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## **A REFRESHMENT OF LITERARY ARTISTS IN THE ELIZABETHAN ERA**

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### **ABSTARCT**

*The researcher has discussed the literary artists in the Elizabethan era (1558-1603) with special reference to Shakespearean sonnets in this study. The researcher mentioned about nineteen writers & their well-known works. Any ordinary reader may readily learn who the prominent authors of the age are and what their notable works are by reading this proposal. The language and technique of data presentation are quite simple. The study also emphasised the significant contributions of the writers of this era. Because we know that University Wits are also from this age, researcher has discussed them & their works. Elizabeth is remembered as one of most important royals in English history, particularly after 1588, when English defeated Spanish Armada sent by Spain to reinstall Catholicism & vanquish England. Throughout Elizabethan period, English literature evolved from a shell into a beautiful person full of imagination, creativity, and limitless stories. It had nothing to do with mystery or miracle performances, & poetry had nothing to do with religion or the concepts addressed by the Church.*

**Keywords:** *Literary artists, Elizabethan Era and Shakespearean sonnets*

### **INTRODUCTION**

The researcher investigated Elizabethan era (1558-1603) literary artists works with respect to Shakespearean Sonnets in this study. It is also said when Elizabethan era began & who most notable Elizabethans were. In English history, a monarch reigned. This age is remembered for the depth of its drama & poetry. This epoch came to an end in 1603. Elizabeth is remembered as one of most notable royals in English history, particularly after 1588, when English defeated Spanish Armada, which had been dispatched by Spain to restore Catholicism & vanquish England. Throughout Elizabethan period, English literature evolved from a shell into a beautiful person full of imagination, creativity, and limitless stories. The authors in the research are present in chronological order, not by their familiarity or fame in the globe. These are-

- Philip Sidney (30 November 1554 – 17 October 1586)
- Christopher Marlow or Kit Marlowe (26 February 1564 – 30 May 1593)
- Walter Raleigh (1552 or 1554 – 29 October 1618)
- William Shakespeare (26 April 1564 – 23 April 1616)
- Thomas Campion (sometimes 12 February 1567 – 1 March 1620)
- Edmund Spenser (1552 – 1599)
- The University Wits (The researcher has mentioned seven character in this section)



- Francis Bacon (1561 – 1626)
- Michael Drayton (1563 -1631)
- John Lyly (1553 –1606)
- George Peele (July 25, 1556 - November 9, 1596)
- Robert Greene (1558-1592)
- Thomas Lodge (1558 – 1625)
- Thomas Kyd (1558 – 1594)
- John Marston (1576 – 1634)
- Thomas Middleton (1580 – 1627)
- Thomas Dekker (1572 – 1632)
- John Day (1574 - 1638)
- Beaumont (1584 -1616) and Fletcher

The Elizabethan period was a golden age of English literature. Poetry writing was an element of education for educated individuals throughout this time period. As a result, several collections of poetry by various poets appeared during this period. The Tudor period, considered to be the greatest age of English literature, ran from 1558 until 1603. During this time period, several poets rose to prominence, including the poet Christopher Marlowe, Ben Jonson, Edmund Spenser, Sir Philip Sidney, the poet William Shakespeare, & Queen herself.

The actual Elizabethan literary age began in 1579, however Sir Thomas Wyatt & the Earl of Surrey contributed poetry before that. Sir Wyatt imported sonnet from Italy & popularized it in England. He followed Petrarchan poetry tradition of octave and sestet.

Shakespeare then altered it to English sonnet style, dividing sonnet into 3 quatrains summed up by a couplet. The first blank poem in English was written by the Earl of Surrey. Many excellent lyrics were written throughout the Elizabethan period. Sir Philip Sidney was a brilliant lyricist.

Many excellent lyrics were written throughout the Elizabethan period. Sir Philip Sidney, a courtier, statesman, soldier, & poet, was a great lyricist. His sonnet collections *Astrophel and Stella* were published after his death in 1591. Sir Walter Raleigh, a soldier, sailor, adventurer, courtier, and writer, was another famous poet. Shakespeare's plays contain some of the greatest examples of Elizabethan lyrics. His larger poems, *Venus' & Adonis* and *The Rape of Lucrece*, are frigid & emotionless. However, the lyrics contained in his works are full of sentiments & passion. Marlowe, famed dramatist, has also composed some excellent lyrics.

The Elizabethan, or English, sonnet is perhaps the most well-known invention of Elizabethan poetry. The Italian sonnet was introduced to England by Thomas Wyatt, a court poet for Henry VIII, but it was revised into its usual English form by Henry Howard, Earl of Surrey. Elizabethan sonnets are 14 lines long and written in iambic pentameter, frequently split into 3 quatrains & a couplet.



