflicts can be projected more directly and more intensely - does not always correspond with inner society - but can still help participants - multiplicity of players will under possibilities of different people - (plea for freedom of interpretation - great actor can transform minor stuff - artist has the last word - language of a great poet has a wide power of suggestion and a strong controlling rhythm.

Quotes Prof. Ellis Fornay.
Dream play—libido—

Conscience—play

Characters—chorea—helpless hero

Superego—chorea—regains power of action through experiences of hero.

The effect of the play upon

behaviour: Hamlet direct results

are at the end of the scale, from

the imperceptible. Writer’s burden.

Eliot’s child image.

The Three Voices of Poetry.

Some artists do organising at

preconscious level—e.g. Shakespeare.

Eliot Paradox: mind—conscience.

Order of actors who do not identify

actors who shed real tears. All depend

ent upon audience reaction.

Freudian reduction of plays

not permissible because they are

therapeutic—art cannot sustain

this kind of scrutiny and

dynamic test. The artist may

be only partially present.

Jones Hamlet a projection of Jones own fantasy.

Dramatic speech is the basis of

great drama. (Reject: theatre of

the spectacle) wholly integrated

nature of poetic speech—

(In other words it seems to me

that the foregoing is irrelevant to

study of drama and pretty

uninteresting psychology as
Modern Tragedy.

Really tragic themes in modern literature:
Ibsen and Arthur Miller. Tragedy
Strindberg and Eugene O'Neill
Tolstoy and Lawrence. Racine and
Women in love - Chekov, Pirandello
and loners - Salie and Camus.
Eliot, Xtran Tragedy, and Zhivago
and Brecht.

Astonishment at the new that
Modern Tragedy is impossible -
no age of faith or common belief
is modern tragedy - whatever
tragi-comedy, dark comedy,
what you will. Does not purpose
to start-off with the kind of pre-
suppositions that make discussion
impossible.

Idea of tragedy is a specifically
modern creation - nineteenth-
century idea extend & backwards
to include French and classical
with even greater critical difficulty.
Notion of tragic new for life
nineteenth century achievement.
Specific metaphysical and ethical
meanings attached to the term
backed by partisan scholarship
and criticism are nineteenth
century creations.

What do we Greeks and
Elizabethans have in common?
Wholly doubtful that this can
be expressed in the nineteenth
century terms.

Raymond Williams
October 13th
Views extracted from literature, and then reapplied to it:

e.g. Mediaeval tragedy is not
and ethical conflict e.g. Chaucer. The
Monk's Tale — simply a matter of the
fall from prosperity to adversity.

Would like to point that tragedy
develops when common beliefs are
breaking down. The tragic enquiry
is inaugurated when there is no
adequate framework of explanation
of the darkest kind of human
experience.

Real tragedy, according to
(19 and 20) is distinguished by
these marks, tension conflict,
going deep into the tragic hero. Any
mind accepts idea that out
characterised by these
qualities should be chosen by
the age of complacency — at some
level it is failing to hold. (Could
there be a period where complacency
did hold at all levels of society?)

Relation between apparent formal
ideas and literature not always
of the nature that scholar. This
kind have come to expect — confused
with such a need former an
insight into individual experience
it may deal with something
quite other, which the formal system
is inadequate to deal with.

Antigone — nineteenth-century
seeking reassurance in ancient
literature. — Great scholars
fond of Antigone's statements
1 differing loyalties opinions.
Assumption comes from a breakdown of a particular kind in (1) and (2) when we need a substitute religion. Despite influence in Hegel (Bradley) difference between his kind of analysis and any earlier, you get the emphasis on tragedy as a metaphysical entity. "A conflict of ethical substance." Much lost even in dilution and popularization of Hegel's idea by Bradley: important chapter 7 in the most history, Hegel goes on to make a distinction not recorded by Bradley: objective character of ancient tragedy, public action - tragic action moves through characters not in them - in modern tragedy the conflict is largely internal, degree of reference to objective history much smaller. Greater excitement e.g. Hamlet - in latter instance we get Bradley's idea not of a kind of tragedy but of tragedy.

Regenerative effect of watching hero's career (medieval answer: you learn something) - but answer of why we want to watch tragedy difficult to find. Scientific proof by Trend, and also by the work of Cambridge School of Classical Anthrology. Fraser and Hamilton: regenerative ritual - suddenly tragedy was accounted for. Subsequent arguments should be examined if you want to study ritual. Cambridge Jack. Dithyramb: Tragedy and...
Cambridge anthropology of this period is a fairly dirty business. Very difficult to establish what the ritual was. More metaphor than history. Shall discuss whole Q. if ritual sacrifice as a literary theme, but as we have seen (list had 'least' what tragedies did from Fraser. Tragedy is much more than an intellectual system - serves profound spiritual needs - same as modern literature also points. Cannot use specification as a debating standpoint. Actively disabling, preventing us from asking some of the essential Q's. Question conflict was J power to act... we have to look at suffering to find why we are looking at it. Hegelian view is not the one behind the writing - Schopenhauer or Nietzsche perhaps. Tragic attitude is only attitude to life - The hero alone for original sin, the crime of existence itself. Not due to Schopenhauer, deep and hidden. The experience is closer to this, than the theory which is Hegelian. Tragedy is directed against the illusion that suffering is comprehensible, negotiable. This is the modern might.
Mai più.

Reynolds - Dizionario - (?) (etimologico?)

Dorothy L. Sayers translation in Penguin...

* Temple - altmodisch - accurate with short notes in one volume.

** Dante (26 minutes)
  voluminous criticism of Shakespeare

* Handbook to Dante Studies
  Humberto Cosmo. (O. U. P.)

442.2 C 951.

Tradicional Italian Approach.

