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Greer, Germaine (1939-)

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Miss Everett.

Truth and Fantasy in a Midsummer Night's Dream.

Helena's wicked decision to tell Demetrius about the lover's flight "I am convinced that I outraged myself at the dream throughout. The act is very natural, the resolve... intended to true a picture of the last bold principles have on the female heart; women are less exponents at heart than men... Apparently the wrong kind of comment on this kind of play heavy-handed moralizing seems to overshadow the play... troubled is on to something intensely original?... language apt... of a dream throughout"—important relation to the depths of hidden experience—passion and inclination—

Play as a dream—minor difficulties or suggestive possibilities—may and Midsummer get mixed up...

C.L. Barbour Shakespeare's Festive Comedies

Difficulty of dramatic time—monologues of single night... action expands suddenly in the idyll of four days—Hippolyta and Theseus—one play dramatic unit taking great care to specify different rules schemes... and Hippolyta have day-time time—time progressing to be completed (or eclipsed?) like the moon—Time long enough to be

to make her decision. The
clown, rehearse no play, the
time of the superego - the action
of the play within a time scheme
within the day - time of
Spencer's temporal union - night
is a life - time - rhythm of light
and darkness, sun and moon
of whole life time - by me.
constantly - enclosed reality of
a natural work - Adventure of
lovers in wood takes a natural
day of unwinding troubles and
final solutions.

One further time scheme again.
The time it takes dream time
less and very short - thinking
in an eye - distinction between
time, purposefully confused
within the play. Audience is
told time into a basic of
communal dreamer.

Thank you have but slumbered he
(Analo do 1.i.e. same representative
& audience) of Theseus -
1.i.e. present,erreur - violent
awakening at the end - not
a matter of young men's dream
which inevitably shatter by
the Daylight they stand in.

Wood different from Two
Gentlemen where it is a daydream
prop - here it is an imaginative
world where love-hunt takes
place - brief mention of the
hunt raised association
Kly. and Jacobian - essay
presented to F B Lewis to teach.

Don Cameron Allen
Night of the love - hunt embodies
two dear - love as irrational
savagery - debt. F. Dea of the
human: a quest to a spiritual end
might involve self-mastering and
education. In MND, should be
reminded of all流氓的 associ-
ation: commuting on deer-dear,
heart-nath Diana --- might
Actaeon and Diana destroyed by
hounds of desire: imagery of
falcons in R+J, Othello.
World of associations called
up by Hippolyta's rejection.

Using word of a fantastic or
subconscious love hunt:
inciting harsh and hopeless
as well as severe and gratified.
Not a dream world in simple
term of wish fulfillment: fear
and anxiety have their place.
If Romeo and Juliet: a mixture
of fear and delight. S. returns
to stage with them. R+J a remak-
ning P. and T. story. S. not merely
bravely parodying R+J,
commanding situation in
its fullness. P+J, not only a satin
on humanities. As expression but
also a sudden reflection on the
tragedies entailed by love
- e.g. the piece of Helen's lament
for lost innocence and childhood
at Juliet's separation from pro-
ductive women of her childhood
Dream includes fear as well
as delight. Love to be taken at
its widest definition. Wood is
a place where incompatibilities
are as united, wider area
than lover's confusion. Scene
of ass-headed bully Bottom
waited on by the fairies. . .
here also we see the happy coexistence of all realities - do not destroy each other satirically... Johnson stresses friction of worlds, reality and illusion, drama and poetry springs from their opposition.

5. There is no amount of incompatible presence that can be fruitfully harmonised. 5. Always joining opposing sides of experience e.g. world of the artificers, not only elevated world of experience - people who belong to maintenance of physical existence - literature - certain kinds of fantasy. They cannot cope with at all. The pathetic here is drama cannot receive them. Titania does speak to chain - bottom accepts Titania's affections with pose and common sense.

Bottom could not have met Titania at all if they had not had some imagination - perception of a most rare vision. Titania's world concerns within sight of the world of human imagination. Buck and Ariel suggest degree to which the fairy is anti-humanised.

Fairies are antithetical to real world. Bottom, what kind of a dream world is it? Mixed kinds all existing together - (make impossible to produce) - natural language. Fairies are elves. E.g. Peter Pan is a human child. Fairies are detached as children are detached - not mysterious or terrible. Other servant fairies deriving from Shakespeare, our invention pretty, delicate and small, smaller than children and less
human fascination; alien to urban civilization. Oberon and Titania are a different matter again; related to medieval fays, or may be, disturbingly descended from Fata Morgana. O + T. are like kindred fays; but they are not at all tree. She makes them master of all natural forces on a large and alarming scale. Her enameled upset the reason, much nearer the subconscious, embodying adult instincts. Only named pair in the play—could not sustain in spacy containing whole world of feeling and experience. Titania's speech weighty, clear, fertile sensuality, under apparent lightness, here is the traditional mental conflict. Oberon's opposing force (violent sexuality (men)) and the chase—transmission through fancies from dream into reality—like the moon continued and back into daylight. Eschyle's a magic that Bottom can exist in. Truth—attained through fantasy, unresolved incompatibilities. What goes on in the play is more than mere dramaturgy—rather the reverse? The poet treating world where incompatibles revolt fertility? Badly done in buffoon's plays where they are thrown together—jealously interchangeable and manageable. Romantic happy ending comes about because of people; plot. There are comments on fantasy, love, and poetry but it appears to instruct him. They reverse roles, naturally enough (?)
as well...l...h...here is a second conclusion after the first - we are led out of the phantasy gently - interestingly comparable with L.L.E. but much more complicated and rich in treatment.
Purgatory: Cantos iii - vi.

Brusque change of tone between 3 and 4: sudden abrupt piece of psychological reflection and some doctrine known - 1-15 - slightly charming, interesting for psychological curiosity (esperienza - 5 syllables). Dante gives details of passage of the peasant narrative describing the steep ascent: aware that sun coming up on the left - brings sense to mind that he is at the other side of the world - as if were now in summer, sun would be still further to the north, 67-75 - bringing to mind the point that the sun will go on the same side in the northern hemisphere and the other in the southern - Dante responded - insisting on equality of distance between the sun at any given point - corresponds to distance seen at Antipodes. Canto ends on playful tone. Bell'acqua figure of negligence and laziness - vanquished and introduced comic relief - humble Dante and Virgil - implication that inhabitants of their world are more intelligent than Dante - even when they are reducing intelligences considerably. Bell'acqua's mocking comments - all Dante's own - c. 126 - proved that repentance impossible without prayer. Magnificent final image.
Canti vi viii. show on without a pause. They notice that Dante throws a shadow and Dante earns a standing of fate in Canto n. Chiding seems to return episode - wait A for 16-18. et. Terzina in Inferno. Florence more impressive to others - presentation - elegant and economical, neat and terse-elegant and brilliant narrative quality. Desire to see not the most overwhelming desire in following stanzas - still involved with earthly matters. Theme A discord overtakes becoming insistent - Jacopo del Cassero murdered politically in Ferrara, Brunelleschi de Montefeltro slain in battle (snails and 'sibilinnes') La Pia. murdered by her husband. Canto vi. appeal to God to escape earthly violence - if other Montefeltro who lost his soul in last moments read two stories together. In La Pia. concentrated clear and elegant.

Canto vi. Powerful important varied style and tone opens in a low key, comic style - image of deep prayers Dante's Q. for Virgil. - pose Virgilian & against. Dante teaching - in order to show that they do talk. Dante speaks in beginning 7 months. A ethical humanistic desire to see classical in a long ethereal with heaven - basic to Petrarch and Chrys in also. All EMS onwards. Theme prayer and earthly ship pervade. Dante vii vii. meeting with Forella. 

Structure II. highly rhetorical in active build-up in the form of questions than the apostrophes to someone outside poem.
Tamburlaine the Great Part II.

The Prologue gives the game away. The general welcome Tamburlaine received when he arrived last upon our stage, hath made our poet pen his second part, where death enthronest his progress in pomp, and human gore drowns all his tiring. But what became of fair Zenana, and how with many cities, sacrifice himself in presence shall unfold a large commentary—seem to justify as a separate and better play. But in Othello, Gazelle, Uncassa discourses on a move with King Sigismund, mention the Tale of Bajazet and their relations to Callapine, his son, prisoner in Egypt to Tamburlaine. The Viceroys endeavour to persuade Othello to turn his fury against Tamburlaine but he is determined to strike at Sigismund and his vast army. Our sturdy blades shall slide through all their throats, and make this champion wear a bloody g. Beautifully handled hyperbole images used in the speech—Europe alighting from her boat, after receiving the bloody homage wrapped in the Danube's scented waves. Othello, however, gives way to Byron's next speech, and sororously reeks of the names of the races whom he has in his service against Sigismund.
and counts them "scarce enough."

"encounters Tamburlaine."

"Scene." Sigismund, Frederick Baldwin and their train with drums and trumpets. Sigismund addresses Oranea (who remains on stage) and offers him peace of war. Oranea removes (it is that he had subdued Vienna in a siege. Sigismund) calls him to contemplate the huge army he now has raised. Peace is ratified on the former condition so that there is a truce against Tamburlaine.

Scene III. Calaphes and Almeida his keeper. Calaphes wooes his keeper with highly censorous descriptions of his welcome—a touch of humour in the attempt and, with an imprisoned ounce.

And more than this, for all I cannot tell.

The keeper is won over to Tamburlaine with the reputed much lesser man and by the alliance of all the world against him. One is retribution—

the other can hardly be called such.

Scene IV. Tamburlaine and his family. Tamburlaine, strongly in love with a wife who is, obviously unhappy.