The lines rhyme in the following order: ababcdcd efef gg. The first eight lines are known as "octet," while the last six lines are known as the "sestet."

During the octet and sestet, Shakespearean sonnets sometimes include a turn, or "volta," in which what is introduced in octet is perceived from a different viewpoint in sestet. This shift occurs in the last couplet of certain sonnets, such as William Shakespeare's Sonnet 130, "My Mistress' Eyes Are Nothing Like Sun." Elizabethan sonnets can also be found in period play, such as at start of "Romeo and Juliet."

Despite the fact that iambic pentameter had been employed in English poetry since Middle Ages, Earl of Suney utilized it in a novel fashion in his translation of Virgil's "Aeneid": he left lines unrhymed. This type of poetry, known as "blank verse," had the benefit of sparing writers the work of rephrasing thoughts so that they rhymed, and was seen by some as having the most likeness to true human speech. Blank verse was the plays' and the writings of Christopher Marlowe's chosen meter for play during the Elizabethan period; it gave speech a serious, exalted tone while leaving prose for people with lesser social standing & comedy.

Blank poetry stayed popular even beyond the Elizabethan period, featuring in works such as John Milton's "Paradise Lost" & William Wordsworth's "Prelude Forming Present With Past." Although word "Renaissance" did not become popular until the beginning of the twentieth century, it adequately captures at least one feature of Elizabethan literature: it generally saw itself as giving "rebirth" to ancient material in order to usher in a new phase of English writing. This characteristic is particularly obvious in its use of the past. Sir Philip Sidney uses classical poetry patterns in his poems, such as his plea to the muse in "Astrophil and Stella": "Fool, said my Music to me, looke in thy heart, and -write." In William Spenser's epic "Faerie Queene," archaisms are numerous, such as "yclept" for "called." He used them to conjure up a more affluent era in which to situate his metaphorical history of England.

This article would be complete if it did not discuss Elizabethan poetry's fondness for double entendres: phrases or words with a benign literal significance but a second, often sexual, meaning. In Act 3, Scene 1 of "Hamlet," Hamlet begins a polemical rant against Ophelia, advising her to "Get thee to a nunnery: why wouldst thou be a / breeder of sinners?" On the surface, this line may be viewed positively: Hamlet is concerned about Ophelia and seeks to shield her from the world and men. In Elizabethan usage, however, "nunnery" meant "brothel." As a result, Hamlet insults Ophelia simultaneously. This uncertainty, whether manufactured or genuine, is consistent with Hamlet's insanity.



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## **SELECTED LITERARY ARTIST OF THE ERA**

### ***PHILIP SIDNEY (30NOVEMBER 1554 – 17OCTOBER 1586)***

Sir Philip Sidney was an a soldier, scholar, English poet, and courtier who was regarded as one of most influential characters of Elizabethan period. Sidney, greatest Elizabethan writer, was outstanding in more than one genre, yet none of his writings were published until after his death. His most renowned work was a sequence of 108 love sonnets that were linked together. These sonnets, which are significantly influenced in structure and tone by Ronsard and Petrarch, establish Sidney as best Elizabethan sonneteer after Shakespeare. They demonstrate true lyric feeling conveyed in a charmingly archaic fashion, despite being dedicated to his wife but addressed to his lover, Lady Penelope Rich. Sidney's standard form is the Petrarchan octave (ABBAABABA), with variations in sestet that contains English final couplet (a couple of consecutive lines of verse, usually rhyming & of comparable length).

Sidney, like the finest Elizabethans, was accomplished in more than one field of writing, although none of his works were published during his lifetime. His most famous work was a collection of 108 love sonnets. In tone & style, these owe a lot to Petrarch & Pierre de Ronsard, & rank Philip as finest Elizabethan sonneteer after Shakespeare. They belong to his wife but written to his mistress, Lady Penelope Rich, and reflect pure lyric desire couched in a wonderfully antique form. In form, Sidney typically uses Petrarchan octave (ABBAABBA), with sestet modifications including the English concluding couplet. His creative ties were more stable and important to his long-term fame.

While away from court, he penned *Astrophel & Stella* (1591), as well as early drafts of *The Arcadia* & *The Defence of Poesy*. His pastoral romance *The Arcadia* (1598) is a complex love narrative that embodies traditions of ancient chivalry, which Sidney found so appealing. The plot is disjointed and complicated, and the numerous other love tales interlaced with the primary one detract from the main one. Characters are hazy and romanticized. The style is that of a poet writing prose; melodic, picturesque, somewhat artificial & beautiful.