* de Santis - Storia della letteratura italiana.
  Charles Williams - The Vision of Beatrice
  T. S. Eliot's Clark Lectures.
  Unrivalled as a general introduction
  Own comments impartial.

Pure waste of time - Davies

Explication - Divina added by later critics. Explained title to Can Grande
  of Verona - Comedy a rustic song. Differs from all others media - tragedy
  a goat song - formal, artificial
  Comedy a song of the village... language unstudied and lowly.
Beginning in the Commedia is told in the vulgar tongue and even womenfolk are allowed to speak. It meant to be read by the common people. Dante was opening his poem to the influence of popular vernacular traditions... relation with popular drama... Commedia dell’Arte... Vol. I. on popular drama in De Sanctis, allegorical fragmentation of individual character.

Nel mezzo del cammin di nostra vita mi ritrovar si una selva oscura
The Cambridge History of English Literature

1584 Reginald Scot's Discoverie of Witchcraft.
1591 James I. Political Exercises of
Variant Hours.
1596 Description of King's Entry into
Edinburgh.
1594 Nashe. The Unfortunate Traveller.
1595 Chaloring - The Praise of Poetry.
1587 The Worthines of Wales Chaloring.
1581 ABELL: Devices.
1580 Humfrey Engleford: Poem of Colloquy.
1587 History of Rehearsals and Hyperdias.
(= Epigrams, Sonnets and Sonnetts).
Matthew Locke.
1587 Marshe's Ed. of Mirror for Magistrates.
1593 Fletcher: Richard III.
1593 LODGE: Tragicall Complaint of Elision.
1579 Mirror of Vertue.
Mirror of Vertue.
1589 Mirror of Virtue.
1599 Mirror of Virtue.
1601 Mirror of Virtue.
1590 The Faeiry Queen: Jovius.
1591 Spenser: Campi.
1596 The Rose of F. of G.
1595 Richard Harris: Peace, Supererogation:
1593 Watson: The Triumphs of France in Time of War.
1582 Henry Comptable D'ART.
1594 Parnell: Cecilia, E.O. Emanueldes.

[Signature: Lowen]
Nash, Richard

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The Marprelhall Controversy
1583 Whitgift elected to Chancery of Canterbury
1586 Star Chamber decree, giving him complete control over printed matter
1593 anti-papal statutes—see Roberts, Select Statutes
1584- (Walden?) pub. Waldegrave—
A Dialogue Concerning the State of Our Church (in private library)
1586 A Commission sent to the Pope
1577 John Penney—Treatise on Contumacious
The Assay of a Humble Supplication
1584 Udall—The State of the LG
1588 Penney—An Exhortation

No. 1388—The Epitome

1589 The Unrepentant
The Mirable Conclusions
1599 The Supplication to the Dark

Robert Harvey's Appeal on behalf of Classical metres
1582 Codex Besse given to Cambridge University
1584 Emmanuel founded
1586 Knox'suren (this Reformation) (Scotland)
1587, 1599, 1600 Wooding to Princepall Navigation
1597 Siles Fletcher, vice
1692 La farcine évangélique
1597 Bacon, Essays, First Ed.
1588 Keith's Uni Library. Oxford by Hobbs
1588 Nash, Leader's Tracts
1588 Emperor d'Algarache
1682 Gilbert, De magnete
Dr. Faustus - ed. F. S. Boas London
Melbourne 1932.
Probably written about 1600 - 1692

Remarks: Note it has a chorus...
but they (he) does not tell the whole story, or as prologue pass judgment upon it, but simply introduces the scene with a synopsis.

Speech of Faustus rejecting other forms of learning for necromancy, seems curios but has elements of a feminine case.

"All things that more between the quiet poles Shall be at my command."
The negative plea of the good angel contrasted with the sweet promise of the bad angel increases the impression. However the next speech is power less except for "I'll have them fill the public schools with sick."
Wherein the students shall be bravely led.

Philosophy is odious and obscure.
Both law and physic are for petty minds; Divinity is basest of the three unpleasant, harsh contemptible and To's magic, magic that hath ran into me.

This is the more interesting because the Divinity Faustus quotes is "si quaeris negam an tuautum fit nulli est in nobis veritas."

Why the image of the white breasts of the Queen of love - (which will turn)

Tremendous element of undergraduate wit - references to Powsin, tags etc.
elements of spectacle in conjuring scene - dragon, thunder, and end of Mephistopheles - any point in Faustus' wrong. That holy shape becomes a devilish Mephistopheles. Quite head-bent and honest about the danger F. is in - also makes it clear that in fact he is there by God's will in an indirect way. The conjuring has raised him perilously - Faust is thus forced to speak almost blasphemously. "11, 11 as many souls as there be stars, I'd give them all for Mephistopheles."

Scenes 11 - Wagner and Clowen reinforce feeling that conjuring is man's way of deceiving himself (editorial difficulty - is this difference in scenes material?)

Art. 11. Faustus being more or less unconvincing - hint of tragedy in opening lines moves quickly into bragadocio:

Now, Faustus must
Thou needs be damned and canst not be saved
What boots it then to think on God or Heaven?
Away with such vain fancies and despair.

Faustus here unconvincing unless the good angel is portrayed as very weak. Mephistopheles' answer to Faust as to why he wants his soul at all is nothing.

Why have you any pain that concerns others?
As great as have the human souls of men. This seems to be of a different order.
of perceptiveness and power than the rest of the scene.

Corning of the chariot of fire for Faustus' arm. It seems judge.

Faustus is certainly given every chance.

Faustus again specifically underlines the soul-when he is really appalled. Mephistophilis answers to Faustus whose first desire is knowledge and morally knowledge of heaven and hell are very moving.

Hell hath no limits, nor is it inscribed in one small place; but where we are is hell, and where hell is, there must we ever be. And, to be short, when all the world dissolves and every creature shall be purified, all places shall be hell. That is not heaven.

