

B.A Part III  
Paper VI<sup>th</sup>  
Eng (H)

Q Continued from previous  
Question — Dryden Three  
Unities

Critics next observed that few of modern plays judged by these rules would endure the trials. He scoffed at those playwright who presented the man's whole life in episodes and diverse ~~pa~~ plays more countries than the map can show us). In order to strengthen his case, critics mentioned that Ben Jonson, the greatest man of the last age gave place to them in all things.

~~Engines~~ Eugenio that it is wrong to say that the ~~knowde~~ knowledge of three unities is derived from the ancients. The unity of place however, it might be practised



by them, was never any of their rules. The unity of time even Terence himself who was the best and most regular of them has neglected. It is true they have kept the continuity of scene somewhat better.

Two do not perpetually come together talk and other two succeed them, and do single scene; but the reason is because they have seldom above, two or three scenes properly so called in every act".

The author own views are expressed through his Neander. Dryden admits that the French playwrights have maintained a regularity in their plays but he also asserts the superior liveliness and unrivalled variety



of the English plays, which should not have been possible if the English dramatist had followed in servile manner the unities of Time and place.

The above discussion of the unities once again brings out in clear terms Dryden's singular quality as a critic, namely his 'liberal classicism'. While comparing him with Sir Philip Sidney we find that he is a powerful link between Longinus of the first century and Matthew Arnold of the nineteenth. Sidney could admire some English poems but he condemned the English plays on the ground of lack of three unities, among other things.

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