### ***CHRISTOPHER MARLOWE OR KIT MARLOWE (26 FEBRUARY 1564 – 30 MAY 1593)***

Christopher Marlowe was an Elizabethan-era English poet, translator, & playwright, according to L. Erne (2005). He was the most famous Elizabethan tragedy playwright of his day. He had a significant influence on William Shakespeare, who was born same year as Marlowe & went on to become greatest Elizabethan playwright following Marlowe's strange early death. Marlowe's plays are well-known for their use of blank verse & triumphant heroes.

According to L. Erne (2005), some scholars & researchers think a warrant for Marlowe's arrest was issued on May 18, 1593. There was no recorded reason, although it was supposed to be tied to blasphemy allegations since a book reportedly penned by Marlowe was claimed to include "vile heretical conceits." He was summoned before court on May 20th to be questioned by



Privy Council. There is no record of them meeting that day, & he was ordered to be present on them every day following that unless "licenced to the contrary." Ingram Frizer stabbed him to death ten days later. It's unclear whether the stabbing was linked to his arrest.

With varied degrees of proof, six dramas have been credited to Christopher Marlowe's writing, either alone or in conjunction with other writers. The writing order or chronology of these plays is generally unknown, & whatever dates and evidence available are included below. According to the limited information we have, Dido was the first Marlowe play to be presented, while Tamburlaine was the first to be produced on a regular corporate stage in London in 1587. Tamburlaine, often regarded as Marlowe's finest triumph, was first English play composed in blank verse &, together with Thomas Kyd's *The Spanish Tragedy*, is widely regarded as start of Elizabethan theatre's mature period. [1]

When play *Lust's Dominion* was first published in 1657, it was assigned to Marlowe, but historians and critics virtually uniformly disputed the attribution. Arden of Faversham may possibly have been authored by him or co-written by him.

Publishing and responses to Marlowe's poems and translations came mostly after his death, including.

- Amores, Ovid's first collection of Latin elegiac couplets, translated by Marlowe (c. 1580s); copies were publicly burnt as insulting in 1599. [2]
- Marlowe's *The Passionate Shepherd to His Love* (c. 1587-1588); a famous ballad of period. [3]
- Marlowe's *Hero & Leander* (c. 1593, incomplete; completed by George Chapman, 1598; printed 1598). [4]
- Book One of Lucan's *Pharsalia*, translated by Marlowe. (about 1593; printed around 1600)

Scholars now continue to hunt for evidence of partnerships b/w Marlowe & other writers. One publisher was first to support scholarly allegation of a partnership among Marlowe & playwright Shakespeare back in 2016.

- In New Oxford Shakespeare series, published in 2016, William Shakespeare's *Henry VI* is officially acknowledged as a collaboration with Marlowe. Although Marlowe is listed as a co-author on three *Henry VI* plays, several researchers deny any genuine cooperation. [5]

Marlowe's plays were hugely popular, thanks in part to commanding theatrical presence of his star actor, Edward Alleyn. Alleyn was extremely tall for period, & haughty characters of Tamburlaine, Faustus, & Barabas were most likely written just for him. Throughout 1590s, Marlowe's plays became core of Alleyn's company, Admiral's Men. One of Marlowe's poetry translations fared poorly. As part of Archbishop Whitgift's war on obscene content, Marlowe's translation of Ovid was outlawed in 1599, & copies were publicly burnt.



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### ***WALTERRALEIGH (1552 OR 1554 – 29 OCTOBER 1618)***

Walter Raleigh was a wealthy Englishman who also happened to be a poet, dramatist, courtier, spy, soldier, politician, & explorer. He is also often credited for popularizing tobacco in England. During the Elizabethan time, Raleigh was well-known.

Raleigh's poetry is written in simple style, which is characterized by its simplicity and lack of ornamentation. Raleigh was regarded by C. S. Lewis as one of era's "silver poets," a group of authors who rejected Italian Renaissance impact of deep classical reference & intricate poetic methods. Love, sorrow, beauty, and time are just a few of the subjects he explores in his work. His poems are mostly short melodies inspired by real-life events. Raleigh's contemptus mundi (contempt of earth) mentality is more comparable to Middle Ages than to emerging time of humanist optimism in poems such as "What is Our Life" & "The Lie." His lesser-known lengthy poem "The Ocean's Love to Cynthia" mixes this strain with Spenser's and Donne's more intricate conceits, evoking a gloomy sense of history. The poem was penned while incarcerated in the capital's Tower. [6]

Raleigh composed "The Nymph's Reply to Shepherd" as a lyrical reaction to Christopher Marlowe's "The Passionate Shepherd's Response to His Love" in 1592. Both are written in traditional pastoral poetry form, with six four-line stanzas and an AABB rhyme scheme, and Raleigh rejects his emotions practically line-for-line. [7] Years later, William Carlos Williams, a twentieth-century poet, would add his "Raleigh Was Right" to the lyrical "argument."

