

**UNIT  
I**

# **UG TRB ENGLISH**

---

## **HISTORY OF ENGLISH LITERATURE**



**Professor Academy**



# OVERALL TRB EXAM RESULTS – 2025

*Congratulations to Our Achievers!*

**2500+**  
Achievers!  
& Still counting



## Admissions Open for Upcoming TRB Batches

Expert Faculty | Proven Track Record  
Result-Focused Training

### START YOUR SUCCESS JOURNEY!

# **UG TRB**

## **ENGLISH**

# **HISTORY OF ENGLISH LITERATURE**

**UNIT – 1**



**Professor Academy**

# SYLLABUS

## UNIT – I: HISTORY OF ENGLISH LITERATURE

1. The Age of Chaucer
2. The Age of Shakespeare
3. The Age of Milton
4. The Age of Dryden
5. The Age of Pope
6. The Age of Johnson
7. The Age of Wordsworth
8. The Age of Tennyson
9. The Age of Hardy
10. The Present Age

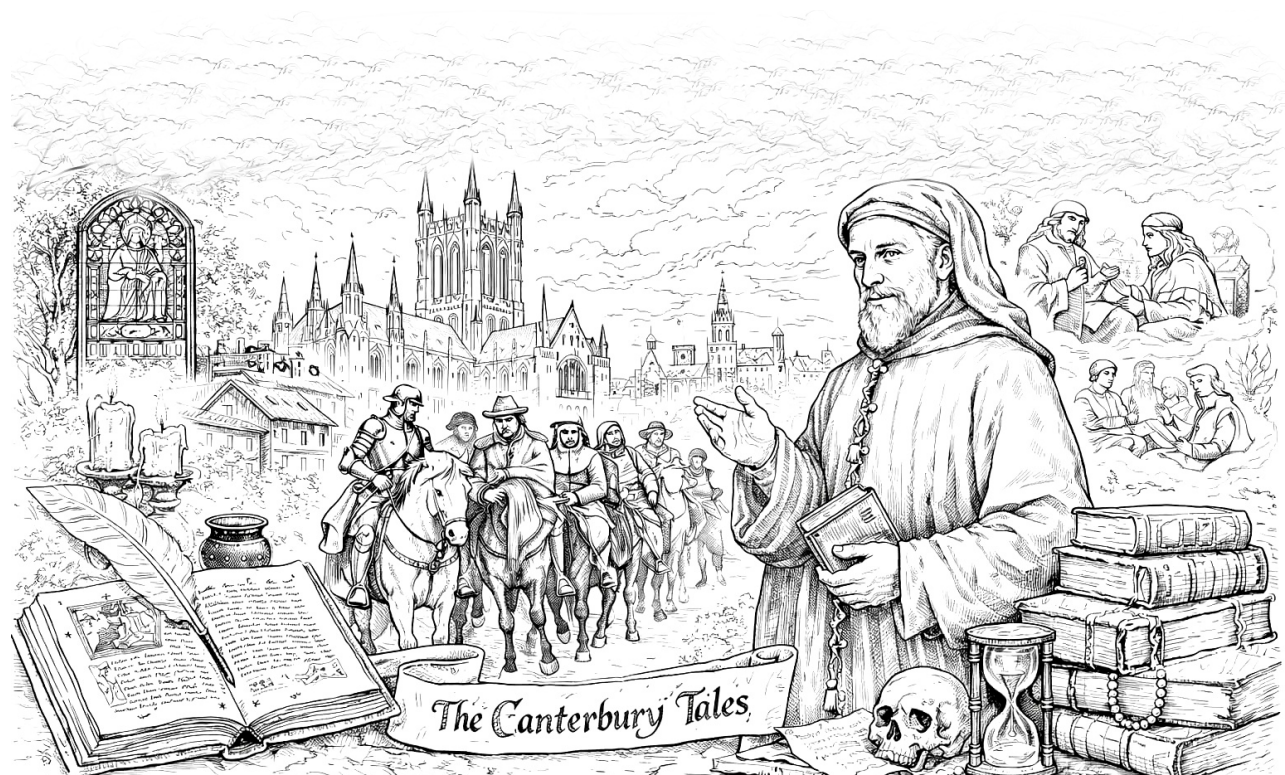
### Reference Books:

1. K.R. Ramchandran Nair – *History of English Literature*
2. W.H. Hudson – *History of English Literature*

**For more course details**

<https://professoracademy.com/courses/ug-trb-english/>

# The Age of Chaucer



## I. PRE-CHAUCERIAN PERIOD (English Literature before Chaucer)

**T**he Pre-Chaucerian Period, according to W. H. Hudson, is from **500 to 1340**. Its corresponding historical periods are **Anglo-Saxon** and **Anglo-Norman** Periods.

### The Place of Old English Literature:

In its foundations English is essentially a **Teutonic language**, that the English of the fourteenth century grew out of the Anglo-Saxon of the fifth by a regular course of evolution, and that nothing occurred at any stage to break its continuity. For this reason, the term **Anglo-Saxon** is now commonly dropped and '**Old English**' used instead.

### English Literature before the Norman Conquest:

A considerable body of Anglo-Saxon poetry has been preserved, including one piece of immense interest, the epic *BEOWULF*. Of the authorship of this nothing is known. But it is probable that it grew up **in the form of ballads** among the ancestors of the English in Denmark and South Sweden, that in this form it was brought by invaders to this country, and that it was here fashioned into an epic, perhaps **by some Northumbrian poet**, about **the eighth century**. Manifestly **heathen in origin**, it is as it stands the work of a **Christian writer**. It tells with rude vigour of the mighty feats of the hero whose name it bears; how, first, he fought and killed the monster **Grendel**, who for twelve years had wasted the land of the King of the Danes; how, next, he slew Grendel's mother; and how at last, a very old man, he went out to destroy a **fiery dragon**, receiving as well as giving a mortal wound.

Apart from *Beowulf*, the most important surviving examples of our oldest English poetry are to be found in the works of Caedmon and Cynewulf, both of whom belong **to the north**. **CAEDMON**, who died about 680, was a servant attached to **the monastery of Whitby** in Yorkshire. According to a pretty tale told by the Venerable Bede, the power of verse came to him suddenly as a divine gift. **Three free paraphrases of scripture** which have come down to us in a manuscript of the tenth century, have been attributed to him; one dealing with the creation and the fall; the second, with the exodus from Egypt; the third with the history of Daniel. They were first printed about 1650 by an acquaintance of Milton, and it has been thought, though there is no proof of this, that the great poet may have taken hints from the *Genesis* in writing *Paradise Lost*.

A miraculous element also enters into the story of **CYNEWULF**'s career. Born, it is conjectured, between 720 and 730, he was in earlier life, as he himself tells us in his *Dream of the Rood*, a wandering **gleeman** and a lover of pleasure, but converted by a vision of the cross, he dedicated himself henceforth to religious themes. His works include a poem called *Christ*, treating of the Incarnation, the Descent into Hell, the Ascension, and the Last Judgment; *Elene*, an account of the finding of the true cross, according to the legend, by Helena, the mother of Constantine; and *Juliana*, a tale of Christian martyrdom.



While generally sacred in subject, and profoundly earnest in feeling, **Anglo-Saxon poetry** is full of a love of adventure and fighting, and sometimes its martial spirit bursts out into regular **war poetry**, as in *The Battle of Brunanburh* (937), of which **Tennyson** made a spirited translation. A fondness for the sea, ingrained in our English character, is also another striking feature of it. In form, in place of our rime (or 'end rime' as it is more strictly called) it employs '**beginning rime**', or **alliteration**, that is, the regular and emphatic repetition of the same letter.

Anglo-Saxon **poetry** flourished most **in the north**; **prose** developed later **in the south**. Though hardly more than a translator, **KING ALFRED** (849-901) holds an honourable place as the first to put the vernacular to systematic use. Among the works rendered by him into 'the language which we all understand' was the Latin *Ecclesiastical History* of the **Venerable BEDE**, or Baeda (673-735), who wrote at Jarrow in the kingdom of Northumbria. But **the greatest monument of Old English prose** is the *Anglo-Saxon Chronicle*, which, though it already existed before Alfred, was under his guidance transformed into a national history, and which was so continued till 1154, when it closed with the record of the death of King Stephen.

### One-Liners

- The Pre-Chaucerian Period spans from 500 to 1340, covering the Anglo-Saxon and Anglo-Norman ages.
- English is essentially a Teutonic language, evolving continuously from Old English.
- The term "Anglo-Saxon" is now commonly replaced by "Old English."
- Beowulf is the greatest epic of Old English literature, though its authorship is unknown.
- Beowulf narrates the hero's battles with Grendel, Grendel's mother, and a dragon.
- Though pagan in origin, Beowulf survives as the work of a Christian poet.
- Caedmon (d. c. 680) was a Whitby monk who received poetic inspiration as a divine gift.
- Caedmon's poems paraphrase Genesis, Exodus, and Daniel.
- Cynewulf was a former wandering minstrel converted by a vision of the Cross.
- Cynewulf's major works include Christ, Elene, Juliana, and The Dream of the Rood.
- Anglo-Saxon poetry combines religious earnestness with a love of war and adventure.
- The Battle of Brunanburh (937) is a fine example of Old English war poetry.
- A strong love of the sea is a notable feature of Anglo-Saxon poetry.
- Old English poetry uses alliteration instead of end rhyme.
- Anglo-Saxon poetry flourished mainly in the north of England.
- King Alfred (849–901) promoted English prose through translations.
- Alfred translated Bede's Ecclesiastical History into English.
- The Anglo-Saxon Chronicle is the greatest monument of Old English prose.
- The Chronicle continued as a national history until 1154.
- The Norman Conquest (1066) introduced French language and culture into England.
- Layamon's Brut (c. 1205) blends Celtic, French, and English traditions.
- Brut traces British history from Aeneas to King Arthur.
- Ormulum (c. 1215) consists of unrhymed metrical homilies.
- Ancren Riwele (c. 1225) is a prose guide for anchoresses.
- The Owl and the Nightingale adopts French end-rhyme, abandoning alliteration.
- Much 14th-century literature remained religious rather than secular.
- Norman French dominated official life until the early 14th century.
- The Statute of 1362 restored English as the language of law courts.
- English developed into Northern, Midland, and Southern dialects.
- East Midland English gained prominence due to London, Oxford, and Cambridge.
- Chaucer chose East Midland English, making it the national literary language.



*Congratulations*

**PG TRB 2025  
STATE RANK ACHIEVER**



**KALAIYARASI**

★★ **State 2<sup>nd</sup> Rank** ★★

**ENGLISH**



"Clear strategy, consistent hard work, and smart preparation made this success possible. Structured materials, regular tests, and complete text-based learning built my confidence. Even on exhausting days, determination kept me going — stay focused, give your 100%, and this exam is absolutely achievable"

## From the Norman Conquest to Chaucer:

The Norman Conquest of **1066** – The Normans (originally ‘North Men’) crossed the Channel from France, won the Battle of Hastings, and took over the kingdom of England, which legitimately belonged to the family of the new king, William the Conqueror. The Normans brought with them **the French language** and culture.

*Brut* was completed about 1205 by **LAYAMON**, a parish priest of Worcestershire. This enormous poem of some 30,000 lines contains the legendary history of ancient Britain, beginning with Aeneas, whose descendant Brutus was the supposed ancestor of the British people, ending with Cadwallader, the last of the native kings, and including by the way, among innumerable episodes, the stories of Lear and King Arthur. Brut is a paraphrase with additions of a versified chronicle, *Brut d’Engleterre*, of the Anglo-Norman poet **Wace**, which in its turn had been based upon the so-called *History of Britain* (1132) by the romancing Welsh annalist, Geoffrey of Monmouth. In Layamon’s poem, then, three streams of influence—Celtic, French, and English—run together.

A little later came *Ormulum* (about 1215), a series of metrical homilies, in short lines without either rime or alliteration, by a Lincolnshire priest named **ORM**; and a prose treatise, the *Ancren Riwe* (about 1225), or *Rule of Anchoresses*, prepared by some unknown writer for the guidance of three ladies entering the religious life. A charming dialogue poem, *The Owl and the Nightingale* (about 1220), in which the two birds discuss their respective merits, is historically interesting, because it discards alliteration and adopts French end-rimes.

This is the only other piece of native thirteenth century literature which calls for mention. The principal productions of the early fourteenth century—**ROBERT MANNYNG**’s *Handlyng Synne* (*Manual of Sins*, 1303); the prose *Ayenbite of Inwyt* (*Remorse of Conscience*, 1340)—both translated from the French; and the *Cursor Mundi* (about 1320), a versified account of scripture history together with many legends of the saints—belong to religious rather than to general literature.

## The Making of the English Language:

Norman French long continued to be the only recognised official language and the language of fashion. But by the beginning of the 14th century it had entirely lost its hold, and the complete triumph of English was signalled by a **statute of 1362**, which proclaimed that henceforth all proceedings in the law courts should be in English instead of French.

English was broken up into **dialects**. There was a **Northern** English, a **Midland** English, and a **Southern** English. Little by little, **East Midland English** tended to gain ascendancy, because it was the speech of the capital and of the two centres of learning, Oxford and Cambridge. Then when **Chaucer** began to write, he chose this as **his vehicle**. We thus come round to Chaucer, the first of our really national English poets.



## Learning Check:

- 1. what are the dates of the Pre-Chaucerian Period?**

A) 1066 – 1400                      B) 450 – 1066  
C) 500 – 1340                      D) 673 – 1200
- 2. Why is the term ‘Old English’ now commonly used instead of ‘Anglo-Saxon’?**

A) Because the language was entirely replaced by French.  
B) To emphasize the continuity of the English language from the 5th century.  
C) Because the Anglo-Saxons did not actually live in England.  
D) Because the term was changed by King Alfred.
- 3. Which epic poem is considered a “piece of immense interest” in Old English literature?**

A) The Canterbury Tales    B) Beowulf  
C) Brut                              D) The Owl and the Nightingale
- 4. According to the text, who was the first to put the English vernacular to systematic use for prose?**

A) The Venerable Bede              B) Cynewulf  
C) King Alfred                      D) Layamon
- 5. Which poet received the “divine gift” of verse after being a servant at the monastery of Whitby?**

A) Cynewulf                              B) Orm  
C) Caedmon                              D) Robert Mannyng
- 6. Cynewulf’s poem ‘Elene’ is about which historical/legendary event?**

A) The Battle of Brunanburh  
B) The finding of the true cross by Helena  
C) The life of King Arthur  
D) The story of the fiery dragon
- 7. What is the defining formal characteristic of Anglo-Saxon poetry?**

A) End-rime  
B) Iambic pentameter  
C) Alliteration (beginning rime)  
D) Short prose sentences
- 8. Which work is considered the “greatest monument of Old English prose”?**

A) The Anglo-Saxon Chronicle    B) Ancren Riwe  
C) Cursor Mundi                      D) Handlyng Synne
- 9. Layamon’s ‘Brut’ (1205) is significant because it combines which three influences?**

A) Latin, Greek, and English  
B) Celtic, French, and English  
C) Saxon, Danish, and Norman  
D) Religious, Secular, and Martial
- 10. Which 13th-century poem is historically interesting for discarding alliteration in favor of French end-rimes?**

A) Ormulum                              B) The Battle of Brunanburh  
C) Beowulf                              D) The Owl and the Nightingale
- 11. What was the purpose of the ‘Ancren Riwe’ (c. 1225)?**

A) A national history of the kings of England.  
B) A manual for three ladies entering religious life.  
C) A collection of war poetry.  
D) A translation of the Bible.
- 12. The 1362 statute was a turning point for the English language because it:**

A) Banned the teaching of Latin.  
B) Ordered all books to be printed in English.  
C) Proclaimed that law court proceedings be in English.  
D) Made Beowulf the national epic.
- 13. Which dialect eventually gained ascendancy and was chosen by Chaucer for his writing?**

A) Northern English                      B) Southern English  
C) East Midland English              D) West Saxon English
- 14. ‘The Battle of Brunanburh’ (937) is an example of what type of Anglo-Saxon poetry?**

A) Religious Paraphrase              B) Homily  
C) War Poetry                              D) Prose Chronicle
- 15. Geoffrey of Monmouth’s ‘History of Britain’ served as a source for which work?**

A) Beowulf                              B) Layamon’s Brut  
C) Ormulum                              D) Ayenbite of Inwyte

### Key:

1. C 2. B 3. B 4. C 5. C 6. B 7. C 8. A 9. B 10. D  
11. B 12. C 13. C 14. C 15. B

## II. THE AGE OF CHAUCER: POETRY

The Age of Chaucer, according to W. H. Hudson, is from **1340 to 1400**. Its corresponding historical period is **Middle Plantagenet** (or Angevin) Period. From **Chaucer to Tottel's Miscellany** – 1400 to 1557 – is **Later Plantagenet** (or Angevin) Period.

### 1. Geoffrey Chaucer (c.1343–1400; Hudson: 1340–1400)

Geoffrey Chaucer, who is called '**the morning star of the Renaissance**', was born in the reign of **Edward III**, lived through that of **Richard II**, and died the year after **Henry IV** ascended the throne. **Edward's reign** marks the highest development of mediaeval civilisation in England. It was also **the midsummer of English chivalry**. The spirit of his court was that of the romantic idealism which fills Chaucer's own *Knight's Tale*.

Pestilence after pestilence ravaged the land, and then in **1348–49** came the awful epidemic called **the Black Death**, which in a single year swept away more than a third of the entire population, and which reappeared in 1362, 1367, and 1370.

Geoffrey Chaucer, who is so much the greatest figure in the English literature of **the fourteenth century** that he has thrown all his contemporaries completely into the shade, was born about 1340 in London, where **his father** did a flourishing business as a **merchant vintner**. At seventeen, Chaucer received a court appointment as page to the wife of the Duke of Clarence, Edward III's third son. In 1359 he was with the English army in France, where **he was taken prisoner**; but he was soon ransomed, and returned to England.

He was thus brought into direct touch with **Italian culture** in the days of the early Renaissance, and may even have met Petrarch and Boccaccio, to the former of whom he makes pointed reference in the prologue to the *Clerk's Tale*. During these years he received many marks of royal favour, and for a time sat in Parliament as **knight of the shire of Kent**. His genius is being fed by his wide and **deep knowledge of life** itself.

But after the overthrow of the Lancastrian party and the banishment of his special patron, John of Gaunt, he fell on evil days, and with approaching age felt the actual pinch of poverty. Fortunately, on the accession of John of Gaunt's son, **Henry IV**, things mended with him, and the grant of a **royal pension** at once placed him beyond want and anxiety. He died in 1400, and was buried in that part of **Westminster Abbey** which afterwards came to be known as **the Poets' Corner**.