Set up, and rest thee, like a holy Queen furtherly boast...

Then shalt be made a king and rule:

keeping in iron cages emperor. In this situation—

the entirely new problem of succession and promiscuity seem deliberately chosen to indicate inadequacy of this hero. Calaphes wants to remain with his mother—

he is listed first but no indication
Of whether he is the eldest, Celebremus speaks first.) - Tamburlaine
rejects him in violent language...

For in a field whose superstructure
is covered with a lion-puple veil,
and sprinkled with the brains of captives
my royal chair of state shall be adorned;
and he that means to place himself him-
must come up to the chin in blood.

The other two, Celebremus and Amurgos
try to reason to this Zemono\'s attempts
to turn the blood thirsty tenon of the
talk and in some degree the boys
are told that if they want across now
they must send a letter from one of
Bagazet\'s viceroys.

Scene V. Then Damacally in combat
against the Turkish army offers
homage, including crown to
Tamburlaine.

Scene VI. Techenes and Hammacasene
do the same, all offer great hordes
of multicoloured soldiers.

Tamburlaine\'s reply has even
more of an element of hubris
than usual

Your presence, loving friends and fellow
kings
Makes me to suspi as in conceiving joy
If all the crystal gate of Jove\'s high court
were opened wide and I might enter in
to see the state and majesty of heaven
It would not more delight me than your
right.

Tamburlaine barks on frightening
the opposition into submission,
Hammacasene sounds an old
warning note for he claims his
men are tried after fifteen
months campaigning. Both the
officers have been solely campaigning
also. Despite Tamburlaine\'s call to
carouse, the uneasiness remains.
Act II, Sc. 1.

Sigismund- Frederich and Baldwin-Freischlick is trying to persuade Sigismund to attack Drake's diminished army on the grounds that facts made with iron tell do not count- in typical Marlowe manner we see X open and greatest treachery.

Scene II: Messenger tells Drake of Christian treachery- Drake criticizes X and the terms which Marlowe may often have been tempted to use.

"Can there be such deceit in Christian or treason in the fleshly heart of many whose trumpets the figure of highest God? But, if there be a traitor, X were say, But in their dark designations, or X, he be sent to everlasting flame, and hear the power of his outstretched arm, if he be jealous of his name and renown, as is our story proper Marlowe, and whose first paper, now sacrifice, chronically Drake attempts to put to the cry of the Christian god...

Thus, X, that are unclenched omnipotent, If then must prove Thyself a perfect God, He now revenges upon his traitor's soul, And make the power I have left behind To little to defend and further use. Sufficient to discover and confound The true mean fair of those false Christian To arm my lords! on Christ shall I turn! If there be Christ, we shall have victory.

Scene III: Sound to the battle and

Sigismund comes out wounded. Sigismund accepts death as a punishment from God. He acknowledges his error, feels in his very mortal will deserved wound end all my penances in my sudden death.
Odevan, entering strokes an oddly sceptical note after the preceding.

Now be the Unham, kneeling in their broods
And climb or matrons, back on my friend.
Odevan, has a mannered and word description of Sigismund's fate.

The devil there in chains. Tender, I shall lead his soul through roses, bleeding, from pain to pain whose change shall never cease.

Odevan, now identified with the power of justice, and to ally with the gods of Jerusalem.

Scene IV. - Immediately contrasting with the note of triumph and divine retribution, the death-scene of Zenorcole. Tamarcanne, venus of silvery delicacy in the lonely song of the heavens, preparing to entertain divine Zenorcole.

Live still my love, and be the author of my death.

Zenorcole's answer is typical of Tamarcanne.

'Live still my lord; O, let my sovereign live! And soon let me speed elenest among the heavens and make your kingdom in thy reign and base earth I would through your majesty. But let me die, my love; yet, let me die:

With love and patience let your true love die:

Yet let me kiss my lord before I die;

And let me die with kissing of my lord.

Some music and my fit will cease, my lord.

Tamarcanne's learned eulogy.

Then the lovely direction.

The music sounds, and she dies.
Tamburlaine renounces Heaven and Hell, but for the first time he is really impotent (except when his child resisted him, when I peeped for it)

And if his pity, Tamburlaine the Great, came from Heaven and love with me again but the answer is of course that which Tamburlaine gives:

Nothing prevails. To she is dead, my lord.

Tamburlaine now appears:

a centenary for he will embalm Zenorale and keep her by him and he will massacre the town folks for having lived when Zenorale died. Now Tamburlaine's power is seen as an expression of his weakness, his inability to reconcile himself to the inevitable.

This cursed town will I consume with fire because my name deeds me of my life.

Act III. Scene I. begins with pagentry of the crowning of Carthage...

We shall now demand of mighty Tamburlaine

The martial sword of mighty Tamburlaine,

Will now return her old tranquility....

They declare their readiness and their power to destroy Tamburlaine.

Scene II. Tamburlaine with Zenorale and his three sons: four bearing the bane of Zenorale and the town sounding a doleful march. The town burning — pagant contrast does not need elaboration.

Tamburlaine's curse, and his assumption of eternal power.

This town being burnt by Tamburlaine he?

Forlorn the world to build it up again.
He talks of breaking his sons
to a martial life...
Beseech a fear, to undermine a town
And make whole cities captive in the air...
And make a force on the raging waves
Tend I with the concave of a monstrous rock,
Invincible by name of the place.

Calyphas protests against the
danger of the Game and Tamburlaine
goes off on another peal of description
That have driven a pear of ordnance
A king of pikes mingled with shot and hand.
Whose scattered limbs being wound as high as heaven.
Hang in the air as think as thunder mouths
And lan 7, mean, cover, stand if you die death?

He speaks of the way's wound
Carousing in his tent
That being rooked, turn to crimson blood
Tamburlaine cals his aim to prove to
Them how treading a thing a wound
Is - Calyphas continues, in a way
One cannot help sympathising in?

I know not what I should think - it's
Which is much more sympathetic
Than beleaguer.
'Tis nothing; give me a wound father.

Calyphas emerges as having more
real courage.

Scene II: Techelees and Theindamas
Threaten a captain who resists
And they lay siege to his town.

Scene IV. Captain appears with wife
And son as before, but he is dying
And his wife, as the child's existence
Kills herself and him - but is
Interrupted by Theindamas, and
Techelees who are not her to meet
Tamburlaine - what reflection
does this cast on the scene before?
seems to readjust sympathy to
the soldier's efforts - and the genuine
bravery of the little boy to reflect
ill on all Tamburlaine's children.
Scene V. Callapine, Oreamne, Jermyn,
Trebizon, Loria and all their train;
ready for the attack - summoned
up their armaments and manacles.
Tamburlaine with sons and
Hamurcaranee confront them, he
is daring them to single combat
as Hector to Achilles. Tamburlaine
is rude and overbearing here,
uttering bold threats - low tone of
incident where Ameda is wounded
and Tamburlaine sneers in pride.
Tamburlaine cutting a more
fearful and retired figure here
than heretofore.

Act iv, scene 1. Amyrara and Cleavina
issue from tent when Calyphas
her asleep. She refuses to come
4 half our camp should come and sleep
with me
my father were enough to rest me sloe.
The battle begins and Calyphas is
left behind with some Catch 2
reflections
The bullets fly at random where they list,
and should I go and kill a thousand men,
I were as soon rewarded with a shot;
and sooner than he that never fights.
Tamburlaine returns with the
other sons victorious, drags
Calyphas out of the tent and kills
him. Very curious speech here
Here, Jove, receive his painting soul again:
A form not sick to give that subject essence
Whose matter is the flesh of Tamburlaine,
Whose spirit is the fire of Tamburlaine,
Whose blood is the sun of Tamburlaine,
Whose breath is the wind of Tamburlaine,
Whose voice is the thunder of Tamburlaine,
Whose eye is the lightning of Tamburlaine,
Whose hand is the sword of Tamburlaine,
Whose foot is the horse of Tamburlaine.

So in this house of life, let Tamburlaine,
A friend and fellow to me, receive the spirit
That I have given him in this painting form;
For I have more than life in me to die.

Scene I. — Olympia's lament. The dame,
Perceiving I cannot live, to be an empress,
Her stratagem with the oriental
So that Tamburlaine kills her. What light
Does this throw on the main action? Any?

Scene II. — Tamburlaine in his chamber by
Trebazon and lord with both in their mouths
Terms in his left hand, and in his right a
Whip with which he scourges them.

Omyr does secretly following his father
even in this mad excess. Omyr, called to
Dis to punish Tamburlaine.
Jerusalem tells our sympathy in calling Ayyub a cursed brat! Tamkundanie given the Turkish Governor to his common soldiers Tamkundanie's vassals have got out of hand entirely. Then in my coach, the Sabinu! Royal son mounted his running horses filled with fire and stream must, proudly clog, through the waste. Had not taught mystics and endorsed with them! When all the Lord, standing gaping at his pomp, as will I ride through Samarcand's streets, until my sons discovered from the flocks shall mount the mule with way and me lead them.

Act V, Sc. 1. The Governor of Pekah long on the walls with others. He is refusing to submit despite many pleas from citizens Tamkundanie's men scale the wall. He plans a terrible fate, the Governor to hang on the wall and be used for target practice and the Governor tells him of a board below lake liminaphalic. Tamkundanie sends his men off to get it and carries out the punishment. He has decided to hang Trebizon and Syne because they are broken-minded and the Arian sources are chased instead. Tamkundanie orders a complete massacre of the whole town. The books of Mahomet are brought in and burned.

In vain! I see, men worship Mahomet. By word I send millions of Turks to hell. Strew all his priests, his rummenen and his friends. And yet I live untroubled by Mahomet.
There is a God, full of avenging wrath, from whom the thunder and the lightning break, whose course I run, and him will I obey.

He seizes, at Mahomet, and calls him down to work a miracle.

Suddenly Tamburlaine feels himself "distempered," and springs it off.

Scene II. Callapine and Amasia. Preparing to meet Tamburlaine with the help of God or Mahomet. Callapine relying on the warning of the pride of Cynthia.

Scene III. Theodore, Techele, and Tammernasane. We learn that 'Deak,' with another of Tammernasane's spirits, gives battle against the beard of Tamburlaine. His followers regard Tamburlaine's illness as a perversion of the natural order and call for redress. Tamburlaine enters rather disdainfully drawn by the captive in his chariot complaining of being ill.

Come let us march again, the town! Heaven and all black streams in the firmament, to requite the slaughter of the gods.

Ah, friends, what shall I do, I cannot stand.

Come, coming me to war against the gods....

Come let us change our speech and purse his broad whose bowstring bear the axis of the world,

And, if I meet, heaven and earth may fade.

Then I have heart to my heart. I will him to bend upstairs him straight.

To none, or if I face him then myself.

The first physician, candid comments on Tamburlaine, some make him a very mixed scene indeed, humours and color quite extinguished.
Promised of the physician is rather like
the witch's false promise in Wnt-
ness come? is Callapine's approach.
Tambohane goes in and comes
out again with all the rest.

Tambohane now seems more
renounced than he has done
in vain I strive and rail against the power
That mean to irrevocable be his
in vain to high he and it will not come.

(But the difficulty in deciding whether
adjectives phrase refer to power
or me? Madness is still there though
help me away - let me see how much
is left in me to conquer all the world,
that time, my boys, man think all my want.

Celebration offer a sort of comment
on the danger of too much learning,
namely, the hero dead, more intimated
by his image collapse too. Angra
takes the crown at his father's; beheth
and mounts the chariot. To the Cursed
hearse is brought in

Remarkably colourless death.

My body tell, my soul doit, weep to see
your sweet desires deprived my company.
For Tambohane, the George of God, must die.

And when in Angra hyperbole
led the withering break his timbres death-square
To both their arts will coat him no more.
Edward II
A select collection of old Plays
in Twelve Volumes. The second edition corrected and collated with the old copies. With notes, critical and explanatory. Volume II.


(earliest known edn. of the 8° of 1594.) copies in the Landesbibliothek of Cassel, Germany, and the
Zentralbibliothek in Zürich.

"The Troublesome raigne and lamentable death of Edward the second King of England: with the tragical fall of proud Mortimer; as it was
enior times publicly acted in the honourable cities of London by
the right honourabke the Earl of Pembroke his servants. Written by
Chri. Marlowe Gent. Imprinted at London for William
Tyes, dwelling near Holbourne conduit at the signe of the
Gumme. 1594. 1594 4° printed
by Richard Bradocke, two copies in B.M., one in the Bodleian and
Dyce collection at South Kensington.

Malone Society reprint.

Make out the usual tedious care for a 1594 edition — says that long delays in publication are appearance in Stationers' Register not normal. (?)
Date of composition - usually considered the most mature of Marlowe's plays: assigned to period 1592-3. No record of Earl of Pembroke's company in existence before 1592, last three months. (mention of relation of this play to 2 and 3 Henry VI.)

Our conclusions involve a little modification of Marlowe's artistic relationship with Shakespeare. Shakespeare at the beginning of his career turned to chronicle play writing and wrote 2 and 3 Henry VI for Strange's men in 1591 before Marlowe's play. Marlowe, already connected with Admiral Alleyn and to with Strange associates, must have been known to him and exercised an influence on his mind. It was now Marlowe's turn to be affected. Leaving the Tambourine kind, he turned to English: he forsook his high sounding themes to adopt a new technique, relying not now on transport and rhetoric but on the interplay of human character. But he was still wedded to the tragic spirit and the result was Edward II written in 1591. Meanwhile it is if it was he who wrote Norden of Faversham and Soliman and Perseus a read Marlowe's MS while they were sharing a chamber and appropriated some of its lines.
In whatever manner it came about, 2 and 3 Henry VI got into print in 1594 and 1595 as The First Part of the Contention, and The True Tragedy of Richard Duke of York, complete texts in which passages from Edward III were mixed up with passages from the original copy.

... if Marlowe had, as suggested, consented to learn of Shakespeare, it is none the less certain that Shakespeare learnt from him, both before and after (Edward II). Richard III, which followed on Henry VI, shows this influence very clearly. The history play is also tragedy; the hero is a more subtle and intellectual variant of the Marlovian type; the recalcitrance shows the same relationship. In this play the earlier Marlowe is perhaps most readily recalled. In Richard II however, we are reminded frequently of Edward II. But there is an intermediate play in the so-called Richard II, or Thomas of Woodstock... there is little doubt that Shakespeare had both the other plays in mind. It is curious to think that in contemplating Edward II he may also have in mind its indebtedness to himself. Marlowe's interest in perfected sexual passion—Dido, Hero and Leander—

based almost entirely upon Holinshed's Chronicles of England either 1577 or 1587.
Edward's neglect, his infelicity, his angry bawdy, his revolting wife and his weak child are already the outstanding features of what Holinshed himself calls "the pitiful tragedy of this king's time."

33. Taking only his most essential events and relationships, Marlowe boldly arranges them in a rapid sequence (Table follows demonstrating stringency of compression)

35. ...the impression on the mind is both one of rapid development and the passage of considerable time; the actual period embraced is from 1307-1330....

36. Some of the faults of the play are obviously attributable to (this vigorous compression) so much banishing, recalling, threatening and reconciliation in so quick a sequence must have an uneasy effect: the Otho behaviour, easily understood in a period of twenty odd years, seems quite improbable within the apparent time limits of the play; and the denouement, although it makes an orderly finish is abrupt and unlikely. Marlowe had already taken great liberties with the chronicler's records; his tragedy might have been more perfect if he had allowed himself an even greater freedom. Nevertheless, the selection and adaptation of material show a degree of technical skill and an awareness of strictly dramatic requirements for which there was little precedent in Marlowe's earlier plays and none at all in the English history plays which he had before him.
Coming to this figure after Tamburline and the Jew of Malta, Marlowe characteristically finds in him too a study of will; but will with power such as Tamburline's, without magic such as Faustus'; willfulness consequently rather than will, blind determination to have his own way without means of securing it. His desires have an extraordinary persistence. Weak and foolish as he may be, he never yields way more than momentarily: he constantly takes up a militant attitude and is much more active than Richard III, with whom he is so often compared. Even at the end like Tamburline when faced by death, he can hardly realize his disaster; in the act of miserably offering a hatchet to his last friend to share his life, he exclaims, "I know that I am sticking this stubborn contract of his maker. It is obvious that Marlowe could not have allowed him to repent and apologize as he does in Holinshed On the contrary he exclaims...

How have I transgressed? Unless it be with too much leniency?

Marlowe also deports friendship with Cavendish for he leaves and his childhood attachment — his affection for the king has Holinshed's authority highly ingenious treatment of the Spencer as an extension of the Cavendish Theme. The Quene over Cavendish and the Spencer is now one and the same Quene. Warwick has been kept alive to support lawlessness and to shame his tale.
Marlowe's shadowy portrait of the Queen shows her acted on by entirely personal motives. At the outset neglected and jolomed, she secures Hareton's return from banishment in the hope of gaining favour with her husband. So doing she is brought into contact with Northmore and him, his sympathy. She is apparently devoted to the King but the dramatist continues to suggest and ready and growing mutual attraction between her and the rebel lord. When he urges escape, her reply is a mixture of resignation and read loving the King. She replies:

"No, father will I die a thousand deaths! And yet I love in vain. He'll need love me. But within a few minutes she is seated aside and giving nothing more than a word or two, and yet here passages and the King's immediate taken together with her protestation of faithful love leave a confused impression which the best that can be said is: it does not prevent surprise at the later turn of events."

Both in play and in chronicle however, the King has clearly to bear the blame for his wife's degradation. Marlowe's short sketch (of her son) is simple and pleasing. Marlowe's idea, thinking (Edmund) with the young prince is original and happy with effect. Edmund. Kent is not a very clear nor a very interesting character but he gives a

vanity to his dramatic tenor and...
Holmes' harrowing account of Edward's last days. How much of it is true we will never know... Marlowe follows the account closely. It appears that the actual murder, diabolically continued to leave no visible sign of violence, reminds Marlowe of the gory scenes vigorously of Renaissance assassination and he invents the unhistorical but unforgettable lightborn to carry it out, whose professional pride makes the bloody cold. The result is a certain immense energy at the end for which we may be thankful. Marlowe could cheerfully drop Barabas into a boiling cauldron of Cordew poplars, but was bound to stop short at the horror of Edward's end. Nothing but a single mention of a spur remains to explain lightborn's "braver way", and perhaps that was sufficient for Marlowe's audience.

Scene of varying with puddle waters and showing of his beard probably from Stow, Annals of England, 1590.

Critical Remarks:

* A.W. Ward English Dramatic Literature "entitled to highest and least qualified praise" of all Marlowe's writings.

* Havelock Ellis - preface to 1883 edition "summed up his art... "severe reticence, these deep and solemn tragedies."

* English Chronicle Plays 1902 Schelling "when we consider its early date and the inhuman and lyric quality of this genre. Marlowe, the play in its restraint becomes worthy of the highest possible praise!"
unconcerned alike with patriotic rhetoric or coarse buffoonery, he keeps his eye closely on his object and presents the downfall of his misguided king, if not with the wise humanity of Shakespeare at least with energy and essential truth.

The impression made by the play corresponds well enough with Shakespeare's description of the actual reign. The reign of Edward II possessed in its more prominent events an extraordinary amount of tragic interest, but outside of the dramatic crises it may be described as exceedingly dreary. There is a miserable lack of political selfishness, which marks without exception every public man; there is an absence of sincere feeling except in the shape of hatred and revenge... and there is no great triumph to good or evil to add a moral or inspire a sympathy.

Edward II, in fact, over something of its own power to a certain natural, the quality more akin to the spirit of Garden of Feltwell than to that of Shakespeare. Plays in Edward II there is no moral or political problem. We are not asked to consider whether Edward deserved his fate; we are not led either to be sorry for the Queen or repelled by her infamous desertion. It is merely the absence of what happened. This may seem far cry from Tamburlaine, Faustus and the few which are in the most part concerned with what can never have happened at all, yet it is no less the result of that complete detachment from ordinary human sympathies which is...
characteristic of Marlowe. What we have in Edward III is in fact the humanity of Tamburlaine. The few without the elan the poetry, the amour de l'impossible which make us forget temporarily these extreme exaggerations.

Gaveston... he is the mark of his creator, both in his sexual and extravagant imagination and in his insolence, his social recklessness... the poor men to whom Gaveston is debt are an ingenuous, inventing his attitude to them is an illustration of the total irresponsibility in which Marlowe had found in the Gaveston of Holinshed, and the elaboration of which was much to his taste.

It has always been known that he was less apt in the manifold interplay of character and the continuous unfolding of situations than he was in the exposition of emotional states and actions. He was a master of the more violent states of feeling in which there is no thought which is not also an emotion... these heroes (F. T. B) desire and suffer; they do not think Marlowe studies passionate possession in situ as Browning studies intellectual self-consciousness. Both lose dramatic power through the preoccupation, though Browning very much more than Marlowe, since emotion is the raw material of drama and mental states and an effective inner movement is almost in both.
This (Edward II) is no Australian hero; his wrong is palpable; his goodness far to seek. Schelling has commented upon the case taken by Marlowe to alienate our sympathies from the King at first and to draw them to him afterwards. It can hardly be taken as a merit since it breaks the back of the play... The fact is that we sympathise with nobody at the beginning of the play; and it is a measure of the power of the final scene, that they make us forget to entirely the deplorable folly we have been witnessing.

Shakespeare could never have written such a murder scene as that. Its unquestionable power rests very largely on the effect of inhuman cruelty presented in its own right. (Actually called Richard II's meandering in depositions scene to this.)

It is no doubt futile to make too close a comparison between Shakespeare's lyrical and loosely built drama with its wealth of dreamlike poetry and Marlowe's grimly realistic tragedy. No doubt the latter is the better play and leaves a sharper impression on our minds; it has less grace, less poetry and less humanity, but more power and a better form, and with that we must leave the comparison,
without agreeing with Hancock Ellis
that it is unfaith to Shakespeare.

Quotation—Act I, SC. I.

And in his spangled hand an olive-knot
To hide those parts which men delight to see,
Shall be the man in a spring; and kindly hard by,
One like Actaeon peeping through a spire.
Shall by the angry goddess be transformed,
And running in the likeness of a hart
By yelping hounds pursued down and seem to die.
Such things a prince has to please his majesty.
Tragedy.

Marlowe and the drama of the
now presenting with a glance
at Edward II. Total society
is seen in this altered in
which lower society even
more diagrammatically shown.

Machiavelian decision
in the shortest way to happiness
of Richard III. "Prologue to
Walthall - Machiavel incarnate in
the Jew now he turns is dead.
Edward II contains Machiavel,
Mortimer - but nonetheless a
great change... "Weep not for
Mortimer etc." Echoes of Edward
in Hamlet, nearly all refer to
ghost - Edward presents an almost
materialization of the government
of bosoms indicate his conscience
open like a kipper" presentation of simple
physical terror, no iconographic
king - part human flesh - appeal
to pity for catharsis - not proclamation
but appeal - personal from
country life by Granston -
human relationships - effect another
of a weak man saying in a
poem of great strength: Edward III
uses strength according to kingship.
Most Shakespearean plays, groping
towards tragedy of flesh and blood.
relationship with Shakespeare deserves full critical examination - Shakespeare unimpeccable, Marlowe harder. F. P. Wilson, Marlowe copying Shakespeare then gradually disappearing in Shakespeare, coming to life in drama of human relationships, present tendency to iconographic treatment of Shakespeare (Stratford presentations summarised together) innovated by Peter Brook's production of Titus Andronicus - Henry V came off best but other plays susceptible when played like this to spectacular and rough treatment - sensationalism and text reading. Theatre of melody in Henry IV part 2 considers noise too tragic and positive.

Richard III Shakespeare's obvious knock - drawn with cut and return. Oldest live dramatic form in English theatre, survived unbroken rule from 1592. Richard III has become popular much more recently since 1915 century - England, Redgrave, played in France duringResistance. Like Richard III Richard III came to life in last act soliloquy - needs whole play to bring him to life - tremendous creative leaps in realisation. Anticipation of Hamlet's interior conflict, also very much like Shakespeare's own creative process in Richard III's soliloquy - manic type of creative activity - 'type of thinking which cannot be pathological description' could not have been written into Faustus and Faustus' last hours. Image of time passing used in
Verse to intensity, isolation, human state. Mechanism, madness of Richard at many points. Stage itself an emblem of cosmic order—Tillyard's point these iconographically made—Richard I makes use of this when he descends from the stage gallery to the base court. Inventing his own ceremony and sheltering his own image—only after he can be seen and heard, he himself clearly

Terror of the king: effects of magic suited limited range of boy players. Thin and somehow mutilated gift of street pageants—flourishing and withered commonwealth—conduit issuing red wine from These Spathet—

People. Winter's Tale: magic of death are miraculously converted into flesh and blood.

Shakespeare: comedy, unification, tradition of courtly game. Theatre of the dream, culminating in MND. Complicated links with Chance. Romes and Juliet: transfer lyric material to dramatic form. With characteristic power of developing webs of human relations—about contemporary with Richard II. Depth of personal and social interplay depends on wide variety of verse forms and prose. Very popular play.

Our first great successes with Gallanty. Down thru "Universe of Two." Full transcript of true love acted.
something new in female psychology except Cheburn's Clytemnestra. Juliet moves from direct speech to violent action—no longer as with Tybalt as image or object—like Rosaline. Approach at tall conventional language of Petrarchan adoration—Juliet talks to Romeo. Reaction family feud causes disapproval of conventional form—Tears would I dwell on form.

(Seems wrong to me)
History of Cain, Wamis—O'way—misses whole point.

Secret marriage a natural mating and sacramental union but not socially acknowledged ... society destroys them. Find as spontaneous and passionate as their love (?) set apart from day-time love belongs to night and dreams, every meeting takes place at night. Epithalamium summoned, Holmes as day in night, Nature is with love through society parts them—Vaghe and grave being in other pole a primary reaction SANA TOZ. Image of plague cross. Behind beautiful imagery, every member of audience had two years of horrible memory—Theatre just reopened after 2 years plague. Image of sun and stars and the charmed house—marriage and burial united throughout play—bury our love to take out another—I would we knew were married to the grave image of death as a rival lover, haunt Holmes as he passes the tomb.
Dead groom a figure in many a ballad. Love lament grows fantastical language has a ballad like simplicity, strength of love in simplicity, constancy and normality.

Continuing a feeling between the two on every hand - in aside unto quirt otherwise - Capulet's directness and Paris's courtliness are poles apart. Nurse's typical of discontinuity. Variety of treatment can only be paralleled in chansons. Nurse of Balthasar - ironic and sympathetic characterization. "no doubt where Shakespeare got his training."

Troilus and Cressida - an inversion of Romeo and Juliet - each act corresponds to one book of Chansons. Whole world of true lovers turn black to Shakespeare, some repainting at Chansons tender and idyllic story. Shakespeare "could not resist" hence very popular. Intimacy of meaning. Play revived since 1920. hardly acted comprehensible to us-age as to none in between.

U. Ellis Ternor The Frontier of Drama striving to define something overwhelming and obliterating. Hamlet - closely linked in times with Troilus and Cressida - reveals scepticism, self questioning attitude adjusting to the world on the basis of a simpler dilemma, that of the avenger.

Peter is Hamlet. Role change. Stratford Studies Nov. V.
Conflict between a ceremonial role and the idea of the complete man trying to adapt to the limited role. Negative capability of Keats (surely pointed about). "Hamlet is that he lacks it?" Thinks that this is typical of Hamlet. He avoids acting by role, not true even of Macbeth. There is a clarity about what he has done—dissension becomes familiar—but there is a residue of clear judgment—Lear and Othello still have an ethereal side them good and evil angels—at the end the helpless hero turns in the direction of the good—reverses a past choice.

"Dilemma for spectator rather "why should such things be?" achieves some calm at the end. Hopkins wrote to Bridges—"mystery an incomprehensible certainty" "incompatibility the answer in which you all to set"—Hamlet an existentialist tragedy which still affirms the entity of man. An ontological as well a practical mystery of Sarthe, Camus.

Peter, in his essay again—where he disagrees with Dr. Wellman’s version of The Play in The Story of The Night. "Ritual always falling on the edge of ordinary wishes and reaction." Constantly worked by Shakespeare to look behind the role.
"does not cover the raw dry human face with masks" — of Zeffirelli production at the Old Vic. Older actor wore glittered hollow transparent furnitured — power! Of Hamlet that of a man who was wholly sane split acting between maniacal movement and sanity of his voice.

* D.J. Jones, The Dream of Learning contrasting Hamlet with simple empiricism of Bacon, ethical and metaphysical uncertainty.

* H. H. Levine—interrogation, doubt and irony.

More about Hamlet and on to Webster.
Hamlet existentialist tragedy of an untended self, kept unwound under stress memory holds its seat—hold, hold my head, and you my senses grow not unaided—but bear me lightly up sensitivity increases danger strength ad

Dr. M. C. Bradbrook
October 22

survival—and done proof's possibility of varied interpretations, Webster on the other hand shows 

external role concerning interior's chase, in being, sens, perfectly describes Webster's character, 

dead sea fruit, false diamonds, 

false growing over possessed's springs of flames in the 

White Swan. Turn to Spencer's Colin Clowd's come home again 

snow, beauty, court life, 

waking well of dining and 

waiting.

No room at the Top Stratford 

on Avon Studies M. C. Bradbrook.

points in common between poet? persona) and tragic figure. 

ability to tolerate uncertainty, 

to extent Hamlet does, it a heroic act, of mature and 

stable person of Santhe—Forges of high 

a man who is free admittance of own situation, who chooses everyone else when he chooses 

for himself... our aim to 

explore situations most common to human experience...
separates archetypal situation from conditioning - (obviously immaterialist and materialist view G.) Lenin - Can. only one problem is really serious and that is suicide... wrong and the antithesis preparation one way to solving central problems of White life is anti-living - less dangerous if consciously done (unconscious, wrong wiring the attachment of schizophrenia) - lathe and can use Chees and Colquitt story to provide... contrast with traditional and understand material - same living as Shake... - revenge play tradition which he used in Tithy Andromene, and Richard III.

Tyb and old Hamlet behind him.

* Frederic Bowren English Revenge Play

- Spectacular elements, drawing on popular religious view - strong primitive and sub-Korean image of avenging God... Natural Justice - Titus and Helen, in Search of Astrea (St. Barcon's Essay on Revenge.)

Conflict between rule of law and human impenetrable codified in theory of vendetta: Elizabethan government largely identified with -law and justice - not so much bureaucratic or organizing (rules always appearing as arbitrals in plays etc.)

Sample problem - Dinnshen.
A justine principal preoccupation of older plays - Shakespeare superimposes problem on individual self. Justice done at the end chance turns into a larger design.

* Holloway - *Story of the Night*

Hamlet does not run big despite like us, predecessor - except by antic disposition and monostrop. He runs big mitigation does not take upon himself the mysterious ways of God - old pattern remained popular however - T. Taminen **Revenge's Tragedy**

One psychological approach not pursued - ability to monumental feature of a mature, stable personality.

* Carl Rogers.

Process of mourning normally follows four-fold development -
- 1: numbed, paralyzed - to adults.
- 2: anger, resentment - child
- 3: retribution (fantasy and substitution try to reconstitute dead - intragroup item)
- 4: recognition of loss and renewed stability

1. *colony* - stage
2. grief for father converted to rage for his mother - stage
3. stage 3 occur. He stage between departure for England and his return - takes father's role immedi
4. execution of Rosenzweig and Smith system.
Adopts royal title on his return. In tragedy and scene, unrepressed emotion at physical fact. I dead—faces it in York—Alexander an aggrandized form of his father's figure. At the end Hamlet calms, resolves, and prepares to meet death. "The readiness is all"—accepts absence of knowledge, uncertainty, and conflict.

Webster: I bare me when I was distracted. I may only to go till my dearest friend, and then done it. Marston. The Dutch Courtier. Distracted woman. Make the command in all cases. Webster's feminine quality not surprising in view of Elizabethan's view of vulnerability of women. Webster in spirit of 16th century, a study of vulnerability under disguise of toughness. Character is impetus of Elizabethan to project that on to feminine image—e.g., imagining summing of hell fire. Webster antichrist. Woman must be something like compassion, extremely complex play—nearly everybody is hypocritical dissembling unlike Marlowe who and whose told how to react. Act deceive, and tempt us.
Christ's description of hypocrisy as "white sepulchres." Debauched, and Baby conversant in robbery and murder, until she is unmasked. Ambitious to perform miracles, but they are walking corpses. Montezuma elected to papacy, keep and hidden until beginning of Act IV when he enters with black book of murders. He is a hidden poison-consummate hypostasis. Isabella and Brachiano hold the secret poison-concealed and dark end. Vittoria's living beauty reduced to white wash in a sepulchre — even Francis involved in murder; invested royal kiss of divorce. Isabella dies by blowing chalice done by Christofer. Brachiano parodies language of religion — two parodies of confession. Flaminia is a jibe, a parody of serpent in land, of Eden. Her is lightning (Lucre) and his railing bullion is sin conscience. And once a victim of Fortune the whore corresponding in geography to Vittoria herself of Vices, and fraught with folly and deviation. Court life must be seen as something with reminiscence. Vittoria full dramatic embodiment of the painted skull, glorified of end — rhetorician and a wit can play a part — an "uncommon" whole. Themes, of banishment and despair in Vittoria Rodrigo and Flaminia.
go with kind of despair shown by
Victoria - her acceptance death
being sort somehow like a trap in which I am
knew I knew not what
Victoria's love search for perfection
experience of despair a starting
movement life - proclivities
tempting like a devil - never more
clearly defined except in their death
- death of Antiquity - play begins
with dissimulation and ends
with unmarked

Buckland analysis those 11 four
kinds different revenge in this
plan - end of the play is not at all
comparable with end of Shakespeare
play. Sardonic macabre presence
it from Tonemini's kind of naivety

Duchess of Malfi
Middleton - and on to
Comenius - Le Lid.
Mycopotmos or The Fate of the Butterfly dedicated to the most famous and venemous lady: The Lady Casey. 1590.

deliberate work epic style uses ottava rima and Homeric beginning. Suing of deadly dolorous debate - butterflies here seem the herbal ancestors of Pope's sylph. convention of the arming of the hero - very graceful and amusing and quite unlike hexameter - especially in particularity of details of natural history - carries on Homeric allusion by interjection. This god's whole conception seems highly original - uses ottava rima also for Virgil's gnat. Britain's led in various octave A B A B B C C E - numerous and Alexander with irregular rhyming. Some attempt a Italian weak rhyming.

Spermonde. From the linked quatrains which the poet had begun to use by 1570.

By 1580, cf. 'notes on Amoretti 8' (Most kindly thought of as Elizabethan, which
conclusively proofs quatrains). The first quatrain refers to the Raleigh-Reynolds
match at court, which may be the underlying allegory in VRM.

Renwick... "Observe the solemn mood of the epic opening propositions, invocation,
and narration in proper sequence.

Editor - Spencer certainly meant his reader to think of the epic statement of the opening lines
of the 'Iliad'...

Editor - Spencer has in mind the medieval conception of a tragedy of Chaucer's 'Monk's Tale' 1373-71.

Tragedy is to reign a certain story, as the lack of vision is a membrane of hymn has stood in great properties.
And so fallen out in great degree into misuse and mischief.

Sententiae

Anthropophora... evidence to O.R. Gentileurs,

1071... recalls Chaucer's 'red piece

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Pliny

Edmund Spencer... W.L. Renwick

London Edward Arpea 1961

57... "most original poems".

73... "Spencer certainly abandoned for

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immediate source French, comparative

immediate source French, comparative

immediate source French, comparative..."
Tragedy
October 22nd.

Julius Caesar 1599
Hamlet 1601
The Poetaster 1601
Sejanus 1603
Volpone 1605

Elizabethan in the form of hero's interior conflict doing something new in tragedy. Shakespeare most clearly follows this line from Marlowe. Brutus in Julius Caesar. Hamlet (divison in the mind of the hero, whose soliloquies and self-relationship) from aris of the whole drama.) How far indebted to Seneca? - to some extent but not much - Senecan antecedent in plot, revenge motif, colouring of stoical morality - no Senecan precedent for interior conflict. Ben Jonson presents a double contrast. Sejanus and Catiline clearly. Much more Roman paradoxically also more mediaeval. Sejanus livelier of the two - came out about 4 years after Julius Caesar. comes in between Poetaster and Volpone. In the just very much concerned with Roman subject matter, for a hero and spokesman, setting Augustan Rome. Legacy hunting in Volpone taken over from reading in late classical literature and satire.
Anthracene quality - annalistic
Dyaryu--much more than makes
Moral Assay'shence, satire &
Jovenvyal Catiline from Satire
and main figure Cato.

Why emphasis on things Roman?
(i) Stoicism adopted by patricians
recommended by moralist
public service and personal
integrity ideal uniting moral code
(ii) Crisis of late republic: primary
symptom of political experience
and political theory

Similar pattern - ambitions
vindictive oppose, legal authority
Tiberius, Catiline

(iii) Interest in classical historians
- how, par excellence, discussion of
realities of men in politics in
Tateus, etc. (might Machiavelli and
appalled one against them.

Jonson knew firmly that tateus
was unworthy / unlovable

+ epigram 95 to her Henry Faile
(Trans. of Tateus)
This does not make things false
but makes things true.

Tateus has political insight
similar to Machiavelli: will not
persuade an Machiavelli: Tiberius
Machiavellian rules. Tame, to.
Jonson has reference to contemporary
affairs in mind: Earl of Northampton
called him before Privy Council
and accused him of piracy and
reason.

Play belongs to Corneille tradition
regarding satire? past and moral
contemporary relevance.
Roman form—very much more than Marlowe—than Shakespeare—but with a certain attention to demand. Modern stage—not milting like Corneille prettily only—adapted Senecan character-type, intricate ethics and rhetorical approach—tendency to report all action and discuss in moral significance. See Preface—clumsy omitted (replaced in Catiline) and ignored proper units of time—lust has long to other requirement with grandeur, gravity, and fullness of sentence. Johnson refers us to his Romanesque Horace and Poetry (and his commentaries unfortunately lost) scholar poet. See Middelton—Chapman "mature instruction," elegant and sentiment—elegant and dejection from opposite). Dramatic poem, elegant sentiment and decision. Not leaning to be end emphasis in situation but Horace continuity of style—Senecan plot burdened in rhetoric—structure. T based not there until 16 commentaries made them to

Turon, approach geographical humour for Magisterial dominating idea of fortune, wheel from Middle Ages it. Comedies Racine may contrast—single episode to heap biography in Terson. Racine's comedies retain dignity and unity tone.
Jenison's tone varies —
Intense, complex, and very clearly
handled by Jenison, also skill in
alternating stage interest between
crowd scenes and scenes of
intimate dialogue — rapidity and reflection
beautifully balanced — bringing moral
significance and militant
suspense.

Act I Opponent to Scaevola and
Tiburon, commenting on campaign
Then dialogue — scene of
two families between Scaevola
and Tiburon — Agrippina, Caligula
and Uncle Nero and Drusus
and Livia. Drusus's libel, Scaevola for
his insolence.

Act II Intrigue with Livius — pretend to
make love to Livius — 1st private
scene between Tiburon and Drusus,
accept recommendation. Enemy,
by drugging — interchange of
maxims. Very Saracen — monologue reveals
Scaevola's plan — reports that
Drusus dies of poison.

Act III Crowd at senate — scene —
emperor hypocritical speech — faint
suicide and corpse, scene 2nd
emotional scene between Drusus
and emperor — they separate with
mutual compliments and mutual
deception — situation has begun to
reverse itself.

Act IV Caligula advised to flee. Rights
and arrests among covert opposition.
Scaevola's letters about Scaevola.
Jenison — plottingSenecian tradition
report to build suspense and
prepare climax.
Act v, more oscillations begin - scene change. Meeting of Macro and Begarny.
V. x. second crowded senatorial scene.
"Great and writing letter from Capit." (juraenal) Each tumult paragraph.
Syriote senator with doubts.
Tiburonius used mixture dissimulation and sudden terror.
Recommended by senemages.
Last scene report ends of arms, and uniforms rejoice after.
Have got maximum suspense - oscillating intrigue increasing speed to rhetorical climaxes - based on journal's satire.

Bright recall, medeaval and traditional material complicated with intrigue owing something to Jew of Malta and Revenge.
Seneaca's Seneca soliloquy.

Richard III, play from which Ionia
Tiburonius is from.

The turning point of play.
Johnson gets great effect from
Dropping rhetorical and also used
Set speeches to great effect. Short
Duelogues is interpreted. 47 line speech
Ending with monologue settling
With contempt -apotheosis to
Absent person very resonant.
It hangs with aside, Othello comes
On - Journal's contempt -
Similar formula I address to an
Absen person - completely different
Tone.
Pointing forward to Augustan use leaped but more clipped and tense, tortuous, speech, with parodies and suspended clauses, good use of character. This manner of expanding Tarquin's sonnets gains great effect, especially in the reading of the text.

Dramatic effect not always as resonant and subtle as Horace—an enough relief only intimate, even Tarquin's combination with others—no lines of composition in emperor—no inner life in either inner a seamy—seamy Senecan villain in a humanistic echo to Seneca. These, e.g. Armin speeches) impressive soliloquy after Aeneas blow not unlike to man—a dramatic point of connection to Marcellus action—in Volpone and the alchemical irony within comedies rhetoric. Here old time more simply gap between in and imaginative deed or the action. Opposition is a substitute for them in classical manner in ten and in rene. Not open opposition but of fashions republican introduce first comedy, i.e. Sabinus. For speeches. Opposition reduced to passive chronicle role, fulfilling Horace's prescription for them—also called upon to suffer arrested and commend adverse—left no personal qualities but moral rejection expressed in rhetorical exchanges. Play overthrown by continuous pandemeic indignation—perhaps because of London's placement. For pity play—moral slice—outline between tastes and commentary—and blended by tragic they
Levamisulmucen strength of political and moral tradition and weaknesses of new developments in her context. The closeness of tragedy and satire, great deal of levamisulmucen in Volpone tragedy close to high tragic mode. Juvenalian satire will discuss revenge plays in this context.
Minoptinos cont'd.

Demosthenes, Sp. Ut. Spenser knew what had been done in Italy and was fired to emulation and encouraged in his ambition. (goes on to claim that chief ally of the influence was the Phaedra.)

40 * Spenser's letter to Raleigh on altitude to Amosto appended to the Faerie Queene.

133 "a great deal of Amosto" on T.F.Q.

57 Virgil's Ennat: "is one large literary allusion, such as may be found in briefest space but in immense profusion, on any page in Epiphones..."

Minoptinos is Spenser's most original poem and that because this kind is simply that of minor poetry and allows a freedom impossible in most of his other works."
Pulci.

contract with Cees da Ferrara - mercantile - Florence, refused luxurious court of Ferrara - divorced from life of people. Pulci in line w/ Lorenzo de' Medici. Religious views very free cause of numerous attacks (see sonnet exchange w/ Matteo Franceschi). Reriso joined in attack confessione (tenza bine) theological subsistence.

The Morgante Maggiore

Sonnet / Francs

Bartolomeo Scala
La Giustina (joint work by Lorenzo)
La Bocca da Diomano (ft Medici)
Nenna da Barberino

Introduction of cantati e canzonette literature

Epistolari

The Morgante Maggiore

Theme: 30000 narrative based on hatred of Cean for Roland - Charlemagne sente banishes Roland - Ed for part Cean failed but in second Marsile Senanen King compact, overcome Roland at Hontes Valles. - Interwoven stories with episodes. 1st part 1481, 2nd 1483. - Complex textual history. title given it by popular audience Morgante mansion of sensuous and carnality. Return to
of material previously used, at his
Orlando (discovered and published)
written c. 1880. MS. in Florence. Pulci
condenses, adds, and essential differences
lies in adventure, thus finds Mozart
and Marguerite — Spain — in Roma —
account of Roland, by adventure in
Spain — 1485 — Second section principally
indebted — Astrolabe episode — .
In tone, Pulci does not innovate
except for these episodes. Pulitzer gives
episodes in his own form —
conservative trend in material because
of its popularity — Pulci continues
to grateful praise —
Structurally, interesting and influential
structure attributed Byron — no central
theme — cantata. Octave — Pulci follows
his nose — and > cantata X XI XXIII
XXIV, all strands run out and he has
to start all over. Episodes recur through each cantata and literary
form. — I, XI, XII, XII + XXI. —
Likely and
Gaily announces intentions
Essence — chivalrous, romance
brought down to piaga and
told in their language — Pulci
not wholly disparate from
Friend of Lorenzo, experience
and participate in life of the
court — immediately in life of
discussed as Medici Table.
Now far Pulci's human
concerns, and unconscious parody,
Pulci not wanting to parody
chivalry but this popular reaction
(thinks this true of Aracoela also
discussed also in discussion).
Colloquial clever style 1.38
21.34. Generally crude approach
and a commonsensical treatment
of Ariosto.

Castiglione: Il Cortegiano - a fast
guide to gentle refinement?
(Seems unlikely - don't do - implies
current practices.)

Giovanni d'Alta Casa - counterfoil.
A well as formal element there
is a simpler informal treatment
characteristic practical joking as
well - baladiggi - changing horses
and swords.

Much of the music from popular
stands - tone often very naive e.g.
religion - conversons - completely
unprepared - Pulinoldi makes
a popular cantata.

D'Arcomas - La Desca Popolare
also popular Fanciile, proverbs.

Comedios - aspect of popular poetry
Attitude to religion - heterodoxy
Attitude to women and love, esp.
loveletters. Torcelina, Chiarrella
adorn - love stories but they
are dealt with abruptly and
unsentimentally.

Such jests person to integrate
Catholicism and Carolingian
romances.

Gandrew's Book -
next week Morgante and Margante
and on to Boiardo.
Shakespeare's Comedies.

Fairies and we human house with fertility and innocence of the wood.

Merchant of Venice - last scene also moonlit but something less innocent. Portia's words: silence the earthly music, parabolizing music? The sun through coming home to earth made lyrical by night. World of human conversation more than merely good talk but social.

* * *

Shylock and Portia present some illuminated wordliness - discussion has specific point.

Market place moved to wood - Dominant image Portia and Shylock opposed in common wood - Shylock. Antonio's relationship - Bottom and rural held together by power to dream - S.H.B. held together by
love and money, intertwined in this society—Venus the
romantic, money=powers
gease—love and expensive?
different pain from N.D.—
world of reality outside
fantasy—money society

* Introduction to Oden Merck's
Venice ed. John Russell Brown

* W. H. Auden—Brother and Others,
The Dyer's Hand—different between
factual society, familiar
and commercial society, N.D. tells
beginning of the play. trade
a mode of experience—Antonio's
speech: sugar, religion, and
trade, price, and value;
reversal of passion become
reversal of fortune. May
the play—hierarchy, price and
values.

Outside is the top—Belmont,
factual society, allegorical
society, Venus, god's pleasure
—nothing to do with getting
and spending. Wealth
spontaneity back into
love and nature—does not
make sense. Speed—divine
beauty. Nature and nature
indivisible in her.

Themes: Interrelation of
wealth and money:
Herbert's poem—Redemption.
Heavenly creature and yet
Verona speaks of sickness,
Austria, both Paolo and money
Pleasing to be used - not Bassanio
In fixed upwards, on Belinda
Seem to live on our and his
Own beauty and virtue; must
Earn her however but in a
Godly way - choice depending
On one's spiritual understanding
Real love, virtue and not money
But he must borrow - he lives
Not on an - but her knows
Beautifully pure and simplicity
And her goodness of two
Antonio's eye - fixed upwards
On Bassanio - a merchant
But a good one - notitious and
Sufficient - life in and though
Trade - lends and borrow but
never on interest - Ithica uses
Nothing - Bassanio uses
Virtue, Antonio uses, goods
Material never at a noble
Level - but he was not ready
Money - money town pay all
In natural forms - if to keep
Shylock - ready money is
Just what and only what
He has got opponents who need
Portia and Shylock - non-
Outsiders - Portia sells her money
Miraculously and cannot use it, only give it - royalty
Shylock surrounding but he
Has a lot of moment lines
By unintelligence, trust, and
Intelligent person.
Shylock the spider and Portia the bee.

Using money in play is more than an allegorical stance. Jews were uninvited because they believed in a larger universe and were excluded from all other official religions. In London under royal privilege, Jews were managed to avoid intermarriage and seclusion. Feeling over the Hapsburg case, Elizabeth's doctor arranged and executed for attempt to poison her. Whole Jewish community hard to apply to England, but I did speak in Venice. Where were Jewish Quarters? Jews can peacefully escape poor order. (Indeed in Venice) bank of the mainland young a logical extension of the trade system. Capital devoted from capital away. Bacon claiming money necessary but penalised. Old belief that using is evil. Money cannot breed something sweated, or towards moralising centre of the marketplace. Trying to separate trade from being human relationships. A key difference in the way of living.

Shylock specialised on usury, relying on intricate formulas and justice—an India coming all and nothing. Range stretching from Shylock untrust...
isolated life, struggle for survival through to Othello's beautiful past world. living in the promise of people's virtues. Money and fantasy are both absorbed in a larger image — the confluence of love and money interlaces. They become one in the course of the story both money and love are explored as kind of human relations. Shylock revitalizes charm of the three unlaid down — abstract comedy. A relation has blood put into it — becomes real things. — comedy that romantic thing. — friendship not final thing. It is not sublimated passion that added to it, giving them depth and body, flesh and blood.

Elizabethan plays see abstract, abstract, abstract — how character and feelings are to some degree types. Hierarchical adjustment. Beauty managed. Gradation. Breaking spiral to step down to Shylock. It's further from Bassanio's world — propose that relations be different in kind — may half abstractly. What he uses, merely — Shylock not at all abstract. It is no whole force. Personality with situation — "I am a man, recognition," and "fickly more and the golden fleece are two phases of the same thing."
He presents dark side of all situations - knows backfiring in a different form - all through money lending scene he knew back terms, dishonored, dishonored, and finally honorably resource concealed relationship - Antonio want to keep Shylock and Bassanio's separate compartment - experience - Antonio wants a valid hatred - wants to borrow an uncharacteristic action - but Shylock morally more aware? He is pressing the claim of a more horizontal relationship - half-demanding an agreement - that there is no real destruction potential - contract - it is refused by Shylock who accepts external objects as the situation. He refuses to be an abstract dog he has been given - he leaves his normal system and creates a black parody - external love system - he loves nothing but power. He is not, but, life faith - auto da fé. Paradoxically, Shylock achieves a real relationship love - his power when his arrange ment on kind gentle.

* This is kind of fate.

Let us make incision for your love - morose and Petra - Shylock and Antonio are speaking in the same language. The widower you teach me: disappointed element in revenge. Shylock renews the dispossession he has lost to his daughter and humanity complex.
Power of this scene is that Shylock being something developed out of
conventional villain he avers to his own and a self
to discover and he expresses his
dominating theme, the play.
it all goes back to Portia and
she must solve it.

Bassanio unmasked and
released from Portia's title.
Portia released Antonio by
letter of Shylock's law - to save
himself and his life-blood
he was to be unable to release
Antonio, and Antonio must
release him, a charming for
Portia's charity (Court scene
flattened) and dramatic
climax built every body in it
from diminished conventional
tone wobbly - attempt to solve diffic
ulties which have developed
in the play by toning things
down.

Perfection of tone in Belmond
because Shylock and of the way
divisions is achieved - darker
elements included. Shylock
does have a certain place in
the fantasy at Belmond - does
appear like a theme in
unison - Lorenzo and Jessica
reaching a love, and the incident
of the rings.

The whining upon scrupule;
repeated by Portia - Bassanio's
double self - true to self and true
in manners whatever emerges in
Tragedy
N. C. Bradbrook
October 27th

Drama of 1620's and 1630's in England and over to France.
Love tragedies, a short indication of the shift in focus and interest that we find in years of this period. Murder and guilt relationship scene as a part of the natural world, but in 20's and 30's a gradual exclusion of the natural cosmic reference - the world becomes society of fate. Men opposed by society or the stars, and the code of society an impossible one. Gradual contraction and limitation to the problem of two people considered in isolation - the theatre itself is moving indoors, can no longer see the sky and feel rain - small theatre, change in whole approach to drama.

A deep philosophical change - Denmark in some apocrypha become

Duchess of Malfi. Uncongruous concentration very opposite to our time, albeit a double spectral - Aragonian prince revenge and Bosola's Duchess and Ferdinand are.

Duchess and Ferdinand are. and the physical tie between them is very close - devotion to her lover brings furious diatribe, suppressed incestuous, within.

For more complex story of relation I completely dependent on another life, on another life.

Duchess sees herself as an image - an image. Each moment detailed measure, tension - security hangs on whether - concealed.
trapdoor, emphasis on ennui, world no longer an organism, which character is a part—Duchess
wears star—
"Look yon, the stars shine still.
Curses, the last weapon left to the helpless—Brewe of madness in the Aragonese blood in her prison a natural strength develops, and the game control of the circumstances.
"I am accustomed indescribably a the gallant slave until his war necessity makes me suffer constantly and instant makes it easy.
The hand, powerful chain, with the craft, but the beauty escapes, and Tamerlane makes him back to some kind of union with nature.
"I'll so much he badger by starlight; disappointed brilliance of better style needs to be filled out by dramatic action.

Antony and Cleopatra only a little before his cosmic connection disappearing, giving place to ballad, word, and intrigue and subtle dramatic irony of Coriolanus, whose fame, in here, and Coriolanus, fear of himself, the dragon in the Jew.

Chapman's two Byron plays, greatest political tragedies, great boldness—primal energy, first soldier, better than Johnson. "Give me a spirit..." last example of costume elevation. Chapman concerned with flail within the moral order contained in one man (contraryly).
most farcically horrific. Shakespeare's plays evoke an uncertain, often contradictory attitude and a critical approach to all roles. Tragedy from a tragic frame reflects contemporary political uncertainties.

Wickham: naturalistic scenes from prison theatre away from poetry into prose. King's men only one Shakespeare to survive closing of the theatres during the plague near close of James I's reign. Monopoly theatre different - Caroline theatre (after 1625) social order no longer controlled - all men's minds restoratively. 1625 as important as 1642. Middleton's class structure society situation become universal, being confined. In these plays by social ethos - The Broken Heart - any woman finding place for a Queen of Infanta position in life. When Wastell private tragedy of the pretender, centric of interest, psychological, Bassant's jealousy and thorn. His action belong to kings ruled by blood, psyche pole, self-deception, opposition comedy.

Middleton and Ford, Marston, Shirley - sordid, have departed and social distinction become more rigid - women beware. Women, these playing scene, formation of a planetary system - burning cloud of war, love precipitation of planets - characters more personal.
society, imposing position and pattern not functions. By 1642 very little Lowestarian reality remaining. None in Middlesex nor in Essex. Yet in the sense of the turning earth 7 derived from Platonism new of Anne Irish. Bacon, blue Swann,

Desmoulin and relates the view man was typical of the new age. Pythagoras did first plant a new from imagination by short of Plato's watered and "unwetted" a panacea of time, and at the sea inspiration of the world. This belief present in Othello—excitement caused prove, namely "when I love thee not that is coming again"—besides more bending principle of his universe. The joining work of choral epic. Shakespeare.

Distance between his love story and Romeo and Juliet—main thread dissolved in two halves—black comedy—tragedy. Women beware. Women. Behold, theatrical ending.
Exposing ignorance and prejudice.

That one finds in the city comedy.

Virginality, as an elementary scientific test and from Baconian approaches to a problem reveals earlier un

Baconian spirit.

French country theatre.

Sacrifice to the spirit of Platonic love.

Henrietta and her French ladies.

Corneille - his mind and greatest plays - 1636. According to some. Very different background French and Spanish tradition still of English influence was unsophisticated. Although language more natural Spanish stage a human more primitive from - old chivalry tradition of Puritans - Spanish tradition an equal blend of formality and violence. Theatre of the town very rigid code with difficulties anachronistic. Blood and blood - love and great plays of modern theatre.

Assumption of bareness. Conflict between superhuman code and tradition accepted. Thing cannot understand any play - Corneille last English. Unflexible standard.

Lord Jim

- can be learned from despair, not result of ignorance. Infanta's proposal. Carry on some statesman parts and royalty and we understand (Sartre).
Danger in the world largely contained in imagination. Power to set up understanding and cannot profoundly function. Impulse and dream conflict in Le Cid - lynx? Rodrigue at end of all? the paradigm lynx of metaphorical. Comedienne saw political disorder as the ultimate event being 200 years war in Europe - Ukip's beehive order, fierce and bullwork against disorder.

P. J. Yarrow - Comedienne and the Frame of Order.

Comedienne changed down on highly romantic material in de Laffro. Much irony and black comedy in Comedienne remembrance of Middletown.

Le Cid
Cinna
Horace
Polyente.
Conceille: Conceille popular during
and after the war became the
code of language and the general
terms of internal demand. Herod.
Resistance - Caro - Forsey in his
Conceille the dramatic preferred
because psychology, most abstract
science - does not yield to passion
Conceille gives us joined to passion
more akin to life as it is living.
Vogue has not persisted. Conceille
middle way - heron or oblong
hard but fits - heroic style based
platitude - impossible but
what he knows is analyzed by
Sačica undermined effects
it did not confirm to requirements
John Lancaster - History of Cr
Drama.

Based on the Caro's rambling
and romantic story replaced
foreign grand in the original
Spanish story - much more fantastic
Conversation between Don Diego
and the Count - Don Diego's
sorcery undermined by real force
of this exchange.

PREATORY SUMMARY.
A relationship between parents
and children not at all formal.
She must pursue his death. He
man she loves because he demands
that she stronger
then married in that format. This
(Heinax's Advice to a Daughter)
Please for Justice take up the throne and the complications of the situation are increased when Don Pedro appears in my house and the Clémentine to kill him. Tullak reported to appear there at 11 o'clock. Park must be imaginatively reconstructed like all of the blood of play - a strange kind of recognition of them, situation and their love which they cannot acknowledge but they end up kind of love dead.

And there will you do?

In quite of the love and fights with my anger I will do as I can to advance my plate.

* mon uncoeur sombri est de ne pas pouvoir

Hand cleav - structure of symmetrical antithesis.

0 miracle d'amour
0 comme de nuire

The pattern of the other plays is also highly symmetrical - at end of each act - characters arranged in mathematically exact groupings.

Horace gradually retreating behind mask. If Horace roman as in Cinna, not needing a play about passion but a political play - Auguste real events - semi-dynasty little Infanta in I - E - knows the price of sovereignty - most male bonding of power positions in I - drama anywhere - masked conspirator - beautifully done.

Machiavelli's advice on conspiracy further depths of emotion 11 II is core play and with careful analysis.
Salinger
29th October.

Pattern in the Revenge dramas of the Elizabethan Age.


* Eust. Trench: emphasizing frequency of revenge motif in Europe since 1550-1650. Comment on dramatic motifs in tragedy: even in Senecan—desire for vengeance against Oedipus (very small)

Main Sub-groups.

One that stems from Kyd Spanish Tragedy, Antonio’s Revenge, a lot—Hamlet, Revenge’s Tragedy: in which protagonist an avenger, and later plays in which catastrophe is revenge.

These two groups exclude most of Shakespearean tragedy—other plays share subsidiary features—Euripidean motif for discussions and are not really refer to Horace. 50 is what an Elizabethan interpreted as a play of

* Fulke Greville. Life of the Philip Sidney. Talks of arm tragedy—I will find the stage “to explain divine” and “to explain divine power”. Arm is in general to point out particular. Arm to the despair of mortality and in particular, by means of powerlessness to the despair of

Arm is in general to point out particular. Arm to the despair of mortality..."...by means of powerlessness to the despair of
of god. Punishment serves as a mood of despair or confusion — home and by tragic's essence wrote unmeaning condition of humanity from under one law to another bound.

Commanded to be sick...
Contradiction in nature which to contemplate is despair or confusion.

Best clue by a contemporary for general draft of stage in time emphasis differentiates between that and classic literature or... in a sense classical but not this concept of divine law is modern.

Here we only direct revenge play— not model to any historical plan— older tradition, but with plan of revenge 1567. Thespis:

Honestus — based upon — hybrid

would play — meddlesome forces very near motif to hero. Orestes

has to be mirrored by vice of the play. (think this simply, name of Orest — seems an moral

deduction) mean literary source

of course Seneca

Thespis

Agamemnon

We see.

Athena. In Thespis, a criminal

on principle — my ancestry were changed with a duty by the gods but

in Seneca, Athena enjoys spinning

off duty - again, in atmosphere of fable and seduction style but they

damn moral impact separate tyrant

and avenger. He sought avenger

but not tyrant — blood done by unright

out law.

— Marcus Antonius' revenge.
Antonio's sanctification of killing his enemy.

There at a ventriloque, bell, milt, no revenge,

later, a character deserving more respect.

Now could I drink hot blood

also ferocious vengeance of Vindice

and — Hoffman ('Ellette') avenges a

woman at Marseilles.

All these are attacking tyrants.

principal criminals in order play's

Duke and mancesters — given their

own destruction. They talking back to

beard and vital of original scene

of Antonio's Revenge. In these a

confused embroidered manner goes

enraged. Once is left in doubt

whether this is parody or not.

ferocious confound. Daring tyrants

to be overcome — change from classical

scheme as Cicerone describes it.

Deshalb in share a long train's our

period of change in the total order

from versed state to rule of law

intellectual moral and moral evolution.

For it is written vengeance is mine

causes this_ chief man to misread

Seneca, Newton, trans. 1581. even

never applied the table in order to

bring that this — for punishing

Solutions not every man on Earth.

John Reynolds' 'The Triumph of Good's

Revenge against Murder' 1621

'Come on the Changing

severe punishment. — on Earth

cannot to late 17th century

idea of fall of princes changed
from a warming aspect except
fulness of flame to rejection
fire as plummeted on earth
Tyrant defeated by his own
mines - common intrigue has
an elaboration built outside
scope of Seneca - ironic
Feuding among Spanish Tragedy
of employees attempting to study
and being betrayed - Strozzi vs
Antonio Revenge - Rosencrantz
with doubling and Undect Vindici
Titanite in honor Zanide
Bosola - de Rema (The Changeling)
lost within immoral fascination
of the theme: the simple and punish
ment - when punished by complex
but merciful blow - that the
venger himself is a victim no
matter how provoked.

Pierre de la Ramondage -
The French Academy
condemnation for acts revenge
god will punish those it may
through virtuous machinery through
our own feelings - it thinking that the
revenuer is guilty and will suffer
accordingly - Hedron's suicide
Hamlet's death source story did not
require Hamlet's death. Marlow's
Antonio recognize guilt and
promise to purge their heart in
religions seclusion - Vindici and
Hippolyto are honed off to execute
that would murder him would
wonder me! - one strong common
wisdom sense had revenge as lords
and preservation of law and
order bound together - secular and
religion and moral responsibility
the State.
Whole control of law and order should be vested in sovereigns—whether King, a King-Part and no room should be left for personal private law—only administered by the one—illegal in church and state.

This scheme was satisfactory in terms of men's passions and motivations, cannot single it as desire to manage one's destiny
law and order where present in the tyrant who prevents justice and Heaven! the hero no longer of the resser—does the hero be the resser? Claudius? The Spanish and Revenge? Tragedy
we have seen. Justice prevented.

Suffering inflicted on character extends beyond reach of divine justice—innocent victims e.g.
Isabella (SP), Ophelia (Hamlet), Cornelia (WD) — pagan, helpless suffering.

Also peculiarities of avenger, possessed not by rage but by grief (a recent motif in Spanish Tragedy).
Hamlet. Revenge? Tragedy
we are involved in a leaden way by seeing characters breaking down under the strain—often here our sympathies are not one-sided excessive grief itself is a leaden—highlighted by presence of 3rd social character, presenting a moral alternative, paper that time among rats (Donatus),

Pandolfo (A.T.K.), Delia (D.Q.M.)
In Mardon, case of returns
introduce again complication in our sympathy for revenge but not to sympathy for revenge but
was controlled a fierce whose hand
by thinking on the forty lancaee

* Man will break out despite philosophy

The more does not have the task
word—he is inadequate—very
intimate. Hamlet first became
limited his capacity to act.

Hamlet over something to
Antony and Hermonius—
Vendier, like him in many way
philosophical avenger, convinced
of precedence I and responsibility
eternalize, and eventually
sees himself as employed in
morally fruitless activity.

We set fixed moral standpoint
about revenge—position other
Dramatic it condone their hero, any
similar lines.

It Bacon's essay
as unless mere are concerned
with emotional tendency brought
about by revenge situation, not
trying to clarify moral issues
which they do the request unfortunate

* Revenge of Burry d'Anbois

putting forward a moral ideal
which it revenge—result
static—preaching irrelevant to
Tregarthen's tragedy Turner

* clearly has design upon us

when we're right which accepted
moral scheme results along

a<br>• tension and vitality
strong association with human
and satire—distinctive angle. Its
development—ex. perhaps in Spanish
in drama but not the same
...grew humour.

Varying types...

1. Satiric portrayal of social vice (Jenynsian connection).
2. Moments of humour standing outside the tragedy—Porter in Macbeth, Cordelia in King Lear, and Cleopatra in Antony and Cleopatra. Absurdity and scene mockery and death, indifference to
ordinary business.
3. Scene of mockery and jest disintegrated of accepted values, and
a release into moral anarchy—comic and satiric outlet in related with frustrated intellectuals.

This sort of tragic humour associated with death and tragedy, mockery of luxury, splendour, and opulence; associated with the
mood of madness which come to surface again and again, may be
naturally derived from teaching about human folly in
Middle Ages—but more deeply emotional and tense-looking
expression of intense sense of human irrationality in individuals
and in society at large.

This is partly or we need help, to give them those disenchanted qualities.

Levenger's tragedy

Madness of Macoji.