### ***WILLIAMSHAKESPEARE (26 APRIL 1564 – 23 APRIL 1616)***

The Shakespeare's plays was a playwright, actor, and poet from England who is often considered as the greatest dramatist of all time and the best English writer. He is often regarded as England's national poet & "Bard of Avon." He has 39 plays, 154 sonnets, 2 significant narrative poems, & a few unattributed lines in his current body of work. His plays have been performed more than all other playwright's & have been adapted into nearly every major living languages.

Shakespeare's early plays were written in standard style of day. He wrote them in a stylized style that does not always flow organically from characters' or drama's necessities. [8]

The language is usually rhetorical, created for performers to declaim rather than speak, and poetry is structured around complex, sometimes intricate analogies and conceits. Some critics believe that the great speeches in Titus Andronicus sometimes stall the narrative, and that the poetry in The Two Gentlemen of Verona is stilted. [9]



William Shakespeare, on other hand, was eager to adapt existing procedures to his own need. The beginning soliloquy of Richard III is based on self-declarations of Vice in medieval theater. Simultaneously, Richard's acute self-awareness foreshadows Shakespeare's mature theatrical soliloquies. [10]

There is no single play that symbolizes the transition from traditional to freer style. Shakespeare combined 2 throughout his career, perhaps most notably in *Romeo and Juliet*. By the time he wrote of *Juliet and Romeo*, the reign of Richard II, & the play *A Midsummer Night's Dream* in mid-1590s, Shakespeare had begun to produce more natural poetry. He tailored his imagery & metaphors to the needs of the play.

Shakespeare's preferred writing style was iambic pentameter, which is sometimes known as blank poetry. In fact, this meant that much of his poetry was unrhymed, with 10 syllables per line and an emphasis on every second word. His early blank verse plays are very different from his later ones. Although it is frequently lovely, its words begin, halt, and terminate at the end of lines, suggesting monotony. [11]

After mastering traditional blank verse, Shakespearean began to disrupt & modify its flow. This strategy reveals poetry's fresh strength & versatility in plays such as *Julius Caesar* and *Hamlet*. Shakespeare's lyrical style evolved significantly after *Hamlet*, notably in the more emotional parts of the late plays. This style was defined as "more concentrated, rapid, varied, and, in building, less regular, not rarely twisted or elliptical" by literary critic A. C. Bradley. [12]

Shakespeare used a variety of ways to generate these effects throughout the latter stages of his career. There were run-on lines, unexpected pauses and stops, and sudden shifts in wording and length. "Was your hope drunk/ Wherein you clothed you?" (1.7.35-38); "... pity, like a naked new-born babe/ Striding the blast, or heaven's cherubim, hors'd/ Over the blind couriers of the air..." (1.7.21-25). It is required of the listener to fill in the spaces. [13]

Late romances inspired a last poetic style in which lengthy & short phrases are juxtaposed, sentences are stacked, subject and object are exchanged, and syllables are removed to create the illusion of spontaneity. [14]

Shakespeare combined literary talent with practical theater knowledge. He, like all other playwrights of the day, dramatized Plutarch & Holinshed legends. He modified each narrative to produce several points of interest & to provide the audience with as many perspectives on a subject as possible. This structural tenacity ensures that a Shakespeare play can resist translation, editing, & broad reading without losing its core drama. [15]

***THOMAS CAMPION (SOMETIMES 12 FEBRUARY 1567 – 1 MARCH 1620)***

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M.B.Bryan (1974) He was an English poet, composer, & physician. He composed about a hundred lute songs, dance masques, & a colossal technical book on music.

His first known compositions are the "Songs of Divers The Noblemen & Gentlemen," which were affixed to Newman's copy of Sir Philip Sidney's *Astrophel & Stella* in 1591. His fame was solidified in 1595 with the publication of *Poemata*, a compilation of Latin panegyrics, elegies, & epigrams. A *Booke of Ayres*, a songbook with lyrics written by himself & music created by him & Philip Rosseter, was published in 1601. The next year, he released *Observations on the Art of English Poesie*, in which he argued in favor of rhymeless verse fashioned by ancient quantifiable poetry, "in contradiction to the ordinary and unartificial custom of riming." In "Defence of Rhyme" (1603), Samuel Daniel argued against Campion's poetry principles.