**John of Gaunt** was his patron. His prose work: *Treatise on the Astrolabe*. Chaucer's literary career into **three periods**:

#### a. The French period:

*Roman de la Rose*, *The Book of the Duchesse* (1369, an allegory on the death of Blanche, John of Gaunt's wife)



## b. The Italian period: 1370–84

*The House of Fame* (owes to Dante), *Troilus and Cryseyde* (his longest single poem, is based on Boccaccio's *Filostrato*), *Legende of Good Women* (unfinished)

### The English period: *The Canterbury Tales*

A group of pilgrims meet at **the Tabard Inn** in Southwark to visit the shrine of the murdered St. Thomas Becket at Canterbury. The host of the Tabard, **Harry Bailly's** proposal, each pilgrim shall tell two tales on the way to Canterbury, and two on the way back; that he himself shall be the judge. Accordingly, the poet's plan was a very large one, but he completed only **24 tales**. All this is explained in the *Prologue*, after which Chaucer proceeds to introduce his fellow-pilgrims.

Though limited to what we may broadly call the middle classes, the company is still very comprehensive. **The military profession** is represented by a knight, a squire, and a yeoman; **the ecclesiastical**, by a prioress, a nun (her secretary), a monk, a friar, a sumnour (summoner of those charged under the jurisdiction of the ecclesiastical courts), a pardoner (or seller of pardons), a poor parson, and a **Clerk of Oxford**, who is a student of divinity.

Then we have a lawyer and a physician, and, running down the social scale, a number of miscellaneous characters whom one cannot well classify—a **franklin** (freeholder of land), a merchant, a shipman (sailor), a miller, a cook, a **manciple** (caterer for colleges), a **reeve** (land steward), a haberdasher, a carpenter, a weaver, a dyer, a tapycer (tapestry maker), a **ploughman** (the poor parson's brother).

The most celebrated character is the cloth-maker named **Alison**, who, however, is better known as **the Wife of Bath**. Sometimes the pilgrims went, as Chaucer's Wife of Bath had already done, as far afield as **Rome** and **Jerusalem**. (Content Developed by Professor Academy)

In his descriptions of the most prominent of these people Chaucer's powers are shown at their very highest, and this *Prologue* is a **masterpiece of insight**, sureness of touch, fine discrimination, and subtle humour. **The tales** differ in character as widely as do those by whom they are told. Thus, to take extreme examples, we have **the chivalrous epic** of the Knight and the Clerk's beautiful account of the patient Griselda's wifely devotion balanced in strange contrast by the coarse **farcical stories** of the Miller and the Reeve. It should be noted that in no case are the tales original in theme.

His finest work as a narrative poet is the *Knights Tale*, which in accordance with the law of dramatic propriety is heroic in subject, chivalrous in sentiment, and romantic in tone. **Based on the Teseide of Boccaccio**, it tells of two young cousins of royal blood, named **Palamon** and **Arcite**, who, when Duke Theseus makes war against their city of Thebes, are taken captive by him. Both fall in love with **Emily**. In the final tournament, Arcite falls, and the story ends with the nuptials of Palamon and Emily.

Chaucer was **not** in any sense a **poet of the people**. He was a **court poet**, who wrote for cultured readers and a refined society. It is significant that his only mention of the peasants' revolt is in the form of a humorous reference in the *Nun's Priest's Tale* of the Cock and the Fox. A specially charming feature of his poetry is its **fresh out-of-doors atmosphere**.



## One Liners

- The Age of Chaucer spans 1340–1400, corresponding to the Middle Plantagenet Period.
- The period 1400–1557 is called the Later Plantagenet Period.
- Geoffrey Chaucer is known as the “morning star of the Renaissance.”
- Chaucer lived during the reigns of Edward III and Richard II.
- Edward III’s reign marked the height of medieval chivalry.
- The Black Death (1348–49) killed over one-third of England’s population.
- Chaucer was born in London to a merchant vintner family.
- At seventeen, Chaucer became a court page.
- Chaucer was captured in France (1359) and later ransomed.
- Chaucer was influenced by Italian Renaissance writers like Dante, Petrarch, and Boccaccio.
- John of Gaunt was Chaucer’s chief patron.
- Chaucer served as Knight of the Shire for Kent.
- Chaucer’s prose work is *Treatise on the Astrolabe*.
- Chaucer died in 1400 and was buried in Poets’ Corner, Westminster Abbey.
- Chaucer’s French Period includes *Roman de la Rose* and *The Book of the Duchesse*.
- *The Book of the Duchesse* mourns Blanche, John of Gaunt’s wife.
- Chaucer’s Italian Period (1370–84) includes *The House of Fame* and *Troilus and Cryseyde*.
- *Troilus and Cryseyde* is based on Boccaccio’s *Filostrato*.
- Chaucer’s English Period is marked by *The Canterbury Tales*.
- *The Canterbury Tales* begins at the Tabard Inn, Southwark.
- The pilgrims travel to Canterbury to visit St. Thomas Becket’s shrine.
- Harry Bailly proposes the storytelling contest.
- Chaucer completed 24 tales, though he planned many more.
- The General Prologue introduces the pilgrims with realism and humour.
- The pilgrims represent varied social classes of medieval England.
- The most famous pilgrim is the Wife of Bath.
- The tales range from chivalric romance to coarse comedy.
- *The Knight’s Tale* is Chaucer’s finest narrative poem.
- Chaucer’s tales are not original in theme, but original in treatment.
- Chaucer was a court poet, not a poet of the peasantry.
- A key charm of Chaucer’s poetry is its fresh outdoor atmosphere.
- John Gower was Chaucer’s chief poetic rival.
- Gower’s major English work is *Confessio Amantis*.
- William Langland was a poet of the common people.
- Langland’s work *Piers the Plowman* criticizes social injustice.
- Langland advocated a return to pure Christian values.
- John Barbour is regarded as the father of Scottish poetry.
- Barbour’s *The Brus* celebrates the deeds of Robert Bruce.

## 2. John Gower (1332 – 1408): Chaucer’s chief rival in poetry

The two poets were long friends, and Chaucer’s dedication of his *Troilus and Cryseyde* to the ‘moral Gower’, and Gower’s warm reference to Chaucer towards the end of his *Confessio Amantis*, show their reciprocal esteem. Gower’s three long poems, one — *Speculum Meditantis* — is in **French**; another — *Vox Clamantis* (concerned with Wat Tyler’s rebellion,) — in **Latin**; the third — *Confessio Amantis* — in **English**.

## 3. William Langland (1330?–1400)

Born in the neighbourhood of **Malvern**, he lived a life of poverty and struggle. He was essentially a **poet of the people**. Of his character, however, we have a clear revelation in his work, *The Vision of William concerning Piers the Plowman*, an allegorical poem of 15,000 lines. He was profoundly **moved by the misery of the masses**; he was an ardent champion of their cause; and he sought to bring English religion back to the simplicity and purity of gospel truth.



*Proudly shares Our Results*

# UG TRB ENGLISH ACHIEVERS LIST

1. KAVITHA V
2. SOWMIYA K
3. SARANYA S
4. VARALAKSHMI N
5. SHOBANA J
6. JANANI N S
7. BEAULA J
8. SURESH KUMAR M
9. AMIRJOTHI K
10. VITALRAJ C
11. RAMYA Y
12. MAHALAKSHMI M
13. PRIYATHARSINI S
14. SADAIYAPPAN
15. POOVIZHI S
16. SAGADEVAN R
17. RANGEELA
18. VIDHYA K
19. RAMA M
20. RAGUNATH
21. JAYANTHI E
22. AMUTHA
23. PRABHA N R
24. SIVARANJANI
25. KOWSALYA A
26. TAMILARASI K
27. SNEGA A
28. BHUVANESHWARI S
29. RAGHURAMAN R
30. HABEEBA P
31. REVATHI P
32. RAJAPRIYA R
33. SUGANYA M
34. SUVITHA
35. GAYATHRI R
36. JEBAKANI A
37. BEBINA SINGH
38. DHAMAYANTHI C
39. ANITHAPRIYADHARSHINI K C
40. MANIKANDAN
41. SARAVANAN P
42. ANANDH KUMAR
43. RAJALAKSHMI S
44. VASANTHAMALLIKA
45. SHAKIRA BANU M
46. INDIRAKUMARI M
47. SURULIRAJA S
48. PAVITHRA S
49. KANIMOZHI G
50. AMBIKA V
51. SELVAKUMARI L
52. VASANTHI U
53. JEEVAREKHA S
54. NAVEEN R
55. TAMILSELVI A
56. YAMUNA
57. VINUTHA SUNDARI R
58. JOHN SIFA J
59. LATHA SELVI
60. DHANALAKSHMI
61. MALATHI S
62. MANIKANDAN N
63. VASUKI R
64. SIVA
65. FATHIMA

**WE ARE WORKING TO GET MASSIVE RESULTS IN UPCOMING TRB EXAMS**

**“NOTHING IS IMPOSSIBLE WHEN YOU ARE DETERMINED AND COMMITTED”.**

*Congratulations to all*



#### 4. John Barbour (1316?–95)

He for a time was Archdeacon of Aberdeen. He is **the real father of Scottish poetry**. His fame rests on his long poem *The Brus*, in which the great deeds of Robert Bruce are recorded in spirited narrative.

### III. THE AGE OF CHAUCER: PROSE

Among the causes which greatly contributed to the increasing evils of Chaucer's age we must also reckon **the corruption of the Church**. It is at this point that we recognise the importance of the work of John Wyclif.

#### 1. John Wyclif (c. 1330 – 1384)

John Wyclif is called '**the morning star of the Reformation**'. That earnest and intrepid man gave the best of his life to the great task of reviving spiritual Christianity in England. With the help of his disciples, he produced a **complete English version of the Bible** (around 1382)—the first translation of the scriptures into any modern vernacular tongue. His followers were called **the Lollards**.

#### 2. John Mandeville

The great prose work of this period is *The Travels of Sir John Maundeville*, which is considered '**the first English prose classic**'. The fact that the supposed Mandeville describes **a bird which could carry an elephant away in its claws**, a phoenix, and a weeping crocodile, a valley in which devils were jumping about like grasshoppers, and rocks of adamant which drew the nails out of passing ships, will show that his book is at least amusing.

### IV. FROM CHAUCER TO TOTTEL'S MISCELLANY (1400 – 1557)

#### The fifteenth century:

England was distracted by political conflicts, which culminated in the thirty years' struggle for power (1455-86) between the Houses of York and Lancaster. In these **Wars of the Roses** many of the great nobles were killed, and the old order of feudalism severely shaken at its foundations.

#### Poetry of the fifteenth century:

The greater part of it is imitative. The beautiful *The Flower and the Leaf*, a poem long ascribed to Chaucer himself, but now referred to some anonymous writer of his school. Of these Chaucerians, who were numerous, the best known are Hoccleve and Lydgate.

#### 1. Thomas Hoccleve (1370? – 1450?)

He wrote a long poem called *The Governail of Princes*, in Chaucer's seven-line stanza (riming ababbcc) and in the prologue, in which he tells us much about himself, describes his **grief on Chaucer's death** and sings his master's praises. Among his minor poems is one entitled *Moder of God*, which was formerly printed with Chaucer's own works.



## One Liners

### III. The Age of Chaucer: Prose

- Corruption of the Church increased social evils in Chaucer's age.
- John Wyclif is called the "morning star of the Reformation."
- Wyclif translated the Bible into English around 1382.
- Wyclif's followers were called the Lollards.
- The Travels of Sir John Mandeville is the first English prose classic.
- Mandeville's book contains fantastic and imaginary travel stories.

### IV. From Chaucer to Tottel's Miscellany (1400–1557)

- The 15th century was disturbed by the Wars of the Roses.
- The wars weakened the feudal system in England.
- Fifteenth-century poetry mostly imitated Chaucer.
- The Flower and the Leaf was once wrongly attributed to Chaucer.
- Hoccleve and Lydgate were major Chaucerian poets.

#### Thomas Hoccleve

- Hoccleve wrote *The Governail of Princes* in rime royal.
- He praised Chaucer and mourned his death in the prologue.

#### John Lydgate

- Lydgate was a Benedictine monk and a prolific poet.
- His major works include *Troy Boke* and *Fall of Princes*.

#### Scottish Chaucerians

- James I of Scotland wrote *The King's Quair* in rime royal.
- William Dunbar was the greatest poet between Chaucer and Spenser.
- Dunbar's *The Thistle and the Rose* celebrates a royal marriage.

- Robert Henryson wrote *Testament of Cresseid*.
- Gawain Douglas translated the *Aeneid* into English.

### Prose of the Fifteenth Century

- Reginald Pecock wrote religious arguments in English prose.
- Sir John Fortescue wrote on limited monarchy.
- Sir Thomas Malory's *Le Morte d'Arthur* is the greatest prose work of the century.
- *Le Morte d'Arthur* celebrates chivalry and knighthood.

### Early Renaissance in England

- Interest in the English Bible increased steadily.
- Tyndale published the English New Testament in 1525.
- Coverdale published the complete English Bible in 1535.
- Sir Thomas More's *Utopia* is influenced by Plato's *Republic*.
- Roger Ascham was an early master of English prose.

### Wyatt and Surrey

- Wyatt and Surrey introduced the sonnet into English poetry.
- Surrey was the first to use blank verse in English.
- Their poems appear in *Tottel's Miscellany* (1557).

### V. Development of Drama to 1561

- The earliest English play was performed around 1110.
- Miracle plays depicted biblical stories.
- Corpus Christi cycles presented religious drama in towns.
- *Everyman* is the finest morality play.
- Interludes developed from morality plays.
- *Four P's* by John Heywood is a famous interlude.
- *Roister Doister* is the first English comedy.
- *Gorboduc* is the first English tragedy, based on Seneca.

## 2. John Lydgate (1370? – 1451)

Lydgate, a learned Benedictine monk of Bury St. Edmunds, poured out an enormous quantity of verse, his longer productions being the *Storie of Thebes* (designed as a **new Canterbury Tale**), the *Troy Boke*, and the *Falles of Princes*—the last based on a French paraphrase of a Latin work by Boccaccio.

## 3. Scottish Chaucerians:

### a. James I of Scotland (1394–1437)

In *The King's Quair* (*quire*, that is, book), he tells of his love for the Lady Jane Beaufort (the Duke of Somerset's daughter), who afterwards became his wife. It is written in the **Chaucerian seven-line stanza** just referred to, which from this use of it is often called the '**rime royal**'.



### b. William Dunbar (1465?–1530?)

He was the greatest British poet between Chaucer and Spenser. His graceful allegorical poem, *The Thistle and the Rose*, composed to commemorate the marriage of James IV of Scotland and Margaret, daughter of Henry VII of England, is quite in the manner of Chaucer's early poetry. But his remarkable *Dance of the Seven Deadly Sins*, there is a combination of vigour, broad humour, and homely pathos.

### c. Robert Henryson (1430?–1506?)

He followed the Chaucerian model in his *Testament of Cresseid*, but also produced in *Rodin and Makyne* a story which anticipates Burns' *Duncan Gray*.

### d. Gawain Douglas (1474–1522), Bishop of Dunkeid

*Palice of Honour* is full of Chaucer, while his original prologues to the successive books of his translation of the *Aeneid* bear the stamp of his own mind and style.

## Prose of the fifteenth century:

### a. Reginald Pecock (1395?–1460), Bishop of St. Asaph's

He set out his arguments in English instead of Latin, and his *Repressor of Overmuch Blaming of the Clergy* and his *Boke of Faith*, must be mentioned as landmarks in the history of our prose.

### b. Sir John Fortescue (1394?–1476?)

*The Difference between an Absolute and a Limited Monarchy*

### c. Sir Thomas Malory (d. 1471)

The great prose production of the 15th century (and indeed the one really great book of the age) is *Le Morte D'Arthur*. IT is a compilation from French romances dealing with legends which had grown up about King Arthur and his knights of the Round Table. His book is full (in Caxton's words) of 'the noble acts, feats of arms of chivalry, prowess, hardiness, humanity, love, courtesy, and very gentleness', which formed at least the ideal of the ancient system of knighthood. It has been a well-spring of inspiration to many modern poets, such as Matthew Arnold, Swinburne, William Morris, and pre-eminently Tennyson, whose *Idylls of the King* are largely based upon it.

## Literature of the Early Renaissance in England:

There was a steady growth of popular interest in the scriptures –

1525 – William Tyndale's English New Testament

1535 – the complete English Bible of Miles Coverdale

1539 – Cromwell's 'Great' Bible



## Learning Check:

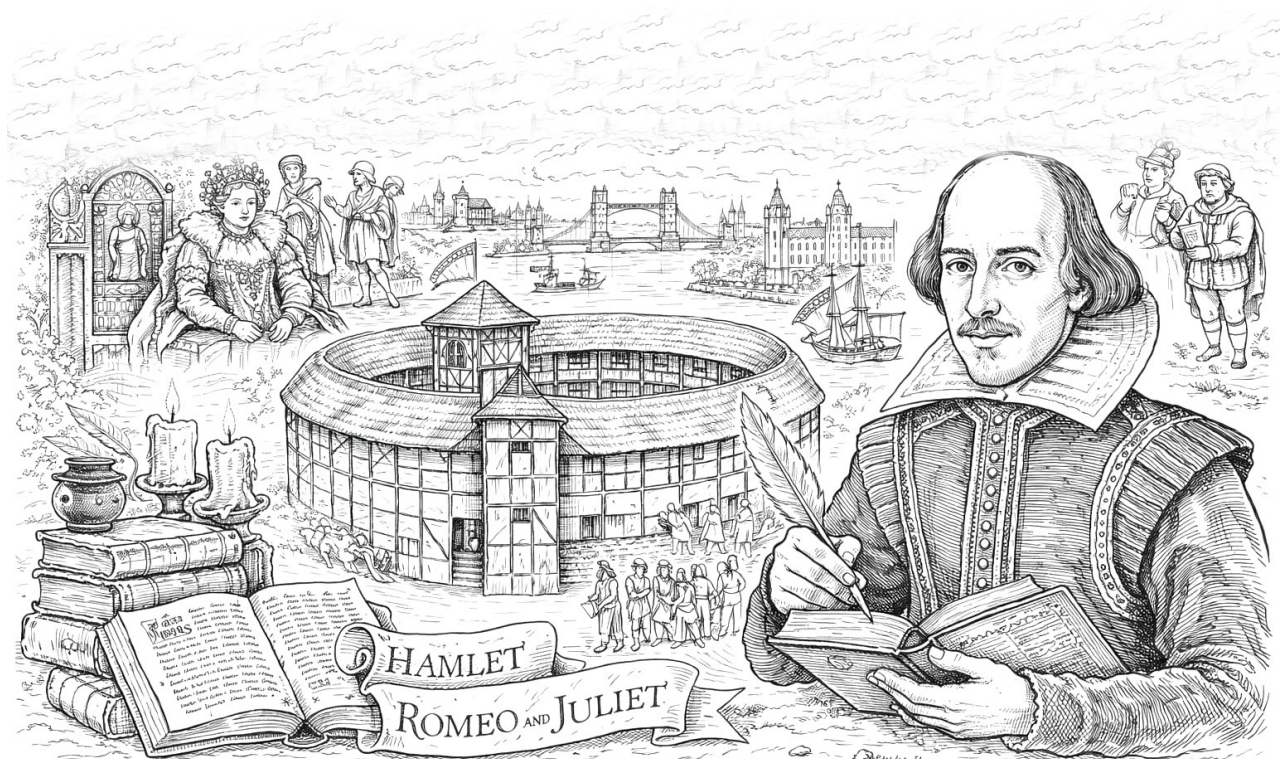
1. What historical period does the Age of Chaucer correspond to?  
A) Early Tudor                      B) Middle Plantagenet (or Angevin)  
C) Norman                              D) Elizabethan
2. During the reign of which king did Chaucer spend the majority of his early career?  
A) Henry IV    B) Edward III    C) Richard II    D) William I
3. What was the “Black Death” of 1348–49?  
A) A peasant rebellion  
B) An epidemic that killed over a third of the population  
C) A war between England and France  
D) A religious reform movement
4. Which patron’s wife is the subject of Chaucer’s ‘The Book of the Duchesse’?  
A) Edward III                              B) John of Gaunt  
C) The Duke of Clarence              D) Henry IV
5. Chaucer’s ‘Troilus and Cryseyde’ is primarily based on which Italian work?  
A) Dante’s Divine Comedy              B) Boccaccio’s Filostrato  
C) Petrarch’s Sonnets                  D) Teseide
6. Where are the pilgrims in ‘The Canterbury Tales’ traveling to?  
A) The Tabard Inn  
B) Rome and Jerusalem  
C) The shrine of St. Thomas Becket  
D) The court of Edward III
7. Who proposed the storytelling contest in ‘The Canterbury Tales’?  
A) The Knight                              B) The Wife of Bath  
C) Harry Bailly (The Host)              D) The Clerk of Oxford
8. Which character in ‘The Canterbury Tales’ is known as Alison and has traveled to Jerusalem?  
A) The Prioress                              B) The Nun  
C) The Wife of Bath                      D) The Tapster
9. Which tale is described as a chivalrous epic based on Boccaccio’s ‘Teseide’?  
A) The Miller’s Tale                      B) The Clerk’s Tale  
C) The Knight’s Tale                      D) The Nun’s Priest’s Tale
10. How does Chaucer refer to the Peasants’ Revolt in his works?  
A) A serious political treatise  
B) A humorous reference in the ‘Nun’s Priest’s Tale’  
C) He ignores it completely  
D) An epic poem titled ‘Vox Clamantis’
11. Which of John Gower’s works was written in Latin and concerns Wat Tyler’s rebellion?  
A) Speculum Meditantis                  B) Vox Clamantis  
C) Confessio Amantis                      D) The Brus
12. What makes William Langland different from Chaucer as a poet?  
A) He wrote only in French.  
B) He was a court poet for Richard II.  
C) He was a “poet of the people” concerned with the misery of the masses.  
D) He only wrote prose.
13. Who is considered the “father of Scottish poetry”?  
A) John Barbour                              B) John Gower  
C) Robert Bruce                              D) John Wyclif
14. Why is John Wyclif called the “morning star of the Reformation”?  
A) He was a famous astronomer.  
B) He translated the Bible into English to revive spiritual Christianity.  
C) He fought in the Peasants’ Revolt.  
D) He was the first to use end-rime in prose.
15. What were the followers of John Wyclif called?  
A) Gleemen    B) Lollards    C) Anchoresses    D) Friars
16. Which work is called the “first English prose classic”?  
A) The Anglo-Saxon Chronicle  
B) The Travels of Sir John Maundeville  
C) Treatise on the Astrolabe  
D) Ayenbite of Inwyt
17. Which character in ‘The Canterbury Tales’ is the brother of the “Poor Parson”?  
A) The Miller                                  B) The Ploughman  
C) The Reeve                                  D) The Yeoman
18. Which of Chaucer’s periods includes the work ‘House of Fame’, which owes a debt to Dante?  
A) The French Period                      B) The Italian Period  
C) The English Period                      D) The Anglo-Saxon Period

### Key:

1. B 2. B 3. B 4. B 5. B 6. C 7. C 8. C 9. C 10. B  
11. B 12. C 13. A 14. B 15. B 16. B 17. B 18. B



# The Age of Shakespeare



The Age of Shakespeare, according to W. H. Hudson, is from **1557 to 1625**. Its corresponding historical period is **Early Tudor Period (Age of Renaissance)**, which includes **the Elizabethan Age** and **the Jacobean Age**. By the Shakespearean Age, we mean the whole period extending from the accession of Elizabeth in 1558 to the death of James I in 1625. These 67 years fall naturally into **three divisions**—the first 21 years of the queen’s reign; the 24 years between the publication of Spenser’s *Shepherd’s Calendar* and her death; and the 22 years of the reign of James I. We may call the first division, the time of preparation, or the springtide of Elizabethan literature; the second, its time of full fruition, or summer; the third, its time of decline, or autumn.

England now felt the full effect of **the revival of learning**, which was no longer limited to the scholarly few at the universities and about the court, since innumerable translations carried the treasures of the classics far and wide. In this way, as has been well said, ‘**every breeze was dusty with the pollen of Greece, Rome, and of Italy,**’ and even the general atmosphere was charged with the spirit of the new learning.

**An intense patriotism** became one of the outstanding features of the age, and showed itself in many ways—in a keen interest in England’s past, pride in England’s greatness, hatred of England’s enemies, and extravagant loyalty to England’s queen. Such were some of the conditions which combined to create **the spirit of Shakespeare’s age**—an age in which ‘**men lived intensely, thought intensely, and wrote intensely.**’

### **The Playhouses of Shakespeare’s Time:**

In **1576** two permanent, playhouses were built—the **Theatre** and the **Curtain**—in what were then the open fields of Shoreditch. These were the only London playhouses when Shakespeare reached the metropolis; but by the end of Elizabeth’s reign at least eleven were in existence. With two of these playhouses—**the Globe** in Southwark, and **the Blackfriars**, near the spot now occupied by the Times office—**Shakespeare was very closely connected.**

The playhouses were very small, were round or hexagonal, and were mainly of wood. **The boxes** were frequented by the wealthier and more aristocratic play-goers, some of whom, however, assumed the privilege of sitting on the stage. No seats were provided for the ‘groundlings’ in **the ‘yard’ or pit.**

Of **movable scenery** there was practically **none**. Stage ‘properties’, such as **articles of furniture**, were freely employed, and **placards** hung out bearing such legends as—‘This is Athens’, and “This is a wood’—to inform the audience where the scene was supposed to be laid. **Two prominent characteristics** of the Shakespearean drama may be referred directly to this **absence of painted scenery**: the continual change in the locality of the action, and the frequency of **descriptive passages**, in which appeal was made to the imagination of the spectators.

# LEARNER TESTIMONIALS



**Backiyalakshmi M**

**Govt higher secondary school . Pandur PG TRB English Achiever**

நேரடி வகுப்புகள், ரிவிஷன் மற்றும் டெஸ்ட் சீரில் என்னை பாண்டுர் GHSS ஆங்கில ஆசிரியராக்கியது! Professor Academy-யின் லைவ் கிளாஸை ஒருநாளும் மிஸ் செய்ததில்லை. தேர்வுகளால் என்னைச் செதுக்கிக்கொண்டேன். இன்று அரசு ஆசிரியராகப் பணியாற்றுவது என் வாழ்நாள் சாதனை!



**Nithya R**

**Government Higher Secondary School Kil Kotagiri**

எங்கள் குடும்பத்தின் முதல் பட்டதாரியான எனக்கு PG TRB தேர்வுக்கு வழிகாட்ட யாரும் இல்லை. ப்ரொபசர் அகாடமியின் நேரடி வகுப்புகள் மற்றும் தேர்வுத் தொடர் எனக்கு சரியான திசையைக் காட்டியது. இன்று Nilgiris district - Kil Kotagiri Government Higher Secondary School-இல் பணிபுரிகிறேன். அகாடமிக்கும் என் குடும்பத்திற்கும் நன்றிகள்!



**Prabha. N R**

**TRB English**

குழந்தை, குடும்பப் பொறுப்புகளுக்கு இடையே பலமுறை தோற்றாலும், Professor Academy-இன் முறையான வழிகாட்டுதலால் இன்று UG TRB-இல் வெற்றி பெற்றுள்ளேன்! அகாடமியின் குழு விவாதங்களும், மாதிரித் தேர்வுகளும் என் பயத்தைப் போக்கின. விடாமுயற்சி இருந்தால் இல்லத்தரசிகளும் அரசு அதிகாரியாக முடியும்!



**Keerthika V**

**PG Assistant, English at GHSS Kolathur, Chennai**

“Professor Academy rang the alarm in me and guided my preparation with strong test series practice. Because of their support, my image in society has completely changed today. In my very first attempt, I created my own identity as a PG Assistant. This success is the result of guidance, hard work, and belief.”



**Priya Dharsini R**

**TRB English**

I started my PG TRB preparation with many doubts and fears, but Professor Academy's guidance and motivation helped me stay consistent. Even with family responsibilities and a toddler, their support made success possible. I'm grateful for this life-changing journey. This success belongs not just to me but to my mentors who supported me throughout.



**Reshma**

**Government Tribal Residential Higher Secondary School in Perumparai, Dindigul**

பாடங்களை உள்வாங்கிப் படிக்கும் கலையை புரொபசர் அகாடமி எனக்குக் கற்றுக் கொடுத்தது. நான் கைப்பட எழுதிய குறிப்புகளும், பதிவேற்றம் செய்யப்பட்ட வகுப்புகளை மீண்டும் மீண்டும் கேட்டதும் என் நினைவாற்றலை அதிகரித்தன. இந்த ஸ்மார்ட் உத்திகளால் இன்று நான் அரசுப் பள்ளி ஆசிரியராகப் உங்கள் முன் இருக்கிறேன்!



**Performances** generally began about **three in the afternoon**, and lasted some **two hours**. There is every reason to believe that the art of acting was brought to a high pitch of perfection. But there were **no actresses** on the Shakespearean stage, women's parts being taken by boys and young men specially trained for the purpose. These '**boy actresses**' must have been very clever, and when after the Restoration, women began to appear on the English boards, there were those, like the diarist Pepys, who regretted the change. But it is difficult for us to think that **Shakespeare's heroines** can ever have been quite adequately interpreted by such **male performers**.

#### The Age of Shakespeare (1557–1625)

- The Age of Shakespeare lasted from 1557 to 1625 (W. H. Hudson).
- It includes the Elizabethan Age and the Jacobean Age.
- The period begins with Elizabeth I (1558) and ends with James I (1625).
- The age is divided into spring (preparation), summer (growth), and autumn (decline).
- It is also called the Age of Renaissance in England.

#### Spirit of the Age

- Classical learning spread widely through translations of Greek and Roman texts.
- Renaissance learning reached common people, not just scholars.
- The age was filled with intense patriotism.
- People felt pride in England, loyalty to the queen, and hatred of enemies.
- It was an age when people lived, thought, and wrote intensely.

#### Playhouses of Shakespeare's Time

- The first permanent playhouses were The Theatre and The Curtain (1576).
- By the end of Elizabeth's reign, eleven playhouses existed in London.
- Shakespeare was closely linked to the Globe and Blackfriars theatres.
- Playhouses were small, wooden, and circular or hexagonal.
- Groundlings stood in the pit, while nobles sat in galleries or on the stage.

#### Stage and Performance

- There was no painted scenery on the Shakespearean stage.
- Placards announced the place of action (e.g., "This is Athens").
- Scenes changed frequently, relying on the audience's imagination.
- Plays were performed around 3 p.m. and lasted about two hours.
- No women acted; female roles were played by boys.
- Acting was highly developed despite simple stage conditions.

## I. THE AGE OF SHAKESPEARE: DRAMA

The establishment of **romantic drama** was the achievement of Shakespeare's immediate predecessors, a group of university men who had been trained in the school of the classics.

**The romantic, or Shakespearean, drama:**

(1) makes free **use of variety** in theme and tone, often blending tragic and comic incidents and characters in the same piece;

(2) while it, of course, employs both action and narrative in carrying on a **plot**, it is essentially a drama of action, nearly everything that happens being represented on the stage;

(3) it **repudiates the three unities** (a) allowing the story, on occasion, to extend over months and even years; (b) changing the scene as often as is necessary, sometimes from one town or country to another; and (c) employing subplots and minor episodes in connection with its central subject.

**The Age Of Shakespeare: Drama**

- Shakespearean drama is romantic, flexible, and action-based.
- It mixes tragedy and comedy in the same play.
- It rejects the three unities of time, place, and action.
- Multiple locations and subplots are common.

**University Wits**

- University Wits were classically trained playwrights before Shakespeare.
- They prepared the ground for Elizabethan drama.
- Major Wits: Lyly, Kyd, Peele, Lodge, Greene, Marlowe, Nash.

**John Lyly**

- Gave comedy an intellectual and courtly tone.

- First master of Shakespeare in comedy.
- Known for Euphuism.
- Famous plays: *Campaspe*, *Endimion*.

**Thomas Kyd**

- Founder of revenge tragedy.
- Author of *The Spanish Tragedy*.
- Associated with *Ur-Hamlet*.

**Christopher Marlowe**

- Introduced blank verse to public drama.
- Known for mighty line.
- Major plays: *Dr. Faustus*, *Tamburlaine*.
- Strong influence on Shakespeare's early work



## 1. University Wits:

Arranged roughly in order of time, they are: John **Lyly** (1554?–1606); Thomas **Kyd** (1557? – 1595?); George **Peele** (1558? – 1597); Thomas **Lodge** (1558? – 1625); Robert **Greene** (1560? – 92); Christopher **Marlowe** (1564–93); and Thomas **Nash** (1567–1601).

### a. John Lyly (1554?–1606):

He helped to give comedy **an intellectual tone**. From Lyly Shakespeare learned how to combine a courtly main plot with episodes of rustic blunders and clownish fooling. He anticipated Shakespeare, whose early comedies, such as *Love's Labour's Lost* and *A Midsummer Night's Dream*, obviously owe much to his example. In comedy he was undeniably **Shakespeare's first master**.

Lyly's plays: *Campaspe* (1583–84), *Gallathea* (1585–88), *Endimion*, *the Man in the Moon* (1588); *Euphues: The Anatomy of Wit* (1578, a prose romance)

### b. Thomas Kyd (1557? – 1595?):

*The Spanish Tragedy: Hieronimo is Mad Again* (between 1582 and 1592), *Cornelia* (1594), *Ur-Hamlet*

### c. George Peele (1558? – 1597): *The Old Wives' Tale* (1595, comedy)

### d. Thomas Lodge (1558? – 1625): *Rosalynde* (a prose romance)

### e. Robert Greene (1560? – 92): *Groats-worth of Wit* (1592, a pamphlet)

### f. Christopher Marlowe (1564–93):

He lived a wild Bohemian life, and while still young was killed in a **drunken brawl**, he was by nature far more of a lyric poet than a dramatist. His plays: *Tamburlaine the Great*, *Dr. Faustus*, *The Jew of Malta*, and *Edward II*. In these plays he really fixed the type of tragedy and chronicle play for his immediate successors, and in them also he introduced **blank verse** (hitherto confined to classic plays and private representations) to the romantic drama and the public stage.



That **Shakespeare**, who must have known him well, and who probably collaborated with him, was at first profoundly **influenced by him**, is evident. Shakespeare's early blank verse is fashioned on Marlowe's. His narrative poem, *Venus and Adonis*, is in part at least inspired by Marlowe's *Hero and Leander*. His *Richard III* and *Richard II* are clearly based on the model of chronicle play provided in *Edward II*. Even in *The Merchant of Venice* there are many details to show that Shakespeare wrote with *The Jew of Malta* in mind.

**g. Thomas Nash (1567–1601):**

*Summer's Last Will and Testament* (1600, a satirical masque), *The Unfortunate Traveller, or the Life of Jack Wilton* (a prose tale)

## 2. William Shakespeare (23 April 1564 – 23 April 1616)

He was born at **Stratford-on-Avon**, Warwickshire. He was the son of a prosperous tradesman of the town, who a little later became its High Bailiff or Mayor. He went to the local Grammar School, an excellent institution of its kind, where he was taught Latin and arithmetic. In his 19th year he married **Anne Hathaway**, a woman eight years his senior, the daughter of a well-to-do yeoman of the neighbouring village of Shottery. Three children were born to him: **Susannah**, and the twins, **Judith** and **Hamnet**.

It is certain that a few years after his marriage—roughly, about 1587—he left his native town to seek his fortunes in London. An ill-natured reference to him in a **pamphlet written by Greene** on his death-bed, shows that in 1592 he was well known as a successful author. He became a shareholder in two of the leading theatres of the time, **the Globe** and **the Blackfriars**.

But the years which brought prosperity also brought domestic sorrows. His only son died in 1596: his father in 1601; his younger brother **Edmund**, also **an actor**, in 1607; his mother in 1608. Then between 1610 and 1612 he retired to Stratford, where he had bought a house—the largest in the town—known as **New Place**. His elder daughter, **Susannah**, had already (1607) married **Dr. John Hall**, who was later celebrated as a physician; on February 10, 1616, **Judith** became the wife of **Thomas Quiney**, whose father had been one of the poet's closest friends. By this time Shakespeare's health had broken down completely, and he died on the 23rd April of that year.

His non-dramatic poetry consists of two narrative poems, *Venus and Adonis* and *Lucrece*, and a sequence of **154 sonnets**, the first 126 addressed to a man (the Fair Youth), the remainder addressed or referring to a woman (the Dark Lady).

The commonly accepted **canon** of Shakespeare's dramatic work comprises **37 plays**. His activity as a writer for the stage extended over **some 24 years**, beginning about 1588 and ending about 1612. Shakespeare critics have agreed to subdivide these 24 years into **four periods**:

### a. 1588–93. Period of early and experimental work.

Shakespeare's apprenticeship begins with the revision of old plays, such as the three parts of *Henry VI* and *Titus Andronicus*. To this period belong his **first comedies**, in which the influence of Lyly is pronounced—*Love's Labour's Lost*, *The Two Gentlemen of Verona*, *The Comedy of Errors*, and *A Midsummer-Night's Dream*; his first effort in chronicle drama, distinctly reminiscent of Marlowe, *Richard III*; and a single very youthful tragedy, *Romeo and Juliet*.

### b. 1594-1600. Period of the great comedies and chronicle plays.

The works of this period are: *Richard II*, *King John*, *The Merchant of Venice*, *Henry IV, Parts I and II*, *Henry V*, *The Taming of the Shrew*, *The Merry Wives of Windsor*, *Much Ado about Nothing*, *As You Like It*, and *Twelfth Night*.

### c. 1601-08. Period of the great tragedies, and of the sombre or bitter comedies.

In this period all Shakespeare's powers—his dramatic power, his intellectual power and his power of expression—are at their highest. The plays of this period are: *Julius Caesar*, *Hamlet*, *All's Well that Ends Well*, *Measure for Measure*, *Troilus and Cressida*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, and *Timon of Athens*.

### d. 1608-12. Period of the later comedies or Dramatic Romances.

Three plays entirely Shakespeare's belong to this period—*Cymbeline*, *The Tempest*, and *The Winter's Tale*. To these we have to add two which are only partly his—*Pericles* and *Henry VIII*. The latter was completed by his younger contemporary and friend, Fletcher

His unique command over the resources of the language must also be noted; his vocabulary is computed to run to some **15,000 words**, while that of Milton contains scarcely more than half that number. He was almost entirely **free from dogmatism** of any kind, and his tolerance was as comprehensive as his outlook. In the vitality of his **characterisation** in particular he **is unparalleled**; no one else has created so many men and women whom we accept and treat not as figments of a poet's brain, but as absolutely and completely alive. In his occasional coarseness he reflects the low taste of **the 'groundlings'** to whom he had to appeal. At places his psychology is hopelessly crude and unconvincing; his style vicious; his wit forced and poor; his tragic language bombastic.

## 3. Ben Jonson (1572 – 1637)

He was born in London in 1573; was educated at the **Westminster Grammar School**, where he laid the foundation of his sound classical scholarship; became an actor about 1592; in 1598 opened his career as a dramatist with the satiric comedy *Every Man in His Humour*. He died in 1637, having **outlived Shakespeare by twenty-one years**.



His plays fall into three groups: his court masques; his historical tragedies, *Sejanus* and *Catiline*, which are very learned, very laborious, and very dull; and—by far the most significant part of his production—his numerous comedies (of humour), of which the best are *The Alchemist*, *Volpone or the Fox*, and *Epicoene or the Silent Woman*.

He was, to begin with, a **realist**; that is, the world of his comedy is not the world of romance, but of contemporary London life, with its manners, types, foibles, and affectations. His realism must therefore be further defined as didactic realism. In his principles of construction he repudiates the lawlessness of the romantic drama, and takes **Latin comedy as his model**.

Jonson accordingly seizes upon this master passion, or ‘**humour**’, as he calls it, and makes a whole character out of it, with the result that his men and women are not complex individuals, like Shakespeare’s, but rather **types**; for instance, Downright, **Morose**, Wellbred, Subtle, Pertinax Surly, **Sir Epicure Mammon**. In Jonson’s comedies **intellect predominates**; they are products rather of learning, skill, and conscientious effort than of creative power. Historically, however, they are extremely important, for Jonson was **the real founder of** what is known as the **Comedy of Manners**, and his influence on succeeding dramatists was very great.

#### 4. Other Dramatists of Shakespeare’s Age

John Webster – *The Duchess of Malfi* (1612), *The White Devil* (1612)

John Ford – *The Broken Heart*

Francis Beaumont and John Fletcher –

*Philaster* (1609, tragi-comedy), *The Maid’s Tragedy* (1609)

Philip Massinger – *A New Way to Pay Old Debts* (1633, comedy)

**James Shirley** – *The Lady of Pleasure* (1635). He belongs to the reign of Charles I, but we may mention him here as, in Charles Lamb’s phrase, ‘**the last of a great race**’.

##### William Shakespeare (1564–1616)

- Born at Stratford-upon-Avon.
- Associated with Globe and Blackfriars theatres.
- Wrote 37 plays and 154 sonnets.
- Active as a dramatist from 1588–1612.

##### Four Periods of Shakespeare’s Drama

- Early Period (1588–93): Henry VI, Romeo and Juliet
- Great Comedies (1594–1600): Merchant of Venice, Twelfth Night
- Great Tragedies (1601–08): Hamlet, King Lear, Macbeth
- Romances (1608–12): The Tempest, Cymbeline
- Shakespeare’s vocabulary ≈ 15,000 words.
- Greatest strength: living characters.

- Weaknesses: occasional coarseness and bombast.

##### Ben Jonson

- Founder of Comedy of Humours.
- Classical, disciplined, and didactic.
- Best plays: Volpone, The Alchemist.
- Characters are types, not individuals.

##### Other Dramatists

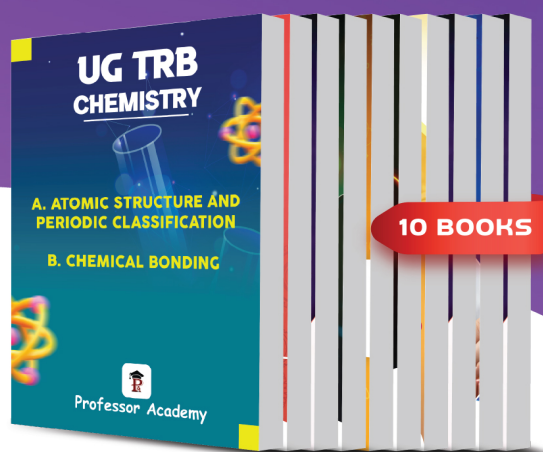
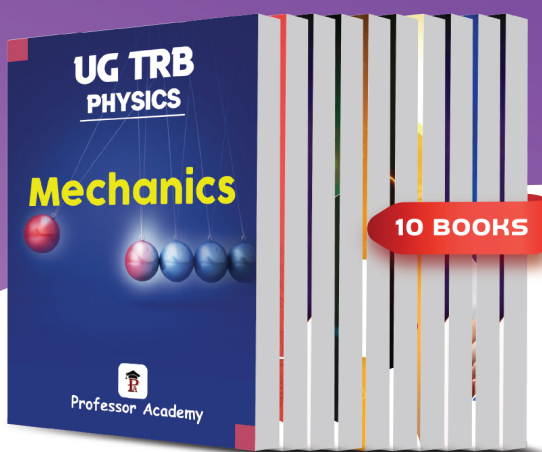
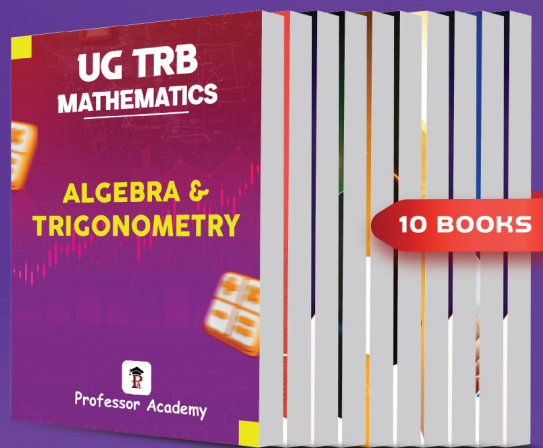
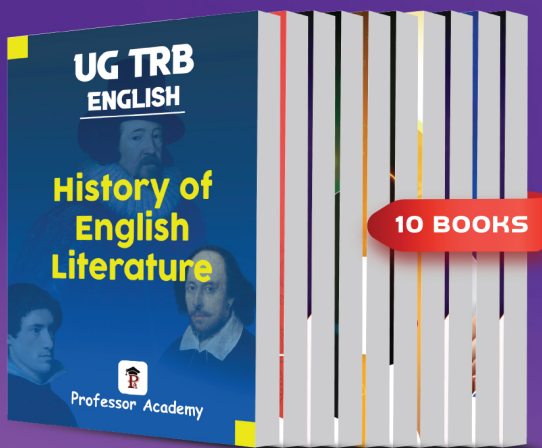
- Webster – The Duchess of Malfi
- Ford – The Broken Heart
- Beaumont & Fletcher – Philaster
- Massinger – A New Way to Pay Old Debts
- Shirley – “last of a great race”



# UG TRB

## Printed Books available!

**20  
26** **NEW EDITION**



- ★ Previous Year Questions included
- ★ Prepared by Expert Faculty
- ★ Module-wise Important Questions with Answers
- ★ Clear concepts • Exam-focused • Updated syllabus

Note : Printed books will be provided exclusively to enrolled course students.

## II. THE AGE OF SHAKESPEARE: POETRY

### 1. Elizabethan Poetry Before Spenser

**Thomas Sackville** (Lord Buckhurst) – *Mirror for Magistrates*

Sackville's two poems (which first appeared in the edition of 1563)—the *Induction* (or general introduction to the whole) and the *Complaint of Buckingham*—are immeasurably superior to the rest of the work.

**George Gascoigne** – *Steele Glas*

It possesses some interest as the first regular verse satire in the English language.

### 2. Edmund Spenser (c. 1552 – 1599): 'the poet's poet'

Spenser is the greatest non-dramatic poet of the age. He was born in London in 1552 and educated at the **Merchant-Taylors' School** and at Cambridge. In 1580 he went to **Ireland** as secretary to the new Lord Deputy, Lord Grey de Wilton. The remainder of his life, save for brief visits to London, was passed in Ireland. In October, 1598, rebellion broke out in Tyrone, where he was then living; **his castle was fired** and plundered by an infuriated mob; he and his family barely escaped with their lives. In failing health, and crushed in spirits, he reached London at the end of the year, and on 16th January, 1599, **died in an inn at Westminster**.

His pastoral poem *The Shepheardes Calender* (1579, divided into 12 parts) marked **the opening of the 'golden age'** of Elizabethan literature. In it, Spenser follows the **models** set by the late Greek poet **Theocritus**, by **Virgil** in his *Bucolica*, and by French and Italian writers of the Renaissance who had imitated these. It is divided into **twelve parts**, one for each month of the year, and in it under the guise of conventional pastoral imagery—that is, of shepherds talking and singing—the poet writes of his unfortunate love for a certain mysterious **Rosalind**.

*Astrophel* (1586) is an elegy on the death of **Sidney**, to whom *The Shepheardes Calender* had been dedicated. *Amoretti* is a series of **88 sonnets** in Petrarch's manner. His marriage with Elizabeth Boyle inspired *Epithalamium*, 'the noblest wedding hymn in the language.' *Four Hymns* shows his power of melodious verse.



#### The Age Of Shakespeare: Poetry

##### Before Spenser

- Sackville's *Mirror for Magistrates* stands out.
- Gascoigne's *Steele Glas* = first verse satire.

##### Edmund Spenser (1552-1599)

- Called "the poet's poet."
- Opened the Golden Age with *The Shepheardes Calender*.
- *Faery Queene* is a didactic allegory.
- Knights represent moral virtues.
- Uses Spenserian stanza (ababbcbcc).
- Language deliberately archaic.

##### Other Elizabethan Poets

- Sidney – *Astrophel and Stella*
- Daniel – *Delia*
- Drayton – *Poly-Olbion*
- Donne – Metaphysical poetry, conceits

##### Patriotic Poetry

- Warner – *Albion's England*
- Daniel – *Civil Wars*
- Drayton – *Battle of Agincourt*



*The Faery Queene* is a fragment, for of the twelve books which Spenser projected, **six books** only were published during his lifetime, and portions of the seventh after his death. His underlying scheme is explained at length in his prefatory letter to his friend, **Sir Walter Raleigh**. The **Fairy Queen** keeping her annual feast for twelve successive days, on each of these days a certain knight at her command undertook a particular adventure, each such adventure furnishing the subject of one book. Meanwhile, **Prince Arthur**, whom he chose as his **central figure**, because he was the hero of the greatest British legend-cycle of chivalry, having dreamed of the Fairy Queen, went forth in quest of her, falling in with the various knights who were engaged on their adventures.

*The Faery Queene* is a **didactic romance**; he carries out his purpose by turning it into allegory. His **twelve knights-errant** are types of the twelve cardinal virtues of Aristotle's philosophy. Thus the first book contains 'the Legend of the Knight of **the Red Cross**, or of Holiness'; the second, 'of **Sir Guyon**, or of Temperance'; the third, 'of **Britomartis**, or of Chastity'; the fourth, 'of **Cambell and Triamond**, or of Friendship'; the fifth, 'of **Artegall**, or of Justice'; the sixth, 'of **Sir Calidore**, or of Courtesy.'

Involved with this **ethical allegory**, another kind of allegory enters into Spenser's plan which, as it is directly concerned with the political and religious problems of the age, we may call the **historical**. Thus in the first book we have the story of **the Red Cross Knight**, who goes out to rescue the parents of the **Lady Una** from the power of a great **dragon** who for years has kept them confined in a brazen castle. As general allegory this represents the work of True Religion in rescuing Humanity from the power of the great dragon, **Satan**, while the friends and foes whom the knight meets are the forces which aid and the forces which oppose True Religion in the divine work of deliverance. But Spenser identifies **True Religion** with English **Protestantism**, and the foes of True Religion with the foes of England—the Papacy, and Rome's political allies, especially Spain and Mary of Scots; and so the two lines of allegory run together.

Spenser is on the whole a **rather languid story-teller**; he has **little dramatic power**, and rarely rises to the full height of his opportunities. But, on the other hand, his merits are very many and very striking. He has a **wonderful sense of beauty**. He has **splendid pictorial power**. His work is filled with a noble moral spirit. It is this which enables us to understand why Spenser has been called '**the poet's poet**'.

An ardent lover of Chaucer, he employed a dialect of his own which he purposely made **archaic**. Secondly, as his language was his own invention, so also was the stanza which he used: **Spenserian stanza**, a nine-line stanza, riming *ababbcbcc*, the last line being what is called an Alexandrine, or line of six iambic feet instead of five. The genesis of this stanza is uncertain, but it is probable that Spenser evolved it by simply adding the Alexandrine to Chaucer's eight-line stave (*ababbcbc*) of *The Monk's Tale*.

Aspect	Elizabethan Drama (General)	Shakespeare's Drama
Period	Late 16th century (Elizabeth I)	1590–1613 (mainly)
Subject Matter	History, morality, romance	History, tragedy, comedy, romance
Characters	Often types or stock figures	Deep, complex, individualised
Language	Rhetorical, formal	Natural, poetic, flexible
Blank Verse	Used but stiff	Mastery of blank verse
Comic Elements	Separate comic scenes	Tragic and comic mixed
Unity of Time & Place	Often ignored	Ignored more freely
Psychology	Limited inner conflict	Strong psychological depth
Female Characters	Conventional roles	Powerful women (Lady Macbeth, Portia)
Themes	Honour, love, patriotism	Ambition, jealousy, power, identity
Humour	Broad, farcical	Witty, subtle, wordplay-based
Ending	Moral closure	Often ambiguous or ironic
Language Range	Limited social range	Kings to clowns speak naturally
Universality	Time-bound	Timeless and universal

### 3. Other Poets from 1579 to 1625

Following in the wake of *Tottel's Miscellany* came **many collections** of a similar character under curiously fanciful titles, such as *The Paradyse of Daynty Devises* (1576), *A Handefull of Pleasant Delites* (1584), *An Arbor of Amorous Devises* (1597), and—the most famous of all of them—*England's Helicon* (1600). These were popular and have preserved many graceful pieces of verse by authors whose very names would otherwise have been forgotten.

The Italian plan of writing sonnets in sequences was adopted by many poets:

- a. Philip Sidney's *Astrophel and Stella*
- b. Samuel Daniel's *Delia* (a sonnet sequence)
- c. Michael Drayton's *Idea's Mirror* (sonnets)
- d. John Donne's *Holy Sonnets*. Donne initiated the metaphysical school of poetry, which known for its 'conceits'.

Another class of poetry which historically is very significant, because it expresses the powerful **patriotic feeling** of the time, is that inspired by national themes.

- a. William Warner's *Albion's England* (1586-1606), a poem of some 10,000 lines, sets forth the history of England from Noah's days to those of Elizabeth.
- b. Samuel Daniel produced a versified chronicle in eight books on *The Civil Wars between the Two Houses of Lancaster and York* (1595-1609).



- c. Michael Drayton, who is now best known by his spirited ballad *The Battle of Agincourt*, has a more substantial, if not a better, claim to recognition as the author of *England's Heroical Epistles* (1595), *The Barons' Jars* (1603), and *Poly-Olbion* (a topographical poem) (1612-22), an enormous poetical description of England in thirty books, which Drayton himself not unjustly refers to as his 'Herculean toil'.



### Learning Check:

- According to W. H. Hudson, what is the timeframe of the Age of Shakespeare?
  - 1558-1616
  - 1557-1625
  - 1558-1625
  - 1576-1625
- Which historical periods correspond to the Age of Shakespeare?
  - Early Tudor and Stuart
  - Early Tudor (Age of Renaissance), including Elizabethan and Jacobean
  - Victorian and Romantic
  - Medieval and Renaissance
- How many years did the Shakespearean Age span from Elizabeth's accession to James I's death?
  - 67 years
  - 45 years
  - 24 years
  - 22 years
- What metaphor describes the three divisions of the Elizabethan reign in the text?
  - Dawn, noon, dusk
  - Springtide, summer, autumn
  - Seed, bloom, harvest
  - Youth, maturity, old age
- What effect did the revival of learning have during this age?
  - Limited to universities
  - Carried widely via translations of classics
  - Focused only on court scholars
  - Ignored Greek and Roman works
- Which was NOT a feature of patriotism in Shakespeare's age?
  - Interest in England's past
  - Pride in England's greatness
  - Hatred of England's enemies
  - Indifference to England's queen
- In what year were the first two permanent playhouses, the Theatre and the Curtain, built?
  - 1558
  - 1576
  - 1592
  - 1625
- With which playhouses was Shakespeare closely connected?
  - The Theatre and the Curtain
  - The Globe and the Blackfriars
  - The Rose and the Swan
  - The Fortune and the Red Bull
- What was provided for the 'groundlings' in Shakespearean playhouses?
  - Boxes and seats
  - No seats in the yard or pit
  - Stage privileges
  - Movable scenery
- What replaced painted scenery in Shakespearean playhouses?
  - Placards with location legends
  - Elaborate sets
  - Frequent intermissions
  - Audience participation
- What time did performances generally begin?
  - Noon
  - Three in the afternoon
  - Evening at dusk
  - Midnight
- Who played women's parts on the Shakespearean stage?
  - Professional actresses
  - Boys and young men
  - Male leads
  - Puppets
- Which is a key characteristic of romantic (Shakespearean) drama?
  - Strict adherence to three unities
  - Repudiation of the three unities
  - No use of subplots
  - Limited to one location
- Who are the University Wits listed in rough order of time?
  - Starting with Marlowe
  - John Lyly, Thomas Kyd, George Peele, etc.
  - Starting with Shakespeare
  - Starting with Jonson
- From whom did Shakespeare learn to combine courtly plots with rustic fooling in comedies?
  - Marlowe
  - Kyd
  - John Lyly
  - Peele

### Key:

1. B 2. B 3. A 4. B 5. B 6. D 7. B 8. B 9. B 10. A  
11. B 12. B 13. B 14. B 15. C

# LEARNER TESTIMONIALS



**Gnanasoundhari**

**Nallanpillaipetral, Govt School, Villupuram**

இல்லத்தரசிகளின் திறமைக்குத் தேவை ஒரு 'ஊக்கச் சொல்'. அந்த மாற்றத்தை என் வாழ்வில் தந்தது புரொபசர் அகாடமி. அவர்களின் ஊக்கமும், நான் பின்பற்றிய 20-10 உத்தியும் (20 நிமிடம் படிப்பு, 10 நிமிடம் அசைபோடுதல்) பாறைகளையும் கடக்கச் செய்து, இன்று என்னை அரசுப் பள்ளி ஆசிரியராக உயர்த்தியுள்ளது!



**Kalai Arasi**

**State 2nd Rank | TRB English**

முதல் முயற்சியிலேயே 2-வது ரேங்க் பெற்றது கனவு நனவான தருணம். அகாடமியின் Filtered materials மற்றும் வாசு சார் அவர்களின் தெளிவான வகுப்புகள் என் தயாரிப்பை எளிதாக்கியது. தினமும் 8+ மணிநேரப் படிப்பு மற்றும் மீண்டும் மீண்டும் வாசித்தல் மூலம் பாடங்களை முழுமையாக உள்வாங்கினேன். விடாமுயற்சியே வெற்றி.



**Veda Sharmila**

**English | 112 Marks**

அகாடமியின் Structured Classes மற்றும் தினசரி தேர்வுகள் பாடங்களில் முழுத் தெளிவைத் தந்தன. உடனுக்குடன் கிடைத்த Doubt-clearing Support மற்றும் தரமான பாடக்குறிப்புகள் என் நம்பிக்கையை உயர்த்தின. இவர்களின் வலுவான வழிகாட்டுதல் மூலமே ஆங்கிலப் பாடத்தில் 112 மதிப்பெண்களைப் பெற்று வெற்றி பெற்றேன்.



**Devika M**

**Govt girls higher secondary school alangudi, pudukottai PG Assistant English**

8 வருட இடைவெளிக்குப் பிறகு ஒரு பிளாங்க் மைண்டோடு சேர்ந்தேன். தமிழ் மீடியத்தில் படித்த எனக்கு TRB English தேர்வில் சாதிக்க முடியும் என்ற நம்பிக்கையை Professor Academy தந்தது. தினசரி 8 மணி நேரப் படிப்பு, Handwritten notes, ஆசிரியர்களின் ஊக்கம் - இன்று நான் ஆலங்குடி GHSS ஆசிரியை!



**Anitha S**

**Dr.Ambedkar GHSS, Chennai PG Assistant English**

தேர்வு அறிவிப்பு வரும் முன்பே Professor Academy-யில் சேர்ந்தேன். ஆரம்பத்தில் குழப்பமாக இருந்தாலும், அகாடமியின் சக்சஸ் வீடியோக்கள் மற்றும் ஆசிரியர்களின் அறிவு என்னை வழிநடத்தியது. பல கிண்டல்களைத் தாண்டி, இன்று சென்னை அம்பேத்கர் GHSS-ல் முதுகலை ஆசிரியராகப் பணியாற்றுகிறேன்



**Govindammal**

**PG Assistant English in GHSS Tiruvannamalai**

வெற்றி என்பது எனக்கு எட்டாக்கனியாகவே இருந்தது. ஆனால், Professor Academy ஆசிரியர்களின் ஊக்கம் என் தாழ்வு மனப்பான்மையை நீக்கியது. 5-7 முறை வீடியோக்கள் பார்த்தது, சொந்தமாக நோட்ஸ் எடுத்தது மற்றும் தினசரி டெஸ்ட் சீரிஸ் ஆகியவை இன்று என்னை அரசு ஆசிரியை ஆக்கியுள்ளன!

### III. THE AGE OF SHAKESPEARE: PROSE

While the Age of Shakespeare found its chief imaginative outlet in the drama, it was also active in the field of prose fiction. The work of the translators familiarised the reading public with Spanish and Italian romance and with Italian *novelle*, or short stories. They were also adapted and imitated, and various collections of stories appeared, such as **William Painter's *Palace of Pleasure***, which enjoyed much popularity. Lodge and Greene have also a certain importance as writers of romance. **Lodge's *Rosalynde***, **Euphues' *Golden Legacy***, furnished the raw materials of *As You Like It*; **Greene's *Pandosto***, *The Triumph of Time*, those of *The Winter's Tale*.

#### 1. John Lyly (1554 – 1606)

The first part of his *Euphues: The Anatomy of Wit* (1578), the most important prose romance of the period, tells of a young **Athenian** named Euphues, who sets out on his travels; reaches Naples, where he becomes an intimate friend of Philautus, with whom he holds many long conversations on philosophical and ethical subjects. The second part, *Euphues and His England* appeared in 1580. Its peculiar style 'Euphuism' is characterized by extreme elaboration and artifice and its outstanding feature is the excessive **use of balanced antithesis**.

#### 2. Philip Sidney (1554 – 1586)

The second place in Elizabethan romance may be assigned to Sir Philip Sidney's *Arcadia*, completed about 1581, though not published till 1613. It owes much of its form to the pastoral *Diana* of the Portuguese Montemayor and the *Arcadia* of the Italian Sannazaro. It deals with the adventures of the two friends, **Pyrocles** and **Musidorus**, while seeking to win the two Arcadian princesses, **Philoclea** and **Pamela**.

#### 3. Thomas Nash (1567 – 1601)

His *Unfortunate Traveller, or The Life of Jack Wilton*, a rambling record of adventure on the continent, is the earliest example of the **picaresque** novel (the Spanish *picaro*, a rogue.)

#### 4. Francis Bacon (1561 – 1626)

The second **son of a famous lawyer** and statesman, Bacon was born on 22nd January, 1561. As a boy his wit and precocity attracted the attention of **the queen**, who used jestingly to call him **her 'young lord keeper'**—his father then being the Keeper of the Great Seal of England. He was educated at **Trinity College**, Cambridge, and in preparation for a career of statesmanship was sent to Paris in the suite of the English ambassador.

He chose **the law as his profession**; was called to the bar in 1582, and became Queen's Counsel in 1589. By this time he had also made his mark as an orator in the House of Commons. After the accession of James I he rose rapidly in favour and fortune. He was knighted in 1603; became **Attorney General** in 1613; **Privy Councillor** in 1616; Lord Keeper in 1617; Lord Chancellor and



**Baron Verulam** in 1618; **Viscount St. Albans** in 1621. Then came a sudden crash. He was impeached before the House of Lords on various charges of official malpractice, offered no defence, and was sentenced to a fine of £40,000, **imprisonment** during the king's pleasure, and perpetual banishment from parliament and court. This sentence, however, was never carried into effect, and ultimately he received a royal pardon. He spent the few remaining years of his life in scholarly pursuits, and **died** in 1626 from complications arising **from a cold** caught while he was making a scientific experiment.

He believed himself 'born for the service of mankind', and sincerely **desired to devote his wonderful powers to** the advancement of that knowledge which would lead to '**the glory of the Creator and the relief of man's estate**'. Pr@fess@r Ac.ademy

His greatest works are *Advancement of Learning* and *Novum Organum* (New Organ or instrument), in which he illustrates the **inductive or 'Baconian' method** of studying nature.

In *Essays, or Counsels Civil and Moral* (first published in 1597 and in much enlarged editions in 1612 and 1625), he like Montaigne uses the word '**essay**' in its original etymological sense — **a trial or attempt**. The *Essays*, therefore, are intended merely as '**dispersed meditations**', or informal thoughts on the subjects dealt with, not as exhaustive treatises. It is also very highly **Latinised**. But its most important characteristic is its marvellous terseness and **epigrammatic** force. Bacon had an almost unrivalled power of packing his thoughts into the smallest possible space, and, adapting a phrase in Marlowe's *Jew of Malta*, we may therefore describe these *Essays* as '**infinite riches in a little room**'.

#### Age of Shakespeare: Prose

- Prose in Shakespeare's age developed mainly through romance, translation, and essays.
- Translations popularised Italian and Spanish romances in England.
- William Painter's *Palace of Pleasure* popularised short stories.
- Lodge's *Rosalynde* is the source of Shakespeare's *As You Like It*.
- Greene's *Pandosto* is the source of Shakespeare's *The Winter's Tale*.

#### John Lyly (1554–1606)

- Author of *Euphues: The Anatomy of Wit* (1578).
- Creator of Euphuism.
- Euphuism = balanced antithesis and ornate style.
- *Euphues and His England* published in 1580.

#### Sir Philip Sidney (1554–1586)

- Author of *Arcadia*.
- *Arcadia* is a pastoral romance.
- Influenced by Italian and Portuguese pastoral works.
- Features *Pyrocles* and *Musidorus*.

#### Thomas Nash (1567–1601)

- Author of *The Unfortunate Traveller*.
- First example of picaresque novel in English.

- Picaresque = adventures of a rogue.

#### Francis Bacon (1561–1626)

- Known as the father of modern scientific method.
- Proposed the inductive (Baconian) method.
- Major works: *Advancement of Learning* and *Novum Organum*.
- Author of *Essays* (1597).
- Bacon's prose is concise, epigrammatic, and Latinised.
- *Essays* = "infinite riches in a little room."

#### Other Prose Writers

##### History

- Walter Raleigh – *History of the World*
- Bacon – *History of Henry VII*
- Foxe – *Book of Martyrs*
- Holinshed – *Chronicles*

##### Travel

- Richard Hakluyt – *Principal Navigations*

##### Theology

- Richard Hooker – *Ecclesiastical Polity*
- Authorized Version of the Bible (1611)

##### Literary Criticism

- Sidney – *Apologie for Poetrie*
- William Webbe – *Discourse of English Poetrie*
- George Puttenham – *The Arte of English Poesie*

## 5. Other Prose of the Period:

History was cultivated by many writers; among them:

Walter Raleigh – *History of the World* (1614)

Francis Bacon – *History of the Reign of Henry VII* (1622)

Foxe – *Acts and Monuments or Book of Martyrs* (1563)

Raphael Holinshed – *Chronicles of England, Scotlande, and Irelande* (1577)

In the literature of travel:

**Richard Hakluyt**'s *Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation*

In the field of theology:

**Richard Hooker** – *Ecclesiastical Polity* (1594–97)

*The Authorised Version of the Bible* (1611)

In the development of the literature of criticism:

Philip Sidney – *Apologie for Poetrie* (about 1581)

William **Webbe** – *Discourse of English Poetrie* (1586)

**George Puttenham** – *The Arte of English Poesie* (1589)

\*\*\*

“

Professor Academy's structured classes, daily tests, and detailed teaching provided me complete clarity for the PG TRB exam. Their instant doubt-clearing support and well-organized study materials kept me confident throughout. With consistent revision and disciplined guidance, I was able to score 112 marks in PG TRB English. I am sincerely grateful to Professor Academy for being a strong support system and guiding me to success.”



**Veda Sharmila**  
**PG TRB English 2025**  
**112 Marks**



## Learning Check:

- 16. Which play is associated with Thomas Kyd?**  
 A) Tamburlaine the Great      B) The Spanish Tragedy  
 C) The Old Wives' Tale      D) Campaspe
- 17. Who introduced blank verse to romantic drama and the public stage?**  
 A) John Lyly      B) Christopher Marlowe  
 C) Robert Greene      D) Thomas Nash
- 18. Where was Shakespeare born?**  
 A) London      B) Stratford-on-Avon  
 C) Cambridge      D) Westminster
- 19. How many children did Shakespeare have, and who were they?**  
 A) Two: Susannah and Judith  
 B) Three: Susannah, Judith, and Hamnet  
 C) Four: including twins  
 D) One daughter
- 20. In which year did Shakespeare become a shareholder in the Globe and Blackfriars?**  
 A) 1587      B) 1592  
 C) 1596      D) The text does not specify exact year
- 21. How many plays are in the commonly accepted canon of Shakespeare's dramatic work?**  
 A) 24      B) 37      C) 154      D) 12
- 22. Which period includes Shakespeare's great tragedies like Hamlet and King Lear?**  
 A) 1588–93      B) 1594–1600  
 C) 1601–08      D) 1608–12
- 23. Which play is NOT in Shakespeare's 1608–12 period?**  
 A) The Tempest      B) Cymbeline  
 C) Othello      D) The Winter's Tale
- 24. What is Ben Jonson's best-known comedy group?**  
 A) Historical tragedies  
 B) Court masques  
 C) Comedies of humour like Volpone  
 D) Romantic dramas
- 25. Who wrote The Duchess of Malfi?**  
 A) Ben Jonson      B) John Webster  
 C) John Ford      D) Philip Massinger
- 26. What is the publication year of Spenser's The Shepherdes Calender?**  
 A) 1552      B) 1579      C) 1598      D) 1599
- 27. How many books were published of Spenser's The Faery Queene during his lifetime?**  
 A) Four      B) Six      C) Twelve      D) Seven
- 28. What is the rhyme scheme of the Spenserian stanza?**  
 A) ababcc      B) ababbcbcc  
 C) iambic pentameter only      D) Alexandrine only
- 29. What style is characteristic of John Lyly's Euphues?**  
 A) Euphuism with balanced antithesis  
 B) Picaresque  
 C) Epigrammatic force  
 D) Blank verse

### Key:

16. B 17. B 18. B 19. B 20. D 21. B 22. C 23. C 24. C 25. B 26. B 27. B 28. B 29. A



# The Age of Milton





*Congratulations*

**PG TRB 2025  
STATE RANK ACHIEVER**



**VETHASHARMILA KS**

**★★ State 6<sup>th</sup> Rank ★★**

**ENGLISH**



"Professor Academy's structured classes, daily tests, and clear teaching gave me complete clarity for the PG TRB exam. With their instant doubt support and disciplined guidance, I scored 112 marks in PG TRB English. I'm truly grateful for their constant support and guidance toward my success"

Lorem ipsum

## I. THE AGE OF MILTON: POETRY

**T**he Age of Milton, according to W. H. Hudson, is from **1625 to 1660**. Its corresponding historical period: **the Caroline Age**. The growth of **Puritanism** as a moral and social force is the principal feature of Milton's age. After a stormy period of civil war, it triumphed with the triumph of Oliver Cromwell, and during the few years of **the Commonwealth** it was supreme.

### 1. John Milton (1608 – 1674)

He was educated at St. Paul's School, and at **Christ's College**, Cambridge, where he remained seven years, taking his B.A. in 1629 and his M.A. in 1632. On leaving Cambridge, he took up his abode in the country house of the family at **Horton**, Buckinghamshire, some seventeen miles from London. During the Commonwealth, he was appointed **Latin Secretary** to the Committee for Foreign Affairs.

In 1643 he married **Mary Powell**. Early in 1653 a terrible calamity overtook him; his sight, which had long been failing, was now ruined entirely by over-stress of-work, and he became totally blind. Three years later he married again, but his wife, **Catherine Woodcock**, died within fifteen months. Though his third wife, **Elizabeth Minshull**, brought comfort to his declining years. On 8th Nov. 1674, Milton died.

Milton's work falls naturally into four periods:

1) **the college period**, closing with the end of his Cambridge career in 1639:

*On the Morning of Christ's Nativity* (an ode)

2) **the Horton period**, closing with his departure for the Continent in 1638:

*L'Allegro* (gladness) & *Il Penseroso* (melancholy, 1633), *Comus* (1634, masque),  
*Lycidas* (1637, a monody – a pastoral elegy – on Edward King)

3) **the period of his prose writings**, from 1640 to 1660:

Milton himself said that they were the work of his '**left hand**'.

*Areopagitica* (a plea for freedom of thought and speech)

4) **the late poetic period**, or period of his greatest achievement:

*Paradise Lost* (**1667**) – written in 'English heroic verse without rime' (blank verse) to show 'man's first disobedience' & to 'assert Eternal Providence and justify the ways of God to men'. It's written as an exposition of his theology. In *Paradise Lost* he set forth **the revolt of Satan against God**, the war in heaven, the fall of the rebel angels, the creation of the world and man, the temptation of Eve and Adam, and their expulsion from Eden. *Paradise Regained* and *Samson Agonistes* (Samson the Wrestler; **dramatic poem** fashioned upon Greek tragedy) together in 1671.



**After Shakespeare**, Milton is the greatest English poet; which means that he is the greatest English poet outside the drama. He is the most sublime of English poets, and our one acknowledged master of what Matthew Arnold calls '**the grand style**'. The loftiness of his temper and passionate moral earnestness make us feel as we read that we are indeed in the presence of one '**whose soul was like a star, and dwelt apart**'.

## 2. Francis Quarles (1592-1644)

His *Religious Emblems*, which was illustrated by quaint engravings, must be placed on record because of their immense and long-enduring popularity.

## 3. The Caroline Poets: the Cavalier poets

Under the term **Caroline Poets** (from *Carolus*, Latin for Charles.), we include a number of verse writers whose work may in the bulk be roughly assigned to the reign of **Charles I**, though as a matter of fact many of them continued to produce through the years of the Commonwealth or even later. Some of them were secular, some religious poets.

The most important of them, Robert **Herrick** (1591-1674), wrote both secular and religious poetry with equal facility. His religious poetry was published under the general title of *Noble Numbers*; his secular, in the same volume (1648), under that of *Hesperides*.

In the '**Cavalier**' group of Caroline poets, whose inspiration was entirely or almost entirely secular, the principal names are those of Thomas **Carew** ("He that loves a rosy cheek"), John **Suckling** ("Why so pale and wan, fond lover?"), and Richard **Lovelace** ("To Althea from Prison").

With these we may here join **Andrew Marvell** (1621-78), because his earlier work exhibits many of the characteristics of the Cavalier school. But in politics and religion he was on the other side, and after the Restoration he changed his poetic note, and wrote fierce satire in rugged style on Charles II and his supporters.



### The Age Of Milton (1625–1660)

- The Age of Milton corresponds to the Caroline Age.
- Puritanism was the dominant moral and social force.
- The age ends with the Commonwealth under Oliver Cromwell.

#### JOHN MILTON (1608–1674)

- Milton is the greatest English poet after Shakespeare.
- He was educated at St. Paul's School and Cambridge.
- He served as Latin Secretary under the Commonwealth.
- Milton became totally blind in 1653.
- He wrote poetry, prose, and epics with strong moral purpose.

#### Periods of Milton's Work

- College period: On the Morning of Christ's Nativity
- Horton period: L'Allegro, Il Penseroso, Comus, Lycidas
- Prose period: Areopagitica (freedom of speech)
- Late poetic period: Paradise Lost, Paradise Regained, Samson Agonistes

#### Paradise Lost

- Written in blank verse.
- Theme: Man's fall and God's justice.
- Explains creation, Satan's revolt, and fall of man.
- Written to "justify the ways of God to men."
- Milton is the master of the "grand style."
- His poetry shows moral seriousness and sublimity.

## The Caroline Poets: the Metaphysical poets

Abraham **Cowley**, Andrew **Marvell**, Thomas **Traherne** (*Centuries of Meditations*); Three chief religious poets: George **Herbert** (*The Temple*), Henry **Vaughan**, Richard **Crashaw**.

A slightly younger writer, **Traherne** was recognized as one of **the greatest religious and metaphysical poets of the seventeenth century** through the volume of *Poems* first published in 1903.

Abraham **Cowley** (1618-67) is usually regarded as **the chief representative** of the **'metaphysical' school** which took its rise in the work of Donne. In Cowley's work we have the last important productions of this metaphysical school.

The name 'metaphysical' was first applied to this school by **Johnson**. The metaphysical poets, he writes, "were men of learning, and to show their learning was their whole endeavour. ... **They neither copied nature nor life.** Their thoughts are often new, but seldom natural; they are not obvious, but neither are they just; and the reader, far from wondering that he missed them, wonders more frequently by what perverseness of industry they were ever found." Their work is packed with **affectations and conceits**; in their effort to surprise by the boldness and novelty of their images they indulge in **strained metaphors, far-fetched similes**, and the most **extravagant hyperbole**.

But when we find a poet of the quality of **Crashaw** ransacking earth and heaven for emblems of the eyes of the sorrowing **Mary Magdalene**, and describing them, for example, as

**'Two walking baths, two weeping motions,  
Portable and compendious oceans,'**

we can realise into what frantic absurdities English poetry was for a time misled, as Johnson puts it, 'by voluntary deviation from nature in pursuit of **something new and strange.**'

### FRANCIS QUARLES (1592-1644)

- Famous for Religious Emblems.
- Known for popular devotional poetry.

### CAROLINE (CAVALIER) POETS

- Cavalier poets supported King Charles I.
- Their poetry is secular, graceful, and lyrical.

### Major Cavalier Poets

- Robert Herrick – Hesperides, Noble Numbers
- Thomas Carew – love lyrics
- John Suckling – courtly poetry
- Richard Lovelace – poetry of loyalty and honour
- Andrew Marvell – Cavalier style with Puritan politics

### METAPHYSICAL POETS (CAROLINE AGE)

- Known for conceits and intellectual imagery.
- Term "metaphysical" was coined by Dr. Johnson.

### Major Metaphysical Poets

- George Herbert – The Temple
- Henry Vaughan – mystical religious poetry
- Richard Crashaw – intense religious imagery
- Thomas Traherne – Centuries of Meditations
- Abraham Cowley – last major metaphysical poet
- Metaphysical poetry uses far-fetched metaphors.
- It aims to surprise through wit and learning.



## II. THE AGE OF MILTON: PROSE

### 1. The Caroline Prose Writers

Thomas Browne's *Religio Medici* (1642), his personal confession of religious faith

Richard Baxter's *The Saints' Everlasting Rest* (1650)

Izaak Walton's *The Compleat Angler: Or, The Contemplative Man's Recreation*  
(1653, a treatise on fishing)

Thomas Fuller's *Worthies of England* (1662, 1st attempt at a national biography)

Thomas Hobbes's *Leviathan* (1651, in it he put forth 'the social contract theory')

Edward Hyde's *History of the Great Rebellion*

\*\*\*

“

During my PG TRB preparation, I followed simple but effective habits. I used sticky notes for key topics to improve recall and memory. I took at least one test daily and reviewed my performance, including revising mistakes regularly. I relied only on handwritten notes, PDFs, and Professor Academy materials, creating compact notes for clarity. Highlighters helped speed up revision. With consistent effort and expert guidance, I achieved State 1st Rank in PG TRB.”



Dhivya D  
PG TRB 2025



## Learning Check:

1. **what is the timeframe of the Age of Milton?**  
 A) 1608-1674                      B) 1625-1660  
 C) 1638-1674                      D) 1642-1671
2. **What is the principal feature of Milton's age?**  
 A) Growth of Puritanism              B) Rise of the monarchy  
 C) Triumph of the Stuarts              D) Decline of civil war
3. **Where was Milton educated before Cambridge?**  
 A) Horton                              B) St. Paul's School  
 C) Christ's College                      D) Buckinghamshire
4. **What position did Milton hold during the Commonwealth?**  
 A) Poet Laureate  
 B) Latin Secretary to the Committee for Foreign Affairs  
 C) Ambassador to France  
 D) University Professor
5. **When did Milton become totally blind?**  
 A) 1643                                  B) Early in 1653  
 C) 1632                                  D) 1674
6. **Who was Milton's third wife?**  
 A) Mary Powell                      B) Catherine Woodcock  
 C) Elizabeth Minshull              D) Oliver Cromwell's daughter
7. **Which work belongs to Milton's college period?**  
 A) Paradise Lost  
 B) Lycidas  
 C) On the Morning of Christ's Nativity  
 D) Areopagitica
8. **What is Comus?**  
 A) A prose pamphlet                      B) A masque (1634)  
 C) An epic poem                          D) A sonnet sequence
9. **What does Paradise Lost show, according to the text?**  
 A) Man's first obedience  
 B) 'Man's first disobedience' & to 'assert Eternal Providence'  
 C) The war in hell only  
 D) Satan's redemption
10. **Which works were published together in 1671?**  
 A) L'Allegro and Il Penseroso  
 B) Paradise Lost and Regained  
 C) Paradise Regained and Samson Agonistes  
 D) Lycidas and Comus
11. **What literary form is Samson Agonistes fashioned upon?**  
 A) Blank verse epic                      B) Greek tragedy  
 C) Pastoral elegy                          D) Masque
12. **Which poem of Milton contains the famous line, "Fame is the last infirmity of the noble mind"?**  
 A) Paradise Regained                      B) Comus  
 C) Lycidas                                  D) Samson Agonistes
13. **What is Francis Quarles known for?**  
 A) Cavalier lyrics  
 B) Religious Emblems with engravings  
 C) Metaphysical conceits  
 D) Fishing treatises
14. **What does 'Caroline Poets' refer to?**  
 A) Reign of Charles II  
 B) Verse writers roughly from reign of Charles I  
 C) Milton's contemporaries only  
 D) Puritan poets exclusively
15. **Which poet wrote both Noble Numbers and Hesperides?**  
 A) Thomas Carew                          B) Robert Herrick  
 C) Richard Lovelace                      D) Andrew Marvell
16. **Who are examples of Cavalier poets?**  
 A) George Herbert, Henry Vaughan  
 B) Thomas Carew, John Suckling, Richard Lovelace  
 C) John Milton, Abraham Cowley  
 D) Thomas Browne, Izaak Walton
17. **Which poet shifted from Cavalier style to satire after the Restoration?**  
 A) Robert Herrick                          B) Andrew Marvell  
 C) George Herbert                          D) Richard Crashaw
18. **Who is regarded as the chief representative of the metaphysical school after Donne?**  
 A) George Herbert                          B) Abraham Cowley  
 C) Thomas Traherne                      D) Henry Vaughan
19. **Who coined the term 'metaphysical' for the school, criticizing their conceits?**  
 A) Matthew Arnold                          B) John Milton  
 C) Samuel Johnson                          D) Oliver Cromwell
20. **Which prose work puts forth the 'social contract theory'?**  
 A) Religio Medici  
 B) The Compleat Angler  
 C) Leviathan by Thomas Hobbes  
 D) The Saints' Everlasting Rest

**Key:**

1. B 2. A 3. B 4. B 5. B 6. C 7. C 8. B 9. B 10. C  
 11. B 12. C 13. B 14. B 15. B 16. B 17. B 18. B 19. C 20. C



# LEARNER TESTIMONIALS



**Abitha M**

**GGHSS Meensurutti, Ariyalur PG TRB English**

Spoon feeding முறை, உடனடி சந்தேக நிவர்த்தி, தரமான மெட்ரீரியல்ஸ் மற்றும் டெஸ்ட் பேட்ச் - இவை நான்கும் தான் என் TRB வெற்றிக்கு அடித்தளம். பாடத்திட்ட மாற்றங்களைக் கண்டு அஞ்சிய நேரத்தில் அகாடமி எனக்குப் பெரிய பலமாக இருந்தது. இன்று நான் அரசு ஆசிரியை!



**Seethalakshmi**

**GHSS- Iduvampalayam, Tirupur District PG TRB English**

கண்ணாடி முன் நின்று தினமும் 'You can!' என்று சொல்லிக்கொள்வேன். டிஸ்டன்ஸ் எஜுகேஷன் படிப்பு என் மீது சந்தேகத்தை ஏற்படுத்தியபோது, Professor Academy-யின் நேரடி வகுப்புகளும் ஆசிரியரின் ஊக்கமான குரலும் எனக்கு நம்பிக்கையைத் தந்தன. இன்று நான் அரசு ஆசிரியை!



**Rajavelu**

**Government higher secondary school , trichy PG Assistant English**

விடாமுயற்சியே வெற்றியின் திறவுகோல்! NET, TNSET மற்றும் TRB எனத் தொடர் தேர்வுகளில் வெற்றி பெற, Professor Academy-யின் முறையான வழிகாட்டுதலை காரணம். தினசரி லைவ் கிளாஸ் மற்றும் டெஸ்ட் சீரிஸ் மூலம் என்னைச் சதுக்கினேன். இன்று திருச்சி அரசுப் பள்ளியில் ஆசிரியராகப் பணியாற்றுவது பெருமை!



**Kaavya**

**GHSS Madurai TRB English Achiever**

முதல் முயற்சியில் ஜெயிக்க முடியுமா என்ற பயத்தைப் போக்கியது Professor Academy. 80 டேஸ் சேலஞ்ச் மற்றும் டெய்லி டாஸ்க் தான் என் வெற்றிக்கு அடிப்படை. லீடர் போர்டில் இடம் பிடிக்க வேண்டும் என்ற வைராக்கியம் இன்று என்னை மதுரை அரசுப் பள்ளியில் ஆசிரியராகியுள்ளது!



**Vignesh G**

**State Rank 10, TRB English**

Securing State Rank 10 in TRB English was possible because of consistent preparation and the guidance from Professor Academy. Live classes, recorded sessions, handwritten notes, and regular test practice helped me strengthen my concepts and improve accuracy.



**Manoj Pandian**

**PG TRB English Dr. Ambedkar Government Higher Secondary School**

The 2½ hour session conducted just before the exam day was truly unforgettable. Even though it was not necessary after our regular classes were completed, our faculty still took the time to conduct it to boost our confidence and remove our fear. That motivation helped me enter the exam hall with a positive mindset and played a key role in my TRB success

# The Age of Dryden



**T**he Age of Dryden, according to W. H. Hudson, is from **1660 to 1700**. Its corresponding historical period: **the Age of Restoration**. The court of **Charles II** was the most shameless this country has ever known; infidelity and profligacy became fashionable; the moral ideals of Puritanism were turned into jest. The literature of the age of Dryden was at times openly and defiantly **corrupt**. Thus with the Restoration we enter upon a period in which literature is **intellectual** rather than imaginative or emotional. In further illustration of the qualities of the literature of this period we must remember the direct and powerful **influence** exerted upon it **by France**.

## **I. THE AGE OF DRYDEN: POETRY**

### **1. Pioneers of the 'classic' school of poetry: the forerunners of Dryden**

**Edmund Waller and Jonn Denham.**

Denham is now chiefly remembered for his descriptive poem, *Cooper's Hill*.

Of Waller and Denham together, Dryden wrote: 'Our numbers [versification] were in their nonage till these last appeared.'

"The excellence and dignity of rime,' **said Dryden**, 'were never fully known till **Mr. Waller** taught it; he first made writing easily an art.' This re-shaping of **the heroic couplet** is Waller's principal claim to distinction. He brought into use that kind of heroic couplet which we know as the 'classic' or. 'closed' form,

### **2. John Dryden (1631–1700)**

He was called '**the greatest man of a little age**'. In 1670, he was made **poet laureate**. His poetic works include *Heroic Stanzas on the Death of Oliver Cromwell* (1659); *Annus Mirabilis* (1667, two great events of the 'wonderful year'—the war with Holland and the Fire of London); *Astraea Redux* (in celebration of the 'happy restoration' of Charles II); The two remarkable odes: *To the Memory of Mrs. Anne Killigrew* and *Alexander's Feast*.

He produced translations of Juvenal, Persius, and Vergil, and a volume of *Fables* (or paraphrases from Homer, Ovid, Boccaccio, and Chaucer). For the time being he was greatly **influenced by Cowley**, whom he afterwards described as '**the darling of my youth**', and as a result, all the characteristic absurdities of the metaphysical school abound in these early works.

This work, which marks the definite establishment of the classical school of poetry in England, may be dealt with under three heads—

#### **a) The political satires:**

*Absalom and Achitophel* (1681), written amid the excitement following the alleged Popish Plot, to defend the king's policy against the Earl of Shaftesbury, and specially famous for its powerful character-studies, as of **Shaftesbury** himself under the name of **Achitophel**, and of **the Duke of Buckingham** under that of **Zimri**;



*The Medal*, a further invective against Shaftesbury; and *MacFlecknoe*, a scathing personal attack on a former friend, **Thomas Shadwell**, who had replied to *The Medal* in a poem filled with scurrilous abuse.

**b) The two great doctrinal (or theological) poems:**

*Religio Laici* (1682, a defence of the Church of England) and *The Hind and the Panther* (1687, an argument in favour of Roman Catholicism). They are theological and controversial; and written as they are from two opposed points of view.

**c) The Fables:**

They show the poet almost at his best, and give him a title to rank among our best story-tellers in verse. The *Palamon and Arcite*, based upon the *Knight's Tale* of Chaucer, provides an opportunity for a most instructive comparison between the method and art of the fourteenth century, and those of the seventeenth century poet.

It was Dryden's influence and example which lifted **the classic couplet** into the place it was to occupy for many years as the accepted measure of serious English poetry.

**3. Samuel Butler (1612–1680)**

*Hudibras*, whose machinery is fashioned upon *Don Quixote*, is a **satire on the Puritans**. The Presbyterian **Sir Hudibras** is a military enthusiast and a hypocrite, is not consciously insincere; while his attendant, **Ralpho**, is a vulgar, canting impostor, who merely assumes the mask of virtue for his own profit.

**II. THE AGE OF DRYDEN: PROSE**

“The Restoration”, says Matthew Arnold, “marks **the real moment of birth of our modern English prose.**” From the historical point of view the establishment of this modern prose is the greatest single fact in the literary annals of the Age of Dryden.

**1. John Dryden (1631–1700)**

In *Essay of Dramatic Poesy*, he considers the respective principles and merits of the **three chief types of drama**—the classical drama of the Greeks and Romans, the neo-classical drama of the French, and the romantic drama of the English, and, among other matters, undertakes to justify **the use of rime** in place of blank verse on the stage and to **‘vindicate the honour of our English writers** from the censure of those who unjustly prefer the French before them’.



**The Age Of Dryden (1660–1700)**

- The Age of Dryden is also called the Age of Restoration.
- It begins with the restoration of Charles II in 1660.
- Literature became intellectual rather than emotional.
- French neo-classical influence was very strong.
- Court life was morally corrupt and pleasure-loving.
- Puritan ideals were mocked and rejected.

**THE AGE OF DRYDEN: POETRY****Pioneers of Classical Poetry**

- Edmund Waller perfected the heroic couplet.
- John Denham is known for Cooper's Hill.
- Waller introduced the closed or classical heroic couplet.

**John Dryden (1631–1700)**

- Dryden is called "the greatest man of a little age."
- He became Poet Laureate in 1670.
- He established classical poetry in England.
- He perfected the heroic couplet.

**Major Poems of Dryden**

- Annus Mirabilis celebrates the Fire of London and Dutch War.
- Absalom and Achitophel is a political satire.
- MacFlecknoe is a personal satire on Shadwell.
- Religio Laici defends the Church of England.
- The Hind and the Panther supports Roman Catholicism.
- Fables show Dryden as a great narrative poet.

**SAMUEL BUTLER (1612–1680)**

- Hudibras is a satire on the Puritans.
- It is modeled on Don Quixote.

**THE AGE OF DRYDEN: PROSE**

- The Restoration marks the birth of modern English prose.
- Prose became clear, simple, and rational.

**John Dryden (Prose)**

- Essay of Dramatic Poesy compares Greek, French, and English drama.
- It defends English drama and the use of rhyme.

**John Bunyan (1628–1688)**

- Bunyan wrote religious allegories.
- The Pilgrim's Progress is the greatest prose allegory.
- He wrote it during imprisonment.
- His prose is simple, biblical, and vivid.

**Other Prose Writers**

- John Locke wrote Essay Concerning Human Understanding.
- John Evelyn's Diary is a serious historical record.
- Samuel Pepys's Diary vividly describes daily life and events.
- Pepys records the Plague and Great Fire of London.

**THE AGE OF DRYDEN: DRAMA****John Dryden (Drama)**

- Dryden mastered Heroic Drama.
- Conquest of Granada shows heroic love and courage.
- All for Love uses blank verse and follows Shakespeare.

**Restoration Comedy**

- Restoration comedy is witty but morally loose.
- It reflects court manners and sexual freedom.
- William Congreve wrote The Way of the World.
- Wycherley, Vanbrugh, Farquhar, and Etherege were major writers.
- Jeremy Collier attacked it in 1698.

**Restoration Tragedy**

- Thomas Otway wrote Venice Preserv'd.
- Nathaniel Lee wrote The Rival Queens.
- Tragedy focused on pathos and emotional suffering.

## 2. John Bunyan (1628 – 1688)

**The son of a tinker**, whose trade he himself afterwards followed, Bunyan was born at Elstow, Bedfordshire. In 1655 began to preach on village greens. Continuing the practice after the Restoration, he was soon convicted as 'a common upholder of several unlawful meetings and conventicles', and committed to **the Bedford jail**, where he remained twelve years. His four great works are the autobiographical *Grace Abounding* (1660, the work of his captivity), *The Pilgrim's Progress* (1678-84), *The Life and Death of Mr. Badman* (1680), and *The Holy War* (1682).

The controlling **didactic purpose** and the **allegorical form** prevent us from putting *The Pilgrim's Progress* into the class of regular modern novels. He is the only man in our literature who has ever succeeded in writing a **long prose allegory** and in filling it throughout, without any sacrifice of the symbolism.



### 3. Other Prose Writers of the Period

**John Locke's** *An Essay Concerning Human Understanding* (1689), *Treatise on Government*, and *Thoughts on Education*.

**John Evelyn** (1620-1706)'s *Diary* (p. in 1818; entries run from **1640 to 1706**). His Diary is now read mainly as a record of contemporary events from the point of view of a loyal, thoughtful, and **high-minded royalist**. It is written in a grave, simple style.

**Samuel Pepys** (1633-1703)'s *Diary* (p. in 1825; entries run from **1 Jan. 1660 to 31 May 1669**; major events: the Restoration 1660; the Great Plague 1664 – 65; the Great Fire of London 1666. But its principal interest lies in the vivid descriptions which it gives of the men and manners of the day, and the habits, fashions, and scandals of the “Town”, in its reproduction of the gossip of the streets, the **coffee-houses**, and the playhouses.

## III. THE AGE OF DRYDEN: DRAMA

### 1. John Dryden (1631 – 1700)

Dryden himself was the principal master of the **Heroic Drama** (in which love, gallantry, and courage were depicted on a gigantic scale), which is shown in its perfection in his *Tyrannic Love, or The Royal Martyr* (1669) and the two parts of his *Conquest of Granada* (1670). In his *All for Love*, which is based on *Antony and Cleopatra*, Dryden, now weary of the Heroic style and of rime, reverted to Shakespeare and blank verse.

### 2. Restoration Comedy:

William Wycherley – *The Gentleman Dancing-Master*

William Congreve – *The Way of The World*, *The Mourning Bride* (his only tragedy)

John Vanbrugh – *The Provok'd Wife*

George Farquhar – *The Beaux' Stratagem*

George Etherege – *The Comical Revenge; or, Love in a Tub*

The grossness of these comedies in the end drew down upon it a tremendous castigation from the Rev. **Jeremy Collier** – *Short View of the Profaneness and Immorality of the English Stage* (1698).

### 3. Restoration Tragedy:

Nathaniel Lee – *The Rival Queens*

Thomas Otway – *Venice Preserv'd* (1682), *The Orphan* (1680)

\*\*\*

# Professor Academy's



"PGTRB 2025 State Rank Achievers."

Your success is our celebration



**Shri Janani**  
- **Physics** -



**Dhivya. D**  
- **Computer Science** -



**Jamuna D**  
- **Commerce** -



**Nanthini**  
- **Maths** -



**Kalaiyarasi**  
- **English** -



**Manimozhi**  
- **Computer Science** -



**Josephine Dheepika L**  
- **Commerce** -



**Kokila P**  
- **Geography** -



**Sangeetha A**  
- **Zoology** -



**Kokila V**  
- **History** -



**Kavitha D**  
- **English** -



**Vidhya Rubini**  
- **Physics** -



**Rasme Allath**  
- **Geography** -



**Sandhiya**  
- **Computer Science** -

"Once a dream — now State Rankers, even from failed students."



## Learning Check:

1. According to W. H. Hudson, what is the timeframe of the Age of Dryden?
 

A) 1631-1700	B) 1660-1700
C) 1659-1681	D) 1670-1700
2. What historical period corresponds to the Age of Dryden?
 

A) Caroline Age	B) Age of Restoration
C) Puritan Commonwealth	D) Victorian Era
3. What characterized the court of Charles II?
 

A) Strict Puritan morals	B) Most shameless, with infidelity and profligacy fashionable
C) Intellectual restraint	D) Emotional poetry
4. Who are the pioneers of the 'classic' school of poetry and forerunners of Dryden?
 

A) John Bunyan and Samuel Pepys	B) Edmund Waller and John Denham
C) Samuel Butler and John Locke	D) William Wycherley and Congreve
5. What is John Denham chiefly remembered for?
 

A) Heroic couplets	B) Descriptive poem, Cooper's Hill
C) Political satires	D) Diary entries
6. What title was given to Dryden in 1670?
 

A) Latin Secretary	B) Poet Laureate
C) Lord Chancellor	D) Master of Heroic Drama
7. Which poem celebrates the 'wonderful year' including the war with Holland and Fire of London?
 

A) Astraea Redux	B) Annus Mirabilis
C) Absalom and Achitophel	D) Heroic Stanzas
8. Which is a political satire by Dryden defending the king against Shaftesbury?
 

A) The Medal	B) Religio Laici
C) Absalom and Achitophel	D) MacFlecknoe
9. What targets MacFlecknoe as a personal attack?
 

A) Oliver Cromwell	B) Thomas Shadwell
C) Duke of Buckingham	D) The Puritans
10. Which poem is a defence of Roman Catholicism by Dryden?
 

A) Religio Laici	B) The Hind and the Panther
C) The Medal	D) Alexander's Feast
11. What is Hudibras by Samuel Butler a satire on?
 

A) The monarchy	B) The Puritans
C) Heroic drama	D) Metaphysical poets
12. According to Matthew Arnold, what marks the birth of modern English prose?
 

A) Milton's epics	B) The Restoration
C) Caroline poetry	D) Bunyan's allegories
13. In Dryden's Essay of Dramatic Poesy, what does he justify?
 

A) Blank verse only	B) Rime in place of blank verse on stage
C) French neo-classical drama	D) Puritan plays
14. What was John Bunyan's profession?
 

A) Poet Laureate	B) Tinker
C) Diarist	D) Philosopher
15. How long was Bunyan imprisoned?
 

A) 5 years	B) 12 years
C) 20 years	D) Lifetime
16. Which is NOT one of Bunyan's four great works?
 

A) Grace Abounding	B) The Pilgrim's Progress
C) Leviathan	D) The Holy War
17. What form does The Pilgrim's Progress take?
 

A) Modern novel	B) Long prose allegory
C) Political satire	D) Diary
18. Which diary covers the Great Plague and Great Fire of London?
 

A) John Evelyn's	B) Samuel Pepys'
C) John Locke's	D) Thomas Hobbes'
19. What is an example of Dryden's Heroic Drama?
 

A) All for Love	B) Conquest of Granada
C) The Way of the World	D) Venice Preserv'd
20. Who wrote a Short View castigating Restoration Comedy for immorality?
 

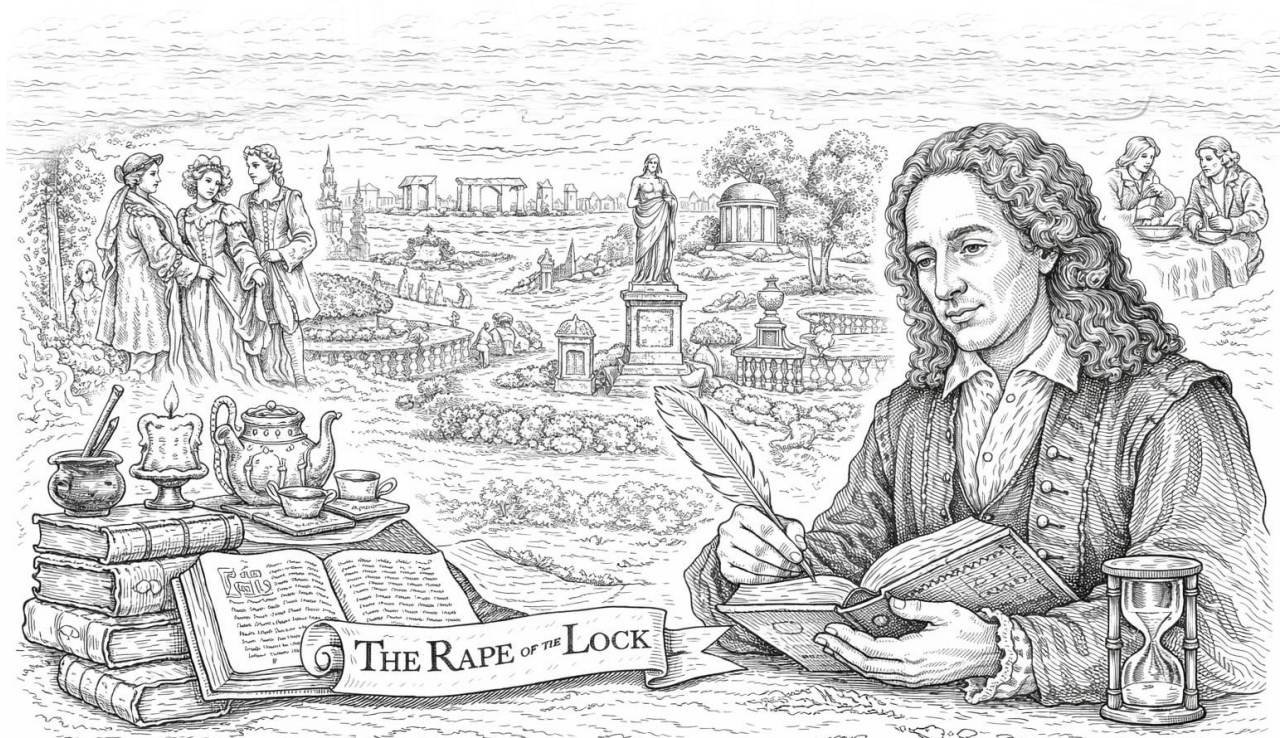
A) Jeremy Collier	B) William Congreve
C) George Farquhar	D) Nathaniel Lee

### Key:

1. B 2. B 3. B 4. B 5. B 6. B 7. B 8. C 9. B 10. B  
 11. B 12. B 13. B 14. B 15. B 16. C 17. B 18. B 19. B 20. A



# The Age of Pope



The Age of Pope (**The Augustan Age**), according to W. H. Hudson, is from **1700 to 1745**. Its corresponding historical periods: **the Queen Anne Age** and **Early Georgian Age**. Good sense became the idol of the time; and **good sense** meant a love of the reasonable and the useful, and a hatred of the extravagant, the mystical, and the visionary. This is shown in the field of religion, in which the prevailing principles were rationalism and utility.

The Age of Pope is sometimes called **the Classic Age** and sometimes **the Augustan Age** of English literature. The Age of Augustus was the golden age of Latin literature, so the Age of Pope was **the golden age** of English literature. When in 1706 Walsh wrote to Pope: “The best of the modern poets in all languages are those that have nearest copied the ancients’, he expressed concisely the principle of classicism; and this principle **Pope** himself reiterated in some well-known lines in his *Essay on Criticism*:

**’Tis more to guide than spur the Muse’s steed;  
Restrain his fury, than provoke his speed;  
The winged courser, like a gen’rous horse,  
Shows most true mettle when you check his course.”**

## I. THE AGE OF POPE: POETRY

### The Characteristics of the Classical School of Poetry:

- a. Classical poetry is in the main the product of the **intelligence** playing upon the surface of life. On the side of emotion and imagination it is markedly deficient. It is commonly **didactic and satiric**—a poetry of argument and criticism, of politics and personalities.
- b. It is almost exclusively a **‘town’ poetry**, made out of the interests of ‘society’ in the great centres of culture. The humbler aspects of life are neglected in it, and it shows no real love of nature, landscape, or country things and people.
- c. In the Age of Pope, with its profound distrust of the emotions, a **hatred of the ‘romantic’** in literature was the logical accompaniment of a hatred of ‘enthusiasm’ in religion. The critical taste of the time was distinctly unsympathetic towards the ‘ruder’ masters of our older literature—towards Chaucer, for example, and Spenser, and even Shakespeare.
- d. Extreme **devotion to form** and a love of superficial polish led to the establishment of a highly **artificial and conventional style**, which presently became stereotyped into a regular traditional poetic diction.
- e. Classic poetry adhered to **the closed couplet** as the only possible form for serious work in verse.

### 1. Alexander Pope (1688 – 1744)

He was born in London in 1688—the year of the Revolution and of Bunyan’s death. His father, a **prosperous linen-draper**, was a **Roman Catholic**, and on account of his religion Pope was excluded from the public schools and universities. Extraordinarily precocious



# PG TRB ENGLISH

Professor Academy

தெய்வத்தான் ஆகா தெனினும்..

**State 2<sup>nd</sup> Rank**  
in My 1<sup>st</sup> Attempt!

**HARDWORK** பண்ணா  
கண்டிப்பா கிடைக்கும்!

Kalaiyarasi  
State 2<sup>nd</sup> Rank

State 2nd Rank in First Attempt | From Self-Doubt to State Rank - Kalaiyarasi | PG TRB Achiever

Professor Academy  
231K subscribers



SUBSCRIBE

Professor Academy

PG TRB

**1<sup>st</sup> Attempt**  
மாநிலத்தில் ஆறாம்  
இடம் பிடித்தேன்!

- VINITHA M  
PG TRB 6<sup>th</sup> Rank

Professor Academy

1<sup>st</sup> Day → Learn

3<sup>rd</sup> Day → Revise

7<sup>th</sup> Day → Master

**1-3-7 Rule**  
PG TRB Preparation Strategy

Vethosharmila KS  
State 4<sup>th</sup> Rank



Clear strategy, consistent hard work, and smart preparation made this success possible. Structured materials, regular tests, and complete text-based learning built strong confidence. Even during exhausting days, determination kept me going – if you stay focused and give your 100%, this exam is absolutely achievable



**Kalaiyarasi – State 2<sup>nd</sup> Rank Holder**

Scan to  
Know More

Professor Academy





(in his own famous words, he ‘**lisped in numbers for the numbers came**’) he published his *Pastorals* in 1709 and his *Essay on Criticism* in 1711. His extreme irritability and peevishness were in large measure the consequence of chronic ill-health. As he puts it in his *Epistle to Dr. Arbuthnot* (his devoted physician) his **life was one ‘long disease’**.

Pope’s poetic career falls quite naturally into **three periods**—

### a) The period before 1715:

*Pastorals* (1709) has short poems on spring, summer, autumn, and winter, closely fashioned on Virgil. *The Messiah*, a poetic rendering of the Messianic passages in Isaiah, in imitation of Vergil’s fourth eclogue. *Windsor Forest* is undoubtedly inspired by Denham’s *Cooper’s Hill*. The *Essay on Criticism*, which is certainly a very remarkable performance for a man of twenty-one. It is not original in conception, for it was inspired by Horace’s *Ars Poetica* and Boileau’s *L’Art Poétique*. Nor does it contain any fresh or independent thought, for, as Lady Mary Wortley Montagu cruelly said, it is ‘all stolen’.

*The Rape of the Lock*, Pope’s masterpiece, was founded upon an incident which occurred in the Roman Catholic society: a certain **Lord Petre** cut a lock of hair from the head of a young beauty named **Arabella Fermor** (the Belinda of the poem). This practical joke led to a quarrel between the two families, and Pope was appealed to by a common friend, **John Caryl**, to throw oil on troubled waters by turning the whole thing into jest. Pope defines his **mock-epic** *The Rape of the Lock* as ‘**heroi-comical**’.

### b) The translation of the *Iliad* and the *Odyssey*:

The former which was made single-handed, the latter with much help from others—represents the labours of Pope’s second period.

### c) Satiric and didactic poetry:

The principal works of this third period are: *Satires and Epistles of Horace Imitated*. The Prologue to these—the *Epistle to Dr. Arbuthnot*—is specially valuable as the most frankly personal of all Pope’s writings. *Epistle to Dr. Arbuthnot* contains the famous character-study of **Addison** under the name of **Atticus**.

The epic machinery of *The Dunciad* was obviously suggested by Dryden’s *MacFlecknoe*. *The Essay on Man* (a poem in four epistles), in which Pope undertakes a defence of the moral government of the universe on the optimistic postulate that “**whatever is, is right**”.

It has never been possible to do justice to the depth of feeling which his great poetry is impossible. Nor was he a great thinker. But he was the very embodiment of the kind of intelligence which was currently known as ‘**wit**’, and which that age cultivated and admired. He was also, within his limits, a marvellously clever and adroit **literary craftsman**, and the neat, compact, antithetic, and **epigrammatic style of writing** which was the classical ideal, assumed perfection in his hands. He is also the most consummate master of **the classic couplet**.

After Shakespeare he is the most frequently quoted of English poets. His often-quoted lines include: 'Who shall decide when Doctors disagree?' 'A little learning is a dangerous thing.' 'And fools rush in where angels fear to tread.' 'To err is human, to forgive divine.' 'The proper study of mankind is man.' 'The Right Divine of kings to govern wrong.' 'A wit's a feather, and a chief a rod; An honest man's the noblest work of God.' Visit @professoracademy.com



### The Age Of Pope (Augustan Age)

- According to W. H. Hudson, the Age of Pope extends from 1700 to 1745.
- It corresponds to the Queen Anne Age and Early Georgian Age.
- The age is marked by the dominance of good sense, reason, and utility.
- Extravagance, mysticism, and imagination were deliberately rejected.
- In religion, the age was guided by rationalism rather than enthusiasm.
- It is called the Augustan Age in imitation of the golden age of Roman literature under Augustus.
- It is also known as the Classical Age because of its imitation of ancient Greek and Roman models.
- The guiding principle of the age was classicism, expressed as restraint, order, and control in art.

#### CHARACTERISTICS OF CLASSICAL POETRY

- Classical poetry is primarily the product of intellect rather than emotion.
- It is mainly didactic and satirical, dealing with politics, society, and morals.
- It is essentially a town poetry, concerned with urban life and society.
- Nature and rural life receive little or no attention.
- The age showed hostility towards romantic imagination and enthusiasm.
- Chaucer, Spenser, and even Shakespeare were viewed as crude and irregular.
- Excessive attention to form, polish, and correctness shaped poetic style.
- The closed heroic couplet became the standard verse form for serious poetry.

#### ALEXANDER POPE (1688-1744)

- Alexander Pope was the central poet of the Augustan Age.
- He was born in 1688, the year of the Glorious Revolution.
- As a Roman Catholic, he was excluded from public schools and universities.
- Pope was a precocious poet, publishing Pastorals at the age of twenty-one.

- Chronic illness shaped both his temperament and outlook.
- Pope described his life as "one long disease."

#### POPE'S POETIC PERIODS

##### First Period (before 1715)

- Pastorals (1709) imitates Virgil's pastoral poetry.
- Essay on Criticism (1711) is inspired by Horace and Boileau.
- The Rape of the Lock is Pope's mock-epic masterpiece.
- Pope described The Rape of the Lock as "heroic-comical."

##### Second Period

- Pope's translations of Homer's Iliad and Odyssey belong to this phase.
- These translations brought him financial independence and fame.

##### Third Period

- Epistle to Dr. Arbuthnot is Pope's most personal satire.
- The Dunciad attacks dull writers, following Dryden's MacFlecknoe.
- Essay on Man expresses the optimistic belief that "Whatever is, is right."

#### POPE'S LITERARY SIGNIFICANCE

- Pope lacked deep imagination and emotional intensity.
- He was the perfect embodiment of Augustan wit and intelligence.
- His style is marked by brevity, balance, antithesis, and epigram.
- He is the greatest master of the heroic couplet in English poetry.
- After Shakespeare, Pope is the most frequently quoted English poet.

#### OTHER POETS OF THE AGE

- Matthew Prior wrote The Town and Country Mouse and Solomon.
- John Gay achieved popularity with The Beggar's Opera.
- Samuel Garth satirized medical practice in The Dispensary.
- William Somerville is known for The Chase.



## 2. Other Poets of the Period

### a) Matthew Prior –

*The Town and Country Mouse* (a parody of Dryden's *The Hind and the Panther*).

He afterwards produced an imitation of *Hudibras* called *Alma*, and a long and very serious poem, *Solomon*.

### b) John Gay – an intimate friend of Swift and Pope

He wrote a series of six pastorals, *The Shepherd's Week*; *Trivia*, a humorous description of the London streets; and a travesty of the then immensely popular Italian opera, *The Beggar's Opera*, which took the town by storm.

### c) Samuel Garth – *The Dispensary* (a satire on the Society of Apothecaries)

### d) William Somerville – *The Chase*

## II. THE AGE OF POPE: PROSE

### 1. Jonathan Swift (1667 – 1745)

This singular man was the **son of a well-to-do butcher**, who did business in the very heart of the city of London. A born journalist and pamphleteer, he wrote with extraordinary facility. Preferred to the Deanery of St. Patrick's, Dublin, in 1714, he espoused the cause of the Irish people.

His relations with three women also had their part in his unhappiness. The most important of these was **Esther Johnson**, or Stella, as he called her, whom he first met at Temple's. His *Journal to Stella* is a narrative of his life in London during the time of his greatest political activity.

His **special field** was **satire** and his **favourite instrument** **irony**, which is the art of saying one thing to convey another. In *The Battle of the Books* (1704), the mock-heroic description of the great battle in **the King's Library** [St James's Library] between the rival hosts, is a masterpiece of its kind.

The *Tale of a Tub* is an allegorical story with three brothers, **Peter**, **Martin**, and **Jack**, standing respectively for the Roman Church, the English Church, and the Calvinists / dissenters.

### 2. Joseph Addison (1672 –1719) & Richard Steele (1672 – 1729)

Just of an age, they met as boys at the Charterhouse, and afterwards as young men at Oxford. Then **Steele went into the army**, later threw himself with characteristic ardour into politics, and after many ups and downs and much buffeting by fortune, died in Wales, having, as Thackeray says, '**outlived his places**, his schemes, his wife, his income, his health, and almost everything but his kind heart'.

**Addison** meanwhile gained a high reputation for classical scholarship, made the Grand Tour of Europe as a preparation for diplomacy, entered the House of Commons, was **Chief Secretary for Ireland** and for a year Secretary of State, and died ten years before his friend.

Their characters were curiously contrasted. **Steele** was a **thorough Bohemian**, easy-going, thriftless, careless, but full of generosity and sympathy and with an honest love of what is pure and good. **Addison** was an urbane and **polished gentleman**, of exquisite refinement of taste and lofty ideas of rectitude and piety, but shy, self-conscious, and a little remote and austere.

Steele, who was always the more originaive genius, led the way by the foundation of *The Tatler*, the first of the long line of eighteenth-century **periodical essays**. This was followed by the most famous of them, *The Spectator*, in which Addison, who had contributed to his friend's former enterprise, now became the chief partner. It began on **March 1, 1711**, was published **daily, Sundays excepted**, and ran till December 6, 1712; though some eighteen months later it was revived by Addison alone, and issued three times a week from June 18 to December 20, 1714. In its complete form it contains **635 essays**. Of these **Addison wrote 274 and Steele 240**, the remaining 121 being the work of various friends.

It was in *The Spectator*, for example, that **Addison** first published his series of **eighteen papers on Paradise Lost**, by which he helped to spread among English people a better appreciation of Milton and his work.

In the many papers in which they dealt with the leading figures of **the Spectator Club**, and especially, with the eccentricities of the delightful Tory squire, **Sir Roger de Coverley**, our essayists painted a lively picture, and painted it admirably. 'For more than a century before this, satirists in verse and prose had been cultivating what is known as **'character writing'**. It is scarcely too much to say that in many of the Spectator papers, in which scenes from the life of Sir Roger are described, we have **the modern novel in germ**.

### 3. Other Prose Writers of the Period:

The Age of Pope was richer in prose than in verse.

John Arbuthnot – *The History of John Bull* (a satire)

George Berkeley – *Principles of Human Knowledge*

Joseph Butler – *Analogy of Religion*

## III. THE AGE OF POPE: DRAMA

### a) Joseph Addison – *Cato* (1713; a tragedy)

It's an attempt to introduce to the English stage the decorous and rhetorical drama of the French School.

*We Proudly Share Our Results*

# PG TRB ENGLISH – OUR ACHIEVERS

1. KALAIYARASI S
2. KAVITHA D
3. ILAKYA S
4. VETHASARMILA KS
5. VIGNESH ST
6. GOKILA VANI T
7. MUTHU LAKSHMI K
8. PRIYA DHARSINI R
9. MARTINA FRANCIS M
10. ADLIN SHELISHA JT
11. GANGAPOORANI S
12. AMUTHA P
13. DEEPA D
14. SANTHINI K
15. DHIVYABHARATHI R
16. SADAIYAPPAN P
17. VANTHANA K
18. SEETHALAKSHMI S
19. AMMU S
20. ATCHAYA N
21. PRIYANKA S
22. KAVIYA S
23. HEMALATHA B
24. DIVYABHARATHI A
25. AZIRA BEGUM A
26. MAGESWARI M
27. ARTHI TR
28. NARGEES BEGUM V A
29. VIJAYALAKSHMI P
30. ELAMATHI G
31. AGALYA A
32. SATHIYA D
33. AZHAGUKARTHIKA U
34. RAMYA R
35. VETRIVEL V
36. RANJITHAPRIYA K
37. SIVAGAMI KS
38. RAMYA S
39. MIRIAM PRIYADHARSHINI M
40. SYEDALI FATHIMA A
41. KEERTHIKA V
42. PAVITHRA A
43. BHAVITHRAH J
44. SOBA R
45. SUMATHI S
46. BALAPRAKASH P
47. SATHYA M
48. KARPAGAMBAL P
49. RAJAVELU A
50. DIVYA BHARATHI N
51. DEVI S
52. RESHMA P
53. DIVYA R
54. AKALYA R
55. VIGNESH G
56. ANJALI M
57. NATHIYA S
58. DHIVYAPRIYA P
59. JEEVITHA P
60. SUGAPRIYA R
61. NITHYA R
62. ABITHA M
63. GOVINDHAMMAL C
64. GNANASOUNTHARI V
65. RESHMISADHANA YR
66. DEEPIKA R
67. ANDREWS CLARETMARY P
68. KALAIYARASI R
69. PRIYADHARSHINI R
70. DEVIKA M
71. ANITHA S
72. MANOJ PANDIAN M
73. ANANDHI G
74. MARY SUGANYA A
75. RANJANI S
76. NANDHINI V
77. SUSHMITHA S
78. PADDMAVATHY SM
79. HARSLIN B
80. BHARATHI P
81. PRABHA NR
82. PERSIS VINCY A
83. JAMUNA M
84. KOKILA M
85. STEPHANA ROSELIN M
86. DHATCHAYANI M
87. SWATHI S
88. RAJAVETRIVEL T
89. MURUGARAJAN S
90. HELEN SYLVIA J
91. MANOBALA M

*“Join Professor Academy”*

**Be the Next Success Story**



## b) Richard Steele – *The Conscious Lovers* (1722)

Steele wrote four plays, and he turned his stage into a sort of lay-pulpit, and became **the founder of** that highly genteel, didactic, and vapid kind of play which is known as **Sentimental Comedy**.

## c) George Lillo –

*The London Merchant: or, the History of George Barnwell* (1731) and *Fatal Curiosity* (1737) established “**domestic drama**”, or form of tragedy the characters and incidents of which were to be taken from common life instead of from history or romance.

### THE AGE OF POPE: PROSE

#### Jonathan Swift (1667–1745)

- Jonathan Swift was the greatest prose satirist of the Augustan Age.
- He was a born pamphleteer and master of irony.
- Swift became Dean of St. Patrick’s Cathedral, Dublin (1714).
- He strongly supported the Irish cause.
- Journal to Stella records Swift’s London life and political activity.
- The Battle of the Books (1704) is a mock-heroic satire.
- A Tale of a Tub satirizes religious divisions through allegory.
- Peter, Martin, and Jack represent the Roman, Anglican, and Calvinist Churches.

#### Joseph Addison (1672–1719) &

#### Richard Steele (1672–1729)

- Addison and Steele were the founders of periodical essay writing.
- Steele founded *The Tatler*, the first periodical essay.
- *The Spectator* (1711) became the most influential essay journal.
- Addison wrote 274 essays, Steele wrote 240 essays in *The Spectator*.
- *The Spectator* aimed to reform society through moral instruction.
- Sir Roger de Coverley is the most famous *Spectator* character.
- Addison’s essays helped revive interest in Milton’s *Paradise Lost*.
- *The Spectator* essays contain the germ of the modern novel.

#### Other Prose Writers

- John Arbuthnot wrote *The History of John Bull*, a political satire.

- George Berkeley wrote *Principles of Human Knowledge*.

- Joseph Butler wrote *Analogy of Religion*.

### III. THE AGE OF POPE: DRAMA

- Drama declined during the Augustan Age due to moral restraint and reason.

#### Joseph Addison

- *Cato* (1713) is a neo-classical tragedy.
- It imitates the French classical dramatic model.

#### Richard Steele

- *The Conscious Lovers* (1722) represents Sentimental Comedy.
- Steele replaced wit with morality and emotion on stage.

#### George Lillo

- *The London Merchant* (1731) established domestic tragedy.
- Domestic drama dealt with middle-class life and morals.

### IV. THE AGE OF POPE: FICTION

#### Daniel Defoe (1660–1731)

- Daniel Defoe is regarded as a founder of the English novel.
- *Robinson Crusoe* (1719) is his most famous novel.
- His novels are written as fictitious biographies.
- Defoe’s fiction is described as “history minus facts.”
- His works lack complex plot construction.

#### Jonathan Swift

- *Gulliver’s Travels* (1726) is a satirical prose romance.
- The book attacks human pride, reason, and false optimism.
- Lilliput represents petty politics, and Houyhnhnms represent cold reason.
- Swift was a pessimist, opposing the optimism of the age.

## IV) THE AGE OF POPE: FICTION

### 1. Daniel Defoe (1660 – 1731)

Defoe's great importance in the history of the English novel is universally admitted. With the success of his picaresque novel *The Life and Adventures of Robinson Crusoe* (1719), Defoe proceeded with *Captain Singleton* (1720), *Memoirs of a Cavalier* (1720), *Colonel Jack* (1722), *Moll Flanders* (1722), and *Roxana* (1724). His *Journal of the Plague Year*, though professedly the genuine record of an eye-witness, and long accepted as such, is in reality a fabrication.

His fictions were still thrown into **biographical form**, and no attempt was made towards the organisation of the materials into a systematic plot. It is for this reason that we may best describe them in the phrase used, as 'fictitious biographies', or, in Sir Leslie Stephen's words, as 'history minus the facts'. As one of his critics has said—'From writing biographies with real names attached to them it was but a short step to writing biographies with fictitious names.'

### 2. Jonathan Swift (1667 – 1745)

In *Gulliver's Travels* (1726), Lemuel Gulliver travels to **Lilliput** (a land of tiny people), **Brobdingnag** (a land of giants), **Laputa** (a floating island), and **Houyhnhnms** (an island of intelligent horses and beast-like creatures called Yahoos).

His age was an age of flippant and shallow optimism—the optimism of the *Essay on Man*. Swift, on the contrary, was a **profound pessimist**.

\*\*\*

**'Tis more to guide than spur the Muse's steed;  
Restrain his fury, than provoke his speed.**

- Alexander Pope



## Learning Check:

### 1. What is the timeframe of the Age of Pope?

- A) 1688-1744                      B) 1700-1745  
C) 1711-1731                      D) 1660-1700

### 2. What became the idol of the Age of Pope?

- A) Emotion and imagination  
B) Good sense (reasonable and useful)  
C) Mysticism and visionary ideals  
D) Extravagant religion

### 3. Why is the Age of Pope called the Augustan Age?

- A) After Queen Anne  
B) Golden age like Augustus in Latin literature  
C) Due to Pope's birth year  
D) Georgian influence

### 4. Which is a characteristic of classical poetry in this age?

- A) Rich in emotion and nature love  
B) Didactic, satiric, town-focused  
C) Rural and mystical  
D) Free verse dominant

### 5. What form did classic poetry adhere to for serious work?

- A) Blank verse                      B) Closed couplet  
C) Sonnet sequences              D) Free form

### 6. Why was Pope excluded from public schools?

- A) Poor health  
B) Father's Roman Catholic religion  
C) Political views  
D) Early fame

### 7. What was Pope's first published work?

- A) Essay on Criticism              B) Pastorals (1709)  
C) The Rape of the Lock          D) Windsor Forest

### 8. What inspired The Rape of the Lock?

- A) Political satire  
B) Lord Petre cutting Arabella Fermor's hair  
C) Virgil's eclogues  
D) Milton's epics

### 9. Which work is Pope's mock-epic defined as 'heroic-comical'?

- A) The Dunciad                      B) The Rape of the Lock  
C) Essay on Man                    D) Epistle to Dr. Arbuthnot

### 10. What is the optimistic postulate in Pope's Essay on Man?

- A) Whatever is, is wrong  
B) "Whatever is, is right"  
C) Nature over reason  
D) Emotion over sense

### 11. Which Pope quote is from the text?

- A) To be or not to be  
B) 'A little learning is a dangerous thing.'  
C) All the world's a stage  
D) Shall I compare thee

### 12. Who wrote The Town and Country Mouse, parodying Dryden?

- A) John Gay                              B) Matthew Prior  
C) Samuel Garth                      D) William Somerville

### 13. What took London by storm among John Gay's works?

- A) Trivia                                  B) The Beggar's Opera  
C) The Shepherd's Week          D) Windsor Forest

### 14. What was Swift's favorite instrument in satire?

- A) Hyperbole                            B) Irony  
C) Epic machinery                    D) Pastoral elegy

### 15. In Swift's Tale of a Tub, who represents the Roman Church?

- A) Martin                      B) Jack                      C) Peter                      D) Stella

### 16. Who founded The Tatler?

- A) Addison                      B) Steele                      C) Pope                      D) Arbuthnot

### 17. How many essays in The Spectator, and who wrote most?

- A) 635 total; Addison 274, Steele 240  
B) 1711 only; Steele all  
C) 18 on Milton; Pope  
D) Daily forever; Swift

### 18. What Spectator Club character is a Tory squire?

- A) Atticus                                  B) Sir Roger de Coverley  
C) John Bull                              D) Lemuel Gulliver

### 19. Which play by Addison is a decorous French-style tragedy?

- A) The Conscious Lovers          B) Cato (1713)  
C) The London Merchant          D) The Beggar's Opera

### 20. What is Defoe's Robinson Crusoe classified as?

- A) Sentimental comedy              B) Picaresque novel  
C) Fictitious biography              D) Domestic drama

### Key:

1. B 2. B 3. B 4. B 5. B 6. B 7. B 8. B 9. B 10. B  
11. B 12. B 13. B 14. B 15. C 16. B 17. A 18. B 19. B 20. B





# TRB 2025

## *Achiever's Testimonials*

As a student preparing under the newly revised syllabus, I faced a lot of uncertainty. But the guidance I received from Professor Academy—especially in Education Methodology and General Knowledge—gave me the exact pathway I needed. Their support didn't end with classes; they prepared us strategically even after the syllabus change. The YouTube 'One Day – Two Points' session was a major booster and played a crucial role in helping me secure State 1st Rank.”

**SHRI JANANAI S | STATE 1<sup>ST</sup> RANK**

“Simple habits made a big difference in my PG TRB prep — sticky notes, daily tests, and reviewing mistakes. I trusted only my class notes and Professor Academy materials to create clear, focused notes. These practices, along with Professor Academy's guidance, helped me secure State 1st Rank in PG TRB Computer Science.”

**DHIVYA D | STATE 1<sup>ST</sup> RANK**

“In my first attempt, daily 3-hour PYQ practice became my biggest strength in speed and accuracy. I practiced 30-question OMR sets to avoid mistakes and master exam-time shading. With Professor Academy's app tests, I learned smart solving techniques that lifted my performance.”

**NANTHINI S | STATE 2<sup>ND</sup> RANK**

“I never missed a 4:30 AM live class, and I always kept my materials ready — mobile, laptop, or a small notebook to study anywhere. One-page summaries and continuous app tests, where I focused only on correcting mistakes, strengthened my revision. These habits, along with Professor Academy's support, helped me achieve State 2<sup>nd</sup> Rank.”

**MANIMOZHI V | STATE 2<sup>ND</sup> RANK**

“As a first-attempt candidate, I followed a unique test-analysis method that clearly showed my strong, weak, and guessed questions. Professor Academy's crisp key points made tricky concepts easy, and avoiding distractions with proper sleep kept me fully focused. With this disciplined approach and their support, I secured State 2<sup>nd</sup> Rank in my very first attempt.”

**JOSEPHINE DHEEPIKA | STATE 2<sup>ND</sup> RANK**

“Professor Academy changed my entire approach — I learned that success needs consistent revision, not too many books. The 80-day plan, unit-wise notes, video classes, and mock tests kept me focused and track my progress. Their fast support and structured guidance played a major role in helping me secure State 3<sup>rd</sup> Rank.”

**RASME ALLAT | STATE 3<sup>RD</sup> RANK**