F. M. Ay, think so, till experience change my mind.

Faustus is like the complete shameless embodiment of the materialist. Except that he uses Mephistophilis supernatural powers before he rejected divinity with its insistence on our basically sinful nature—now he admits it as a hard-headed fact.

He wants and licentiousness and cannot live without a wife.

Faustus' rejection of the she-devil, the "not whore" implies that the new I lassoness is more complex than at first appear.

Mephistophilis tells Faustus an untruth and tells it in logical form. Heaven was made for man:

...man is superior to it. Faustus takes the point in its true connection—curses interplay of truth and deception.

Despite Faustus' reaction to...
the heavens he claims that his head is hardened. As his supernatural pleasures he has chosen the songs of Homer and Apollo. Amphion.

Mephistophilis is questioned on cosmology and resolves for the faculty of his vaunted knowledge by Faust. Faustus cannot rest content with Mephistophilis gift— he must wrestle with God— already in the second act— the chief danger is seen as despair. Despite the good angels "Never too late"— in answer to Faustus' prayer Lucifer, Beelzebub and Mephistophilis enter. Faustus attempts to resist them, they remind him of his promise and he succumbs (annoying)— play seems miraculously confused on the moral level.

Parade of the Seven Deadly Sins has obvious connections with medieval drama— Philosopher's intent in the nature of sin—

How might I see him and return safe, how happy were I then!

Roscyn and the Worster seem to prove essential depravity of human wishes, or essential naturalness of depravity (?)

In Act III the chorus appear for the second time again only to tell you what you cannot see on this stage and introduce the new scene in the pope's palace. Bruno's comment is significant—

"Proud lucifer that shall belong to me. But thus I fall not to Peter, not to Christ."

Marlowe appears to be distinguishing the pope from the devil, to avoid misplacement of sympathy?
Seems important to find out whether Elizabethans would have felt sympathy for Faustus—seems sure that treatment of the schismatics would be remembered as that dealt out in England. Identification of Faustus with Georgians—Faustus implements Pope's will, hence evil clearly seen as instrumental in Pope's policy—but in fact they save Bruno and allow his escape.

Faustus kills the Pope and is cursed as the play shall bear out he is cursed—line up of right and wrong seems inextricably confused.

The conjuring of Hecuba's people by and Dick following on this makes Hecuba's people again helpless and uncommanding, the helpless agent of evil—except that he has the power to transform them, or to have them believe themselves transformed.

Act IV Prologue again—telling us what we need to know—but not relating or passing judgment.

Benzioni's insinuation that drunkenness may protect man from the devil—but he is latterly proved wrong. The alternative scene in the other version makes the same point more explicitly.

Faustus's revenge is a foretaste of what will happen to him.

He needs must go that the devil drives horse courser episode encroaches on stuff. The real tragedy—intromission into Inigo's house seems really chaotic.
Act V. Seems curious that Wagner here does the work of the chorus. Faustus introduces Helen to the benefit of others. The old man has malleable material to work upon but Faustus is despairing. He takes the old man's advice but instantly succumbs to Mephistopheles as he even asks for the torment of the old man whose faith is too great. The famous speech to Helene, called for by her--

Hidden appall--Faust want her to paramour.

Come, Helene, come. Give me my soul again.

There will I dwell, for heaven is in these lips. And all is gross that is not Helene.

He leaves the stage with her and the old man, a sort of chorus figure himself reappears and curses him. Curious dramatic effect as Faust retells his story. What the audience forgotten in the horseplay that preceded this?

It applies to the audience, too. Fool that will laugh on earth, must weep in hell.

Description of Hell seems weak and stilted, especially after earlier works of Mephistophiles but Faust's last speech is great.

Lente, lente, uncelle, non ti es equi!

See, see, where Christ's blood streams in the sprinkler!
Ah, rend not my heart for naming of my thirst!
O soul be changed into little water drops
And fall into the ocean, never be found.
(Are limbs to be stream on stage in the next scene?)
Finally the chorus does adopt the moral function, not particularly subtly—
Only to wonder at unlawful things
Whose deepness does entice such forward wits
To practise more than heavenly power permits.
Notes for Bibl.

Jonson
1600 Cynthia's Revels
1601 The Roast Sow
1601 Satiromastix
1598 Every Man in His Humor pres. pi. 1600
1599 ... ou... 1601
1601 The Scourge pres.
1603 Sejanus acted.
Urges us to see Jew of Malta: A Pre-Shakespearean Drama very poor, Morality, pageants etc. Drama a metropolis medium - Sheridan, Cowper, Wilde, Shaw. Produced for London stage.


Holy Week processions at York - medieval stage in operation. Sir Gawain and the Green Knight, Green Knight, knight a pageant figure - blockade of purification (cf Faust) came converted into something very terrifying but Gawain compares it to an interlude. Morgan le Fay's conjuring trick. The Sevens Head of Henry VII Marked is a typical icon device. King of the Moors leading the pageant followed by slaves and convicts, is the precursor of Tamburlaine.

Iconoclastic activities? Reprojection results in destruction of many icons.
19 great drama in English is an iconoclastic drama—Books of Mahomet burn. Tamburlaine derives strength from traditions of allegory as well as the innovations he wishes to make—demonstrated by two icons used in his play—
double line of descent. Frontispiece to Fox's Book of Martyrs shows
Henry VIII enthroned and Pope being used as a footstool—
Tamburlaine mounting on Bajazet adapted by Marlowe. Tamburlaine famous scene
effect. Part 1 ending in crowning of Zenorcalé—Tamburlaine uniting
with followers—iconographic parody
of crowning of Virgin—blasphemy
same pattern—Virgin seated
surrounded by three figures (Norman roof bosses)—Romantic
appeal to old memories even though
rhyme of his verse is only different
project; a very deep conflict in
images of this kind need not
have been recognized by
audience—as important as his
mighty line even though it lay
far below the conscious.