He produced and released a masque to honor Lord Hayes' marriage in 1607, and *Songs of Mourning: Bewailing Untimely Death of Prince Henry* in 1613, set to music by John Cooper (also known as Coperario). The *Lords' Masque* for Princess Elizabeth's marriage, an entertainment for Queen Anne's joy at Caversham House, & roughly a third for Earl of Somerset's marriage to scandalous Frances Howard, Countess of Essex were all devised and presented the same year. If his *Two Bookes of Ayres* (both text & melody composed by himself) also dates compared to this year, it was unquestionably his *annus mirabilis*. [16]

He wrote *A New Way of Making Fowre Parts in Counterpoint By a Most Familiar & Infallible Rule* in 1615, a technical treatise that became a standard book on the subject for many years. It was included in Playford's *Short Introductory to Skill of Musick*, with annotations by Christopher Sympson, and both of them appear to have been printed by 1660. [17]

### ***EDMUND SPENSER (1552 – 1599)***

Edmund Spenser's inclusion in *The Shepherd's Calendar* signaled start of a new age in English poetry. He wrote poems on every element of his life and interests.

In *Worthies of England*, Thomas Fuller offered a narrative in which Queen instructed her treasurer, William Cecil, to pay Spenser one hundred pounds for his poetry. The treasurer, on other hand, argued that the amount was excessive. "Then give him what is reason," she answered. Spenser delivered the Queen this quatrain on one of her marches without collecting his money on time:

I was promis'd on a time,

To have a reason for my rhyme:



From that time unto this season,

I receiv'd nor rhyme nor reason.

She immediately ordered treasurer to pay Spenser original £100.

This narrative appears to have been passed down to Spenser from Thomas Churchyard, who evidently had problems receiving his pension, only other pension Elizabeth granted to a poet. Spenser appears to have had no issue obtaining payment when it was due because his publisher, Ponsonby, collected the pension for him. [18]

### ***FRANCISBACON (1561 – 1626)***

Bacon is a trove of information who worked on jury, philosophy, literature, oration, science, and other topics. He is referred to as "Father of Empiricism." Throughout his career, he has held high-level posts such as Attorney General & Lord Chancellor. He was continually highlighting science's supremacy over religion.

His work introduces a new way of considering systems in context of development & society. His most notable achievements, however, are his fifty-eight essays. Every article is a work of art that exemplifies human comprehension & concern for everything.

Francis Bacon's philosophy may be found in large & varied texts he left behind, which can be classified into 3 major branches:

Scientific writings in which he presents his ideas for a general reform of knowledge into the methodology of science & development of mankind's status via the use of the Science method. [19]

His religious and literary works express his moral philosophy & theological ideas. Juridical works in which his reforms in English Law are proposed. [20]

### ***MICHAELDRAYTON (1563 -1631)***

Michael Drayton was remarkable for his versatility, & he could easily dig into any field of poetry. His literary career began with a spiritual work titled Harmony of Church. After a little hiatus, he returns with Shepherd's Garland, a pastoral poetry. Following that, he published a piece about patriotism in Polyolbion. It brought him unending attention & acclaim while his masterwork was still in the works.

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The Harmony of Church, a compilation of spiritual poetry dedicated to Lady Devereux, was published in 1590. It is extraordinary for a performance of the Song of Solomon delivered with such emotion. The whole edition was burned by public order, with exception of forty copies confiscated by Archbishop of Canterbury. Nonetheless, Drayton published a great number of works in the years that followed.

Idea: In 1593, he produced The Shepherd's Garland, an assortment of nine pastorals in which he honored his own love-sorrows under pen name Rowland. Drayton went on to write two further 'Ideas': Ideas Mirrour (1594, extended and revised as Idea in different incarnations from 1599 to 1619), a cycle of 51 sonnets in which we learn that woman lived near Ankor River in Warwickshire, England and Ideas Latmus (1595). [21]

The Legend of Piers Gaveston, first of Drayton's historical poems, was published in 1593, and Matilda, an epic poem in rhyme royal, was published the following year. Drayton's long & important poem Mortimeriados, a highly serious creation in ottava rima, was published in 1596. He later expanded & changed this poem, republishing it in 1603 as The Barons' Wars.

By 1597, the poet had reached a point of complacency. He appears to have been well-liked at Elizabeth's court, and he anticipated that this would continue with her successor. He wrote a sonnet of tribute to James I on his accession in 1603, but it was mocked and his services were refused. He released another of his various books in 1627, which has some of his most distinctive work. It is made up of the following components: Nymphidia, Court of Faery, an epic of fairyland; The Quest of Cinthia & The Shepherd's Sirena are 2 poetry pastorals, followed by The Moon and the Calf, a satire. Nymphidia, along with his famous song about the clash of Agincourt, is his most well-known piece.

### ***JOHN LYLY(1553 – 1606)***

John Lyly was an Englishman dramatist, poet, courtier, & poet most known for his plays throughout his lifetime. Euphuism is the term used to describe Lyly's influenced literary style, which he established in his early books.

Lyly traveled to London after university, obtaining accommodations at the prestigious Savoy Hospital on Strand, where Gabriel Harvey praised him as "a dapper and a deft company" & "a pert-conceited youth." [22]

His initial book, Euphuus: The Anatomy of Wit, established his literary career here. It was granted to Gabriel Cawood on December 2, 1578, & released that year with an inscription to William West, 1st Baron De La Warr, with a second larger edition following shortly afterward in 1579. Lyly received her M.A. from the College of Cambridge after that year. [23]



Lyly swiftly followed up *The Anatomy with Wit* with a sequel, *Euphues & his England*, which Cawood authorized on July 24 & released in 1580. It was a smashing success, just like the last one. By 1630, the two books had been through almost thirty editions. According to its most recent editor, Leah Scragg, the book would "prove to be the literary phenomenon of the age." [24]

### ***GEORGEPEELE (JULY 25,1556 -NOVEMBER9, 1596)***

GeorgePeele was an English poet, dramatist, and translator most known for his rumored but contentious collaboration with Shakespeare on *Titus Andronicus*.

His pastoral parody *The Children of Chapel Royal* delivered *Arraignment of Paris* to monarch in 1581, & it was printed anonymously in 1584. Jupiter invites Paris to select between Juno, Pallas, and Cupid to get the coveted golden apple in the play. He hands it over to Venus, who takes Paris away, abandoning his wife Oenone. Juno & Pallas present Paris to the gods of partiality for his decision. Diana is subsequently allocated the case, and she makes the ultimate judgment. She gives the fruit to Eliza, a nymph termed 'our Zabetta fayre' in reference to the queen I. [25]

His play *Famous Chronicles of King Edward First* was released in 1593. This chronicle drama is a step forward from the previous chronicles plays & a step closer to Shakespearean historical drama. Peele may have authored or contributed to plays bloodthirsty tragedy *Titus Andronicus*, which had been released under his name. This argument is based in part on Peele's penchant for gore, as seen by *The Battle of Alcazar* (which was performed 1588-1589, published 1594). *The Love of King David & Princess Bethsabe* (about 1588, printed 1599) was the first example of Elizabethan theater based wholly on Scripture after *The Old Wives' Tale*. It contains political satire, with F. G. Fleay recognizing Elisabeth and Leicestershire as David's wife, the daughter of Baths and Mary, Queen of Scots as Absalom.

### ***ROBERTGREENE (1558-1592)***

Greene's *Groats-Worth of Witte*, bought with a million of Pounds and commonly assumed to include an assault on Shakespeare, was an English writer prominent in his day, & now renowned for a posthumous pamphlet ascribed to him.

According to Newcomb, who was "[Greene's] writings reveal an inexhaustible language aptitude, rooted in vast (if not careful) study in classics, & extracurricular activities reading in current continent languages." He authored approximately twenty-five works in prose between



1583 and 1592, being one of first writers in England to support oneself with hispen at a time where publishing was virtually nonexistent.

Greene's literary career began on October 3, 1580, with the publishing of Mamillia, a lengthy romance, in the Stationers' Register. Greene's romances were written in an intricate style that peaked in Pandosto (1588) and Menaphon (1589). His talent as a lyric poet is demonstrated by the inclusion of short poems and songs in several of romances. Weep not my wanton, grin upon my knee (a mother's lullaby to her young son) by Menaphon was a huge success & is now possibly his best-known composition. [26]

### ***THOMAS LODGE (1558 – 1625)***

Thomas Lodge was a physician as well as a Shakespearean and Jacobean author. Thomas Lodge, second son of Sir Thomas Lodge, Lord Treasurer of the city of London, by his third wife, Anne (1528-1579), daughter of London trader Henry Luddington (died 1531), was born in West Hampshire in 1557.

Lodge's recognized theatrical work is limited in scope. In collaboration with Robert Greene, he wrote the unusual but far from worthless drama A Looking Glass for London & England (published 1594), possibly in 1590. [27]

He'd already composed The Injuries of Civil War (perhaps as early as 1587, & released in 1594), a competent second-rate poetry in half-chronicle style popular at the period. According to Darren Freebury-Jones, Lodge and Greene co-wrote Selimus. [28]

Fleay saw explanations to create a share in Greene's participation in George a Greene, the Pinner, an of Wakefield, and the two plays 2nd part of Henry VI, performed by the Queen's Men in 1588; he also regard him as at least a co-author of It is True the Chronicle in King Leir and his three The children (1594); and The A disagreement Raigne of John, the monarch of the United Kingdom of England (c. 1588).

### ***THOMAS NASHE (NOVEMBER 1567 – 1601)***

Thomas Nashe was a well-known poet, dramatist, satirist, and pamphleteer. His work The Fortunate Traveller, pamphlets co-written with William Penniless, and many Church of Britain defenses made him famous.

In October 1592, while visiting in household of Archbishop John Whitgift at Croydon Palace, he penned Summer's Last Will and Testament, a "show" resembling a masque. In

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summary, the narrative follows Summer's death, during which he examines the competence of his former minions and finally hands the throne to Autumn. In 1600, play was published. Nashe is best known for four short poems based on this scene that have been often reprinted in Shakespearean verse collections: "Adieu, farewell, earth's bliss," "Fair june droops," as well as "Autumn hath all summertime's delicious treasure." Nashe may also have written Henry VI, Part 1, drama that was later published as the first volume of the Henry VI triptych under the same title. As stated by Gary Taylor, Nashe was primary author of first act. [29]

### ***THOMASKYD (1558 –1594)***

Thomas Kyd was an English playwright who penned *The Spanish Tragedy* & was instrumental in growth of Elizabethan theater. Despite his prominence at the time, Kyd went into oblivion until 1773, when Thomas Hawkins, an early publisher of *The Spanish Tragedy*, found in his *Apologie for Actors* (1612) that Thomas Heywood had assigned the play to Kyd. Scholars in Germany & England began to shed light on his life & work a century later, which included the contentious revelation that he may have written a Similar play before Shakespeare's, now known as *Ur-Hamlet*.

Evidence implies that in the 1580s, Kyd rose to prominence as a writer, although nothing is known about his career. Francis Meres named him "one of our best for tragedy," & Heywood referred to him as "Famous Kyd" elsewhere. In the *Shakespeare First Folio*, Ben Jonson names him with Christopher Marlowe (with whom Kyd formerly shared a room in London) and John Lyly.

*The Spanish Tragedy* was most likely penned in mid to late 1580s, with *Lord Strange's Men* performing it for the first time on February 23, 1592. The first known version, *The Tragic Spanish Play, Containing Don Horatio's Sad End, & Bel-imperia: with Tragic Dying of Olde Hieronimo*, came out in 1592. The play was famously known as "Hieronimo" because of its hero. It was perhaps his most popular play during his "Age," and it set new benchmarks for excellent story design and character development. According to historian J. R. Mulryne, there were "twenty-nine presentations between 1592 and 1597" and "eleven editions from 1592 to 1633," "a tally unequaled by any of Bard's plays."

### ***JOHNMARSTON (1576 – 1634)***

During late Shakespearean & early Jacobean periods, he was an English dramatist, poet, & satirist. His literary career lasted a decade, & his work is recognized for its vivid & sometimes puzzling vocabulary, contributions to development of a particularly Jacobean style of poetry, & strange terminology.

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Marston's reputation, like that of other lesser Renaissance dramatists, has fluctuated greatly. Both *The Malcontent* & *The Dutch Courtesan* survived the Restoration in different incarnations. During Commonwealth, latter's subplot was transformed to a droll; following Stuart Restoration, Aphra Behn or Thomas Betterton updated main storyline for *The Revenge*, or *The Match in Newgate*, albeit this adaptation makes play both more romantic & less morally difficult. In his review of English theatrical poets, Gerard Langbaine provides a laudatory but shallow statement on Marston.

Following Restoration, Marston's books were relegated to status of literary history curiosity. The similarities between Antonio's *Revenge* and *Hamlet*, as well as Marston's position in poets' conflict, ensured that his plays would get some attention from scholars, although they were never staged or widely read. In the following era, Henry Hallam restored Thomas Warton's preference for Marston's satires above those of Bishop Hall. Marston was described as "most scurrilous, filthy, & filthy writer of his time" by William Gifford, maybe one of the most ardent Jonson reader of the nineteenth century.

### ***THOMAS MIDDLETON (1580 – 1627)***

Thomas Middleton, also known as Middleton, (April 18, 1580 – July 16, 1627) was a Jacobean dramatist and poet from England. He was, together with John Fletcher & Ben Jonson, one of most wealthy & prolific playwrights of Jacobean period, and one of few to achieve equal success in comedy & tragedy. He also served as a prolific masque and play writer.

Middleton worked in a variety of genres, including tragedy, history, & urban satire. The dramas *The Changeling* (co-written with William Rowley) & *Women Beware Women*, as well as cynically sarcastic city comedy *A Chaste Maid in Cheapside*, are among his best-known works. Earlier versions of *The Revenger's Tragedy* either ascribed play to Cyril Tourneur or refused to settle the dispute b/w Middleton & Tourneur. [30]

However, the authenticity of his work has not been significantly questioned since statistical investigations by David Lake & MacDonald P. Jackson, & no other scholar has supported Tourneur attribution. [31]

The Oxford his and its companion piece, Middleton, who Thomas, and Early Modern Textual Culture, provide compelling evidence for his creation of *The Revenger's Tragedy*, his work with Shakespeare on *Timon of Athens*, and his modifications and revisions to *Measure for Measure*. Middleton and Shakespearean may have also worked on *All's Well That Ends Well*. Scholars, however, do not uniformly accept this type of shared attribution. [32]



### ***THOMAS DEKKER(1572 – 1632)***

Thomas Dekker was a multifaceted and hardworking English playwright & pamphleteer whose professional life span many decades & brought him into touch with several of that era's most well-known dramatists.

Thomas Nashe & Thomas Lodge were still living when Dekker began composing plays; when he died, John Dryden had already been born. He adapted to shifting tastes as well as other dramatists of the age; nonetheless, even his work in prevalent Jacobean genres of satire and tragicomedy maintains markings of his Elizabethan training: its humor is amiable, its action romantic. The majority of his plays that have survived are comedy or tragicomedies.

The majority of Dekker's work was destroyed. His seemingly chaotic life, as well as his lack of a strong allegiance to a certain company (like Shakespearean or Fletcher had), may have conspired against the preservation or publication of scripts. More than half of his works of fiction were published during his lifetime, including three notable tragedies: *Lust's Dominion* (co-written with Day, Marston, & William Haughton in 1600), *The Witch of Edmonton*, located in Alberta (co-written with Ford & Rowley in 1621), & *The Virgin Martyr* (co-written with Massinger in 1620).

### ***JOHN DAY (1574 - 1638)***

He was a playwright in Elizabethan & Jacobean England. He grew up in Ely and was born in Cawston, Norfolk. In 1592, he was elected sizar of Caius College in the Massachusetts town of Cambridge, but was dismissed the following year for stealing a book. Along with Henry Chettle, William Haughton, Thomas Dekker, Richard Hathwaye, & William Smith, he was a writer of plays for Philip Henslowe. He is involved in 22 different plays.

The conquest of Brute, with *Discovery of Bath*(1598), is the oldest play in which Day appears as a co-author, and it, like much of his early work, has been lost. *The Blind Fool of Bethnal Green* (performed 1600, printed 1659), a drama about Henry VI's early reign, is Day's first known work, made in collaboration with Chettle. *The Merry Humor of Tom Strowd*, Norfolk Yeoman, was so popular that Day & Haughton followed up with the second and third installments the following year. *The Isle of Gulls* (issued 1606), a prose play based on Sir Philip Sidney's *Arcadia*, has a great deal of sarcasm in its light dialogue, the key to which has since been lost, yet *Algernon* is still alive. Charles She notices a weird intensity of Mr. Chadband's eloquence in *Manasses'* spoof of a Puritan sermon. *The Travels of the Three England Brothers*, released in 1607 by Day, Thomas Rowley, and John Wilkins, documented adventures of Sir Thomas, Sir Anthony, & Robert Shirley. This is a theatrical romance in the style of London's initial years of public theater. *Law Tricks, or Who Could Have Thought It?* & *Humor out of Breath* both appeared in 1608.

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## CONCLUSIONS

According to the study's findings, the Elizabethan age was a time of fast progress in English commerce, maritime strength, and nationalist sentiment. It was a golden (if not the golden) period of English literature. Sir Philip Sidney, Christopher Marlowe, Edmund Spenser, Shakespeare, Sir Walter Raleigh, Francis Bacon, Ben Jonson, and many more exceptional authors of prose and dramatic, lyric, and narrative poetry lived during this period. Poetry writing was an element of education for educated individuals throughout this time period. As a result, several collections of poetry by various poets appeared during this period. The Elizabethan period, typically regarded as a golden age for English literature, lasted from 1558 until 1603. Many poets rose to prominence during this time period, including Christopher Marlowe, Ben Jonson, Edmund Spenser, Sir Philip Sidney, William Shakespeare, and Elizabeth herself. Many traits distinguish Elizabethan poetry, including the sonnet form, blank verse, the incorporation of classical material, and double entendres.

The actual Elizabethan literary age began in 1579, however Sir Thomas Wyatt and the Earl of Surrey contributed poetry before that. Sir Wyatt imported the sonnet from Italy and popularized it in England. He followed the Petrarchan sonnet tradition of octave and sestet. Shakespeare then altered it to English sonnet style, dividing the sonnet into three quatrains summed up by a couplet. The first blank poem in English was written by the Earl of Surrey. Many excellent lyrics were written throughout the Elizabethan period. Sir Philip Sidney was a brilliant lyricist.

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