CHAPTER ONE
((The Middle Ages))

A Quick Review of the Relevant Facts about the Period:

- The Middle Ages is a vast literary time period. It stretches from the collapse of the Roman Empire in Britain (ca. 450) to the beginning of the Renaissance (ca. 1485).
- The period is subdivided into three parts: Anglo-Saxon literature, Anglo-Norman literature, and Middle English literature.
- The word "medieval" comes from the Latin medium (middle) and aevum (age).
- There are two trends in scholarship concerning the Middle Ages: some scholars view the Middle Ages as the beginning of ideas that continued developing well into the sixteenth century; others feel the Middle Ages were "created" by sixteenth-century writers who wanted to emphasize the originality of their contributions to literary culture.
- Old English was spoken by the Germanic invaders of Britain; Old French or Anglo-Norman was spoken in Britain after the Norman Conquest of 1066; and Middle English, which appeared in the twelfth century, displaced French as Britain's official language by the end of the fourteenth century.
- Monasteries and other religious houses were the major producers of books until they were dissolved by King Henry VIII in the 1530s (at which point the king assured the nobility's loyalty to himself by giving them much of the former monastic houses' lands and assets); commercial book-making enterprises began around the fourteenth century.
- Religious houses were the major consumers of books during the Middle Ages. Nobles began purchasing and commissioning books during the Anglo-Norman period; later, in the fourteenth century, wealthy urbanites also entered the book market.
- Anglo-Saxon Literature
- The Angles, the Saxons, and the Jutes were the three related Germanic tribes who invaded the Roman province Britannia (England) around the year 450, after the Romans withdrew.
- The name "English" derives from the Angles.
- As the Germanic tribes invaded, native Britons withdrew from England to Wales, where the modern-day version of their language is still spoken.
- The widespread adoption of Christianity in the seventh century had an effect on literacy, as laws, histories, and ecclesiastic writings were propagated by the church.
- The Anglo-Saxons were invaded in turn by the Danes in the ninth century.
- Anglo-Saxons had a tradition of oral poetry, but only circumstantial evidence of this tradition remains in manuscripts-most remaining Old English poetry is contained in just four manuscripts.
- Admiration for and performance of Germanic heroic poetry continued into the Christian era.

- Values of Anglo-Saxon heroic poetry include: 1) kinship relations rather than geography form the idea of a nation; 2) generosity is expected on the part of the lord (from Old English words meaning ‘protector' and ‘loaf'), who leads men in war and rewards them with a share of the booty; 3) on the part of the lord's men, what is valued is loyalty until the lord's death, and revenge killing (or eternal shame if vengeance is not pursued) after it.
- Old English poetry is often elegiac. It often combines Christian texts with Germanic heroic values.
- Old English poetry uses a special, formal poetic vocabulary, including devices like synecdoche, metonymy, and kenning (a two-word compound in place of a more straightforward noun; e.g., "life-house" for "body"), and frequently employs irony.

Anglo-Norman Literature

- The Normans (a contraction of "Norsemen") took possession of England in 1066. The ruling class in England during this period spoke Old French.
- Four main languages circulated in England during the Anglo-Norman period: Old French or Anglo-Norman; Latin (the language of clerics and the learned); Old English; and different branches of the Celtic language group.
- Anglo-Norman aristocrats loved the old Celtic oral tales sung by Breton storytellers. These tales were called Breton "lays."
- Breton lays were developed by writers like Marie de France and Chrétien de Troyes into the form known as "romance." Romance was the main narrative genre for late medieval readers.
- A chivalric romance (from the word "roman" meaning a work in the French vernacular tongue) focuses on knightly adventures (including ethical and spiritual quests), knightly love for and courtesy toward ladies, and the display of martial prowess against powerful, sometimes supernatural foes.
- The most famous example of knightly chivalry was the legendary court of King Arthur.
- Romances, in which a knight must prove his worthiness through bravery and noble deeds, can reflect the social aspirations of members of the lower nobility to rise socially.
- French sources and writers were influential; however, works like the Anglo-Saxon Chronicle and Early Middle English religious prose texts for women such as Ancrene Wisses how the continued development of the English language during this period.

The Britons and the Anglo-Saxons (to 1066 A.D.)

The present English race has gradually shaped itself out of several distinct people which successively occupied or conquered the island of Great Britain. The Britons, from whom the present Welsh are descended, inhabited what is now England and Wales; and they were still further subdivided, like most barbarous people, into many tribes which were often at war with one another. Though the Britons were conquered and chiefly supplanted later on by the Anglo-Saxons, enough of them, as we shall see, were spared and intermarried with the victors to transmit something of their racial qualities to the English nation and literature.

The Roman Occupation

Of the Roman conquest and occupation of Britain (England and Wales) we need only make a brief mention, since it produced virtually no effect on English literature. The fact should not be forgotten that for over three hundred years, from the first century A. D. to the beginning of the fifth, the island was a Roman province, with Latin as the language of the ruling class of Roman immigrants, who introduced Roman civilization and later on Christianity, to the Britons of the towns and plains. But the interest of the Romans in the island was centered on other things than writing, and the great bulk of the Britons themselves seem to have been only superficially affected by the Roman supremacy. At the end of the Roman rule, as at its beginning, they appear divided into mutually jealous tribes, still largely barbarous and primitive.

Medieval English

- Old English, which has an almost entirely Germanic vocabulary, is a heavily inflected language. Its words change form to indicate changes in function, such as person, number, tense, case, mood, and so forth.
- The introduction in the anthology gives detailed rules for pronouncing Middle English: in general, sound aloud all consonants except h; sound aloud the final "e"; sound double vowels as long; and pronounce short vowels as in modern English and long vowels as in modern European languages other than English.

Old and Middle English prosody

- The verse form of all Old English poetry is the same: the verse unit is the single line. Rhyme is not often used to link lines in Old English.
- Alliteration, or beginning several words with the same sound, is the organizing principle of Old English poetry.
- A consonant alliterates with its match or with another consonant that makes the same sound; a vowel alliterates with any other vowel.
- An Old English alliterative line contains four principal stresses, and is divided by a caesura (a pause) into two half-lines, each containing two stresses. At least one (and sometimes both) of the stressed words in the first half-line begins with the same sound as the first stressed word of the second half-line. The last stressed word often is non-alliterative.
- Middle English verse can be alliterative (as above, though sometimes increasing the number of alliterative or stressed words); or, influenced by Old French, it can be in the form of alternately stressed rhyming verse lines.
- Chaucer's *Canterbury Talesare* mainly in rhymed couplets, with five-stress lines.

The Norman-French Period (1066 TO ABOUT 1350 A.D.)

The Normans

The Normans who conquered England were originally members of the same stock as the 'Danes' who had harried and conquered it in the preceding centuries-the ancestors of both were bands of Baltic and North Sea pirates who merely happened to emigrate in different directions; and a little farther back the Normans were close cousins, in the general Germanic family, of the Anglo-Saxons themselves. The exploits of this whole race of Norse sea-kings make one of the most remarkable chapters in the history of medieval Europe.

Example1: **In the year 1066, England was invaded by:**

1) The French 2) The Normans 3) The Romans 4) The Anglo - Saxons

Answer: **Choice "2"**

England was conquered in 1066 by the Norman French under the leadership of William the Conqueror.

Social Results of the Conquest

In most respects, or all, the Norman Conquest accomplished precisely that racial rejuvenation of which, as we have seen, Anglo-Saxon England stood in need. For the Normans brought with them from France the zest for joy and beauty and stately ceremony in which the Anglo-Saxon temperament was poor-they brought the love of light-hearted song and chivalrous sports, of rich clothing, of finely-painted manuscripts, of noble architecture in cathedrals and palaces, of formal religious ritual, and of the pomp and display of all elaborate pageantry. For the Anglo-Saxons themselves, however, the Conquest meant at first little else than that bitterest and most complete of all national disasters, hopeless subjection to a tyrannical and contemptuous foe. What sufferings, at the worst, the Normans inflicted on the Saxons is indicated in a famous passage of the *Anglo-Saxon Chronicle,* an entry seventy years subsequent to the Conquest, of which the least distressing part may be thus paraphrased:

"They filled the land full of castles. They compelled the wretched men of the land to build their castles and wore them out with hard labor. When the castles were made they filled them with devils and evil men. Then they took all

CHAPTER TWO

((The Sixteenth Century: The Renaissance and the Reign of Elizabeth))

A Quick Review of the Relevant Facts about the Period:

The Reformation

- In the early sixteenth century, England's single official religion was Catholicism, and the head of the Church was the pope in Rome. Catholic liturgy and the Bible were in Latin, which few lay people understood.
- In Germany in November 1517, Martin Luther protested against corruption in the Catholic Church and began the Protestant movement that became known as the Reformation.
- The European Reformation promoted two central ideas: 1) *sola scriptura*: only the Scriptures have religious authority and not Church clerics or traditions; and 2) *sola fide*: only the faith of the individual (not good works or rituals) can affect his or her salvation.
- England's Reformation was motivated principally by King Henry VIII's greed and his succession difficulties: Henry had failed to produce a legitimate son and heir with his queen, Catherine of Aragon.
- The pope refused to grant Henry VIII his desired divorce from Catherine, which would have allowed him to marry Anne Boleyn. Henry had his marriage to Catherine declared null and void under English canon law, married and crowned Anne Boleyn, and was excommunicated from the Catholic Church. The king then enacted a parliamentary Act of Succession requiring all male subjects to confirm the new dynastic succession under oath, and in the Act of Supremacy, declared himself Supreme Head of the Church of England.
- Between 1536 and 1539, Henry VIII seized the lands and wealth of England's Catholic religious houses and redistributed them amongst his followers.
- Protestant rule in England continued after Henry VIII's death as his son Edward (a boy of ten) took the throne for six years (1547-1553). *The Book of Common Prayerand* the 42 articles of religion which form the basis of Anglicanism (the Protestant Church of England) were written by Thomas Cranmer, Archbishop of Canterbury, during Edward's reign.
- From 1553 to 1558, England returned to Roman Catholicism under Henry VIII's daughter by Catherine of Aragon Mary I, who gained the nickname "Bloody" Mary from her persecution of Protestants.
- In 1558, when the childless Mary died, Henry VIII's daughter by Anne Boleyn, Elizabeth, was crowned queen. Elizabeth brought back Protestantism and strengthened it by fining Recusants (people who didn't attend Anglican services) and making university degrees and positions in the state or in the Church of England all contingent on swearing an oath confirming the royal supremacy.
- More radical Protestant groups, such as the Puritans, who wanted to dismantle the Church of England's hierarchy, sprang up during Elizabeth I's reign.
- England's official faith underwent rapid, radical shifts during this period: from Roman Catholicism under the pope, to Catholicism under the English king, to Protestantism, to Roman Catholicism, and back to Protestantism.

A Female Monarch in a Male World

- Because she was Anne Boleyn's daughter (Boleyn was never recognized as legitimate by Catholics and was beheaded by Henry VIII) Elizabeth's claim to the throne was precarious.
- Queen Elizabeth I's reign was the more remarkable when one considers that contemporary social expectations equated rational thought with masculinity, and irrational passions with femininity.
- Elizabeth, who had received a rigorous humanist education, positioned herself as ruler by appealing to historical precedent (other female rulers, such as the biblical Deborah), to legal theory (dividing her person into a mortal "body natural" and an immortal "body politic"), and to the love of her courtiers and people.
- Opposition to her absolute rule was regarded as treasonous and impious. The queen and her spy master Walsingham controlled a massive spy network to enforce her authority.
- Poets and painters represented the "Virgin Queen" Elizabeth as comparable to the mythological goddesses Diana, Astraea, and Cynthia, and the biblical heroine Deborah.
- Elizabeth cannily exploited her unmarried state to pit various political factions against one another.

The Kingdom in Danger

- Elizabeth's reign was marked by numerous plots against her life by both Protestant and Catholic extremists.
- The most famous of these assassination plots was the one that resulted in the death of Elizabeth's second cousin, the