Sharp combination of tradition
and new culture which is most
extraordinary.

A. L. Rowe. Stresses iconoclastic.
poëte mandilé — slap. happy
poster effects — facts almost
always a little mistaken—
always sympathetic.
Tamburlaine storms his way to the throne — macrocosmic figure upon a human. Tamburlaine, the titans, the youthful jove, thrusting down old Satan — real power resides in costly material and stone — power eternal and symbols.

Patini — The Phoenix and the Ladder.

Communication of God with all the universe — universal power a concept. The Tudor kings look to themselves. Tamburlaine a sun — figure — a planet.

Successful sanguine figure — has a natural affinity — power that rules the universe. Magical notion — Marlowe relied in Renaissance Magic. (Karnawa)

Renaissance 1570s. As long as death is contrasted with forever and delicate images of the Lord of Life — conflict within the character — ride his love for Zenocrata and hers for him.

Psychology as of Queens had dead, flat brilliance of playing cards — Bagayet sinks at Tamburlaine roars (Richard II).

Speech of Deboli in Act V, just cry of pain and self-preservation — effect of massacre on Zenocrata. He suffers, but he does not melt.

Only this once, he recalls his origins and sees how far he has travelled — once only becomes conjoint figure.
Faustus combines extremes of comedy and tragedy. No longer fashionable to dismiss comic scenes as interpolation - it is mangled but macabre comedy is integral part of the tragedy - Faustus a foolproof play. Comedy of menace - vision of Hell torment comes through very sharply.

Faustus tricks vary from conjuring to supernatural - shedding of limbs gains humble retrospective irony in last line. Several limbs displayed in the Roof bosses - telling blasphemy pageant of 7 Deadly Sins - a medieval show (St Dunbar) cf. Popular Jester Books.

Bold intellectual challenge demanded protective relief of laughter, in spite of shock ending Faustus breaks very carefully regard and taboo. Devil said to have appeared on stage alley more surprise and did not only begin in and protect coal (?).

Final soliloquy is justification of the play. Freedom of choice even punishment slips away. Universe external to him hostile. New torment - self, a new vision. I man emerges in the last speech, neither body nor soul, such a realization only possible in the new cosmology. Groundings devoted to the play.
The Jew of Malta has been recognized as an ambiguous play since Eliot’s essay in *The Harleian Wood*. The tragic farce cannot be understood in terms of Faustus. No copy of 1594 has survived. 40 years later Heywood republished it, and had it performed at court of Charles I and at the cockpit. Heywood defines the play solely in terms of Macheath — of John — a manager part (as Clavell plays it) — of opening soliloquy anticipates Shagamion’s recurring position by which Jew recovers his wealth.

"Infinite riches in a little room". Aesthetic joy of collecting wealth but supernatural power of stones important also — potent stones — sapphire — agate — poison — diamonds and rubies — supernatural wealth. Studied play — engineering motives kept up all through play. These two professions give him the power he exercises. Sometimes I go about — not a pointless boast — addressed to a slave, a would-be assistant. Macheath’s prologue gives scene of Jew’s power (Richard II caught in belief in magical power of word).

Imaginative courage of condemnation of Tytler is Mallore above Shakespeare — Jew makes real condemnation. Extraordinary attempt to destruction of prejudice in applying terms of opposition to own religion.
Jews = superego. Self-discipline.
Elizabethans pretty well unacquainted with Jews. Barabara's portrait.
really remarkable - Falstaffian.
Cannot have been directly known to Marlowe.
B. so condensed by ancient
prohibition. Jewish
land-ownership - leave. government
of Xians. has no allegiance. Love
depth and is only related to society
through his possessions. Reigns
government back to Calumathy and
this is his undoing. After loss of
Abigail he became more desperate.
Does not understand love for Mathias
or France's feeling.
Modern anti-hero picking
weak spots of Xth - recognition
position of the outsider nearer
Edmund than Shylock.

Next week
Edward II.
Shakespeare's Tragedies.
Marlowe

Kocher, Paul - rejection of rebellious ego (difficulty of dating Dr. Tannstroh) (maturity of species leads us to suspect a later date - Kocher takes a different) development of glib spirit, untempered and of a cool heart - progression from Tamburlaine, unqualified bitterness, until Jew of Malta and Edward II - recognition of other people and importance of relationships. If we accept this view of human development, Tannstroh comes between Tamburlaine and the later plays - egotism united by have been written after Jew of Malta. New type of tragedy created by projecting himself into growing self-consciousness, letters, autobiography and Montaigne's Essais. Tannstroh cover little or nothing but the end is terrifying and not convincing. His hero is not an everyman nor parading in a debate? food and had concussed on consciousness of an individual - also representative of something in Elizabethan England and Renaissance Europe - grandeur and misery of Renaissance scholar. Iseologic points moral very strongly. Love and die in Aristotle's work.
metaphysics logic and law characterized by a short text all rejected for quite selfish reason. Divinity - contradiction. Boasts are like those of Agrippa and Paracelsus. Inherent in magic to be taken seriously a possible reality to an age which believed that occult philosophy and occult practice, offered some shortcut to complete knowledge. John Dee, Giordano Bruno, and Walter Raleigh. Authentic incantation. Magical feats based on general knowledge of other books. Mythological and scientific intention - black and white various kinds of magic. Faustine's belongs to mediae desperationem - black variety. Might represent danger of useless learning and ensuing - not a representative humana but. Mrs. Mahoud - does not demand vaunted self-sufficiency. 

Haydn - The counter Renaissance a long way away from those who found value in learning in the virtuous life - not brabbings of Aristotelianus but that which brought to life the human nature. Faustine's just soliloquy emphasizes selfish and sinful motives. Rejections are shadow in motivation. But nevertheless.
restless and passionate attitude quite characteristic of Marlowe. Marlowe's rejection of traditional learning, fragmentation in the massacre. Intellectually shallow, morally reprehensible but based on a genuine truth. The plight of the intellectual at the outset of his intellectual life—what is the use of learning to its possessor? The university men would have recognized

Religion—Putting one text against another typical of Marlowe, and theological controversy more intellectual falling to the Elizabethan Audience. Kocher quotes Bacon Dialogue between Christian Knight and Devil—Devil repels to identical confusion—clearly and orthodoxy. Despair is inherent in his suicidal rejection of the Bible on the ground he gives—he is reminded of his key good angel and Old Man. A generation ago popular view that Marlowe was on Farnia's side—but not a good idea to go overboard—orthodoxy not sufficient to satisfy some Elizabethan spirit in coming references is more in keeping with a sense of God's wrath than any mere mercy and salvation. Bradbrook. Themes and conveniences attempts to repent are thwarted—Perhaps to refrain from discussing God as I noted.

* * *

Why do the devils mock when he calls on X? Satanic sophistry?
Faustus' soul collapses under the Devil's brainwashing — the convention that Providence can intervene at any point is very strong — why should we suppose it is not? Contrast the play with the medieval play <i>Hercule de Thésaphile</i> where Providence did intervene — Mary of Nazareth (and the modern sound of treatment) keep plays in a state of tragic tension — interlocking and engagement of sympathies — sympathy with and awareness that he is damned.

Tamburlaine:

That perfect bliss and sole felicity — the sweet friction that earthy atoms — wish fulfilled with great energy and brilliancy I mind — use of new words in its stride — no self conscious elaboration of figures, speech, thought — rhythm and stage speech and new sense of what man can be—

same sort of passage in Faustus but again new —

All things that move between the quiet poles shall be at my command.

Famous apostrophe to ghost of Helen, despair surging up through sexual desire.

Scenes between Faustus and mephistoophili, monosyllable and plain metrical fineness (same same theme as I have
already done.
Mephistophilis make more impact than Orantes... Simple statements I fear
finess.
Mass shone still...
I leap up to my feet— who pulls
me down— contrast, sharply with knowledge
and gorgeous fantasy— Mephistophilis
speaking in the voice of uncon-
moving reality— middle scenes
of doom and elusive triumphs
defensibly commonplace and feel
attributed to Name — and literature
must share responsibility for them—
no evidence of compassion displaced
no sign that Mepstowce had planned
anything. Faustus's vague
indeterminate intentions of
methods of using his new power,
also far too detached from
human contact to be able to
develop in any coherent dramatic
way. Mepstophilis only figures
he has any relationship
with— instability of the morality
but mainly due to projection of
tycoentric vision— Faustus initially
all he wanted was to deal with not
true of I 'two or Edward'!
Last colleague most moving in
August drama inside Shakespeare
father's together main image? early scene, burning, scoping of
blood— Faustus pride in human
status and his desire to escape.
Hanging rhythms associated
with fulfillment. Incantation — resonant phrases
and relentless monosyllabic
beat — regular, broken, extended
line, tempos constantly changing.
Now a drama of consciousness
a very special sense:
Uppermost a primitive terror
Hell (cf. Macbeth — moral self
evaluation absent) — terror
spurring from human condition
as such.
Time runs, the clock with strike.
Why were thou not a creature
wanting soul?
Soul irrevocably committed
to eternity — humanist tragedy
comes out of Xian view in conflict
with me.
Legacy — the mighty line and
a sense of metaphysical discord.
Shakespeare and Isonom learned
most of him — sardonic human
characters of unlimited ambition
maurice introduce a sympathy
with positive principle. Theromby
and isolation.
This affected whole quality
of best tragedies written after
him.

Seganus.
Tamburlaine the Great
in Two Parts
ed. V.M. Ellis Fernow
LONDON METHuen 1930
from the text of the 1590 Octavo

48
Marlowe's treatment of this source
It is after all but a slight response
that Marlowe makes to the simple
mediaeval tragedy of Meziea and the
Saracenic melancholy of Persephone.
He was not yet the power to keep the
pathos and watch the movement in
Bagdát without thereby revealing
Tamburlaine's masterfulness, to be
mere brutality, his aspiration to be
coarse inordinate, his progress a
devastating march of crime, death
and inscrutable self-gluttony.
To harmonise these two themes
was assuredly beyond Marlowe's
strength when he wrote Tamburlaine
as it was beyond his
immediate purpose... His debt
is that of a poet who finds his
source in the bare matter of the
story, but not his own interpretation
or orientation. Even Persephone's
version much closer to his purpose,
radically altered. Marlowe puts
aside his ever present hint of
world which in Persephone's
devises the story of Tamburlaine's
aspiration but reveals, lurking
behind the fulfills and pity of the
character that Tamburlaine was
desecrated and
entering more fully deeply
and more constantly into its aspirations and its dreams, shut his eyes to its gloom and desolation which was the price of this brief blaze of glory. The individual is alike from cause and consequence: it is self-contained, self-justified. He converts Perseus's brief prose epic with its breadth of survey and its sense of the relations of cause and effect into the drama of an individual brought so close to the spectator that it hides the background.

Not only does he change the position of Tamberlaine in the picture, but he lays less emphasis upon "the brutality, the hungry, almost aimless barbarism of the land in slaughter, unreckoned and wasted. His Tamberlaine is ruthless, but only because of his underlining pursuit of a vision and it is this vision which Warlowe has shown him.

Chilling Terminus laments the young man's immaturity, his foolishness in not realizing that civilized man has many faults as uncivilized man has these and many more. A Warlowe admits in Edward in Nero co Denaro (or rather, makes no attempt to deny)
But the poet who had, in a moment of maturity and wisdom, written the beautiful lament to Tenebræ on Tenebrae's love of earthly glory, still pined resolutely from him that half incoherent sense of the pity of things that was later to be one of the deepest lying springs of his poetry.

In thinking of the process of Marlowe's mind, it must never be forgotten that he combines the scientific precision of a great scholar with the vivid imaginaive scope of a great poet, a combination rare in all times and among Englishmen perhaps only possessed in a greater degree by Milton.

Marlowe finds in Tenebrae, as he found rather in Faustus, as he never perhaps sought or found again, the indication of a mind turned on his own vies, to the reverberations of strange, earth-shaking thunder, to the beauty and glancing terror that beset man on the strange journey that is his destiny. It is the radiance of youth, to which fear lends rather exhilaration than awe, that colours his earlier play.

In the second part of the play, T. changes still more. Marlowe had begun to perceive the discrepancy between his
dream of the life, fiction and the world of political life. The imaginative workings of his story had been enough to teach him this. There is little excitement or aspiration, only an overstrained repetitious and exaggeration, a strenuous but futile effort to stimulate a fixed imagination and to sweep again into the timeless, spontaneous rhythms of the first part. (Breakdown in which Pomp Tambrance clover to us, and the other characters emerge from eclipse.)

Much has been said of his pointlessness and in strict justice it must be granted that the play lacks, even in the first part, that clear shaping of its material which itself constitutes a great part of a dramatist's interpretation. The mind and desires, if he knows as no man before or since he, known them, but the interrelations of this mind with others, and of them, among themselves, the consequence and significance of this attitude and career were obscure to Wroclaw.

Father... e.g. Xenocrates, speech about Virgin of Samos, Mytilis, treatment of Bajazet.

He not "the perfect balance of high tragic thought"
67 (N) 15. Printed Prepare: reference to comic material that still figures in play.

Prologues passes an interesting comment on contemporary theatre in very few two lines:

"From jiggling veins to running water
And such conceits as courage keeps in play..."

"View but his picture in his tragic glass
And then applaud his fortune as you please.
(For corroboration of Manlove's view of contemporary theatre see Vergelsteinianum and Cambites.

Antates - comic opera weak
"Good brother, tell the cause unto my lords;
I know you have a better wit than I.
Cassio tells him that his realm is in a way to be conquered by a man at whose birthday a great many important men omitted to do a great many things.
ill his Ternor seems to take a guess at the meaning. The passage, seems to have no reliable information on it.
The man in Q is the king and he is next to juggle-minded (as I was at first) to get the pain Cassio is making to his disadvantage.

Through your planet! I perceive you think
I am not wise enough to be a king.
Meander support the King's brother against him — clear that the realm cannot hold together.

Extraordinary effect of the fecklessness of the monarch and his resolve to put down the bandit, in the contrast of their descriptions with themselves. Why, therefore his best, if so it like you all to send my thousand horse contingent to apprehend what faltering Strymon, while stressing his weakness to a place wherein the Damas is the legs and his own fecklessness, he commands the Damas to carry off the sturdy shepherd as Pan. Helen — the overthrown — approaching disaster are clearly present — no doubt of hopelessness of opposition to Tamberlane couched in these terms — I long to see ... (his horse laden with the head of dead men) beeaenared with blood that makes a dainty show — Ellis Ferrow comments upon the excellence of the characterization here. The crack of course would be amusing?

Well here I swear by this my royal seat — you may do well to heed it then.

Embroiled with such a beast becalming my state etc.

The procession with the crown to Cozeke is a warning of what may come, and establishment of a chaos where legality is irrelevant in which Tamberlane can move.
The first appearance of Tamburcaine leading Zenoderate prisoner should make a curious note, quite opposed to what has gone before, plain, unadorned but it real power. Zenoderate is made the daughter of the Egyptian soldier and the address to Tamburcaine as a shepherd. "If (as now seemeth) thou art so mean a man."

Against her assurance of safe conduct signed by a great man, Tamburcaine asserts that he is greater—the discrepancy here gives reason to Tamburcaine ambition and perhaps for his love interest or plausible motivation.

But now you see these letters and commands are countermanded by a greater man.

And through my province you must expect letters, I conduct from my mightiness.

If you intend to keep your treasure safe, But since love to live at liberty. As early may you get the soldier's crown. As any prize, out of my precincts, he may androupon help to wear my state. Till men and kingdoms, help to strengthen me, and must maintain my life as exempt from serfdom.
In the next reply Zenorale acknowledges his mastery.

Tam. I am a lord for to my death shall prove;
And get a shepherd of my parentage.

He promises to make Zenorale empress of the East. There is no attempt to motivate his bond
with fulfillment content. The scene is so obvious that there is
hardly any need for it.

Tendamendes men make the
conventional recognition of his
karmic and the conventional
in seventeenth-century terms) recognition
of their love and loyalty...
Not all the gold in Vienna's wealthy
arms shall buy me a man's taste in
my train.
This is not the raiment of a mere
bandit chief,... his promises to
Zenorale are romantic and
sententious.

With milk, while hearts upon
an empty bed
Then shall be drawn amidst
the frozen pools
And scale the rocky mountains
lofty tops,
Which unshaken beauty will be soon
resolved.

This seems a curious scene if
the blazes of the beloved and
does wonder what fantasy content
can be found in her setting upon
the frozen pools. Among the
fulfillment motifs the
consequences of a hog in ?
At this juncture the Persian hero... approach. Why does Tamburlaine insist on the parody, besides giving the men a chance to show their great
valour and loyalty.
Tamburlaine makes a slow... approach to Thersamon's... ambition and vanity.
"I hold the fate fast bound in iron
chains.
Wilt my hand turn fortune's wheel about.
And sooner shall the sun fall
from his sphere
Then Tamburlaine be shame or
overcome."
His promise to Thersamon's
"Both—we will walk me in the lofty
And mean merchant's... steers
rough up huge furrows in the
Caspian Sea.
Shall sail to us as lords of all the
He promises immortality
and is like Faunus, the... He is also slightly humorous?
I call it mean, being yet obscure
The nations far removed..."
Says, a real touch of confidence.
Thersamon admits no free
of the persuasion and Thers.
lifeline support.
These are my friends, n whom I
more rejoice
Than both the King of Persia's
his crown.
The Egyptians, nor Zoroastes,
care not wooed like that. Indeed
laments.
I must be pleased, perform.

Act ii. 1. Corse and Menaphon
are after Tamburaine and
Theramis. Menaphon's descrip-
tion gives some The iconographic
impact that Tamburaine is
meant to make more like a
jewelled statue than a man.

Of stature tall and straightness
like his desire lift upward.
So large a limb, his joints so
strongly knit,
Such breadth of shoulders as
might mainly bear
Old Atlas' burden.
Its lofty brow in folds do figure
dead
And in their smoothness, anxiety and
life.

Very curious description Tego's
like complicated clockwork toys.
Corse will have him for Regal
when the Venetian crown shall
overwear his meaner head
and fall like mellow fruit

They have sent poor Menelte to
confront him (sequence seem a
bit puzzling here - if he others
have already chosen Corse
emporor and crowned him in
Scene 1 of Act 1. ?)

Menelte see Corse and
Tamburaine as doomed to die
by his sword and has divined
Corse's intention already.
Meander plan to throw gold so that the Tartars will stop fighting and be destroyed. Narrator Lucan. 31 of making the point about Kanakad very concrete, as Clive would say.

Scene II. sees Cosroe and Tamukulaine consulting. Tamukulaine is still vaunting of course...

And with our unembright arrow as we march,

well chase the stars from heaven

and done their eyes

That stand and shine at our admired aims.

Cosroe imagine, that I will vanquish thy king, and

consolid all him upon the throne.

Tamukulaine goes to meet the

Kinp free -

Usmanulz and Teshell, come.

we are enough to have the enemy.

And moreman needs to make an inquiry?

Cosroe 

hugells, trying to hide his
crown so that he will not be such a target. Again Erin Fenor speaks warmly of the Chapline, one characterisation. The scene really demonstrates Tamukulaine's superiority in yet another way:

for he taunts hugells effortlessly and
gives him his crown back
promising to snatch it from him again. The temple

ment of Meander's undervaluing

of Tamukulaine is painted in

the last scene.

O God, is it Tamukulaine the thief?

I marvel much his tale is not away.
Scene V. Cosroe has his crown as promised. Tamburlaine summons him.

And ride in triumph through Persepolis! Is it not brave to be a king, Tichelle? Usurper and Therdamas, is it not passing brave to be a king? And rise in triumph through Persepolis?

Tamburlaine declares that he has only made Cosroe king to make us spirit him, to serve it back again.

Scene VI.

Cosroe and Herander and Osygin marvel at Tamburlaine's presumption and prepare to do battle with him.

And burn him in the fury of that flame which none can quench but blood and empire.

Scene VII.

Cosroe's death.

The thirst of reign and sweetness therein,
That caused his eldest son of heavenly hope,
To crouch his shining father from his chair.
And peace unmeasur'd. If the spiritual sea
Move me to manage arms against this state
What better precedent man mighty lone?
Nature that framed us of four elements
Warning within our breast for regnal rest,
Bode nothing us all to have aspiring minds:
Our sovran, whose foundation can comprehend
The wondrous architecture. He fixed,
And measured every planet; wandering wide
Still chanting after knowledge infinite:
And always moving a new star, the sleep
Will us to wear ourselves, and never rest.
But let us recast repent June 769.
That perfect bliss, and sole felicity
The sweet fruition, of our earth, now.

Death is associated incorruptibly
With the crown when taken;
Crown, himself over his body;
Of the dying man, he presumed certainly dead.
Tamburlaine's recklessness in assuming his prize resembles Timon's lack of reticence in
acclaiming his own blasphemous
motives.
Not all the curses which the Janis's break
shall make me leave to seek a prize
as this.
Curious sidelight on Elizabethan
politics that popular acclaim
make Tamburlaine such I himself
than parliamentary sanction might
have done.
So now in a more serious on my head
Than in the foot, and held a parliament
And all pronounced me King of Russia.
Act III, sc. 1. Bayazet, and Kings
of Byz, Morocco, and Angier
with great pomp. This time
Tamburlaine's greatness shall
be stressed, by stressing the
greatness of the opponent whom
he overcomes.
The spring is muddied by your quaking
For neither can rain fall upon his cantor;
Nor the sun reflect his notorious beam. Known,
The ground is wanted with such multitude.
The great plans for the
...
As looks his sun through Nelson's stream,
Or when he wedding notes, him with her arms,
So looks my lordly love, for Tamburlaine.

Beautiful piece of staging as Tamburlaine comes forward and abducts Zenavora away cunningly by the hand—Zenavora has declared her love unknown to her love, who Juliet in K. T. And now in love we have an illusion of the power of the king's look—Bagazet must die; but in doing so he loses his name of tyrant. This is Tamburlaine being best beloved and condemned at the same time.

Scene III: The Basso before Tamburlaine

Tamburlaine's handwriting—Tash—also Robin Hood can bit where Tamburlaine promises to free the Khan's captives in the galleys. Bagazet wants an equal basis with Tamburlaine and even promises to control him (interesting in view of clear sexual element in the khamatica and the wish-fulfillment pattern). Tamburlaine will not tell Bagazet false at his hands. Now Tamburlaine is sounding megalomanic

"Rise and courageously and be yonkings. Speak, and my words are oracle.

Sound the bell! and surely this is what it is.

The Queens are left wearing their spouse's crowns, while the battle goes forward. (Very corrupt passage precedes—His Zabella's appeal to Mahomet—specifically and the ground on which she bases it seems less
well directed thanZenocrates who
has already won the first exchange.
Slashing seems a little off key,
battle is described as taking
place “within.” Then there is a stage
direction—“Bajazet—fire and be pursuer
him: the battle short and they
entered.” Bajazet is overcome.
Ellis' comment apparently does not
think this quite correct.
Marginal query about
Bajazet's use or term for—it apparently
a wrong emendation for a long s.
The fight about yielding up the
sword is described as one of their
favorable terms, which designate
play—although is surely that
could happen to the whole device
of the Queen's wearing the crown
and the strophonothia—but
Ellis' study of this implies
the favorities written into
Ranstus.
Tamburlaine now voices his
ambition to rule the world.
Bajazet begs for ransom and
is covered with snow.

Thinks he that Tamburlaine cannot
hear? (5)

Another touch of poetry in the
end of his scene when Zabina
abuses Mahomet.
Act IV. I. Soldier of Egypt striving
to awake his people to do
battle with Bajazet

Saint—hearted base Egyptians
his valiant men in the stormy bakes
of Egypt, was ungrateful seat;
while thundering cannon rattle on their skins.
This is the first we hear of the white and black change—very emblematic. Strange effect of knowledge that Tamburlaine forces these conditions on Zenorne's father.

Another brutal and visually impressive situation—Bagarset is in his golden cage—and then as the footstool of Tamburlaine while by he mounts into his throne. Bagarset asks that Tamburlaine be struck down and reminds one that there is a sin of Hindu or at least of blasphemy and intemperance.

(The dreary lamp of all the court:)

(Scene I. Field of battle. Tamburlaine and Arabia together. Tamburlaine revealing number of men of his army, and Tamburlaine's and determined to do battle partly on Bagarset.

Scene IV. Banquet and to whom Tamburlaine all in feasting!... Tamburlaine commenting Bagarset telling him to feed upon his own heart poor passage here not usual with Marlowe but no foul
play detestable.
I glory in the corner of my foes,
Having the power from the imperial heaven
to train them all upon their proper heads
Bajazet stamps upon the ground offered
him not exactly a dignified action
but sufficiently ugly and inharmonious
to inspire to misgivings about Tamb.
Zenoerati has indicated her
displeasure at this, and now she
sees for Damassus—now
Tamburtaine sounds a really
blasphemous note
were Egypt & love our land
yet would I with my trusty Jake stop
enter a second course I would
another emblematic stage direction
as Tamburtaine crowns his followers.
He announces his intention of crowning
Zenonato later.

Act V. Sc. 1. Tamburtaine is now in
coat—black—we hear from the
Egyptians—The Virgins are prepared
and wait on stage during scene change and enter. Tamburtaine
and he, crown. Tamburtaine all in
black and very ingeniously he
addresses the Virgins thoughtfully.

What art the triple prayers and the open
first poor fool, must you be put to feel
the sworn destruction of Damassus?
Their submission and the entrance
of Tamburtaine empress of the Virgins is too late.

Tamburtaine declare that he
would not alter his own
decree even if the goddess of love
should he with him. It seems like we begin mining for thoughts about the incompatibility of absolute 
kingdom and humanitarian — the 
inflexibility, necessarily inflexible of the law.

The thought of Tzenocrates's 
grief unmans him momentarily

But now unspeakably is it for my sex,
my discipline, my arms, and clearly
my nature and the men of my name.

To harbour such thoughts, I knew, I said,
love only in my beauty, just as appears
both where in mind the soul is man touched,
and away within that is kept with love.

Of fame, I valour and I virtue,
three needs have beauty beat in my credence,
I know remaining and refreshing both.

That when hard steps the temple of his foot,
on from the fires dappled with oaken
To feel the lovely warmth of shepherd's flame
And wane in cottage of snowed woods,
still give me — and to none, even hired
that make solely in the main I play,
and jamais men with true nobility.

Bagajet is brought unto his 
room — Tamandulame departs for
the massacre of Damascus.

Zakura and Bay have a bit of a 
curse — and then discuss, how
hateful their life is — interesting
that a horrible display of cowardice
and the implied brutality of Tamul's
voice to power sake, peace now.

The peak of the upward surge is clearly
passed in terms of the play, although
not in terms. I Tamandulame answers
Zakura's death seem a genuine
verse passage — indicates madness
similar technique to that used
for Lady Macbeth — actual ultimatum
out of another contest.
Zenocrates, lament over his
sunbright troop, who were heaved
up on cancer—beautiful hyper-
bole of his motion—those turned
in their bosoms to gaze upon
the beauty of their dying. Zenocrates
also mourns against heaven for
letting Sagazet and Zabina live
honourably and die so
barbarously.

All my love and holy nation
Pardon my love! O pardon the contum-
ity of earthly fortune and respect pity...

Amphi's consolation that Tanb-
her, control of patience, which is not
very convincing.

Her promised husband comes to
her dying— he dies in her arms—
and she is still Tambouzaine's
concluding—she blame herself for
his death. Tambouzaine in his absence
is a relatively unambiguously figure

Tambouzaine leads the
Sultan—he is not ungenerous it
seems, simply the absence of his
power, his total supremacy must
be allowed.

Love, mirroring me in ann, greets and was
Zenocrates it crowned itself
according to miss Bradbrook,
and index of blasphemy, by
Tambouzaine unspeakable and
the sultan.

Part I ends as "Tambouzaine
takes true unrivalled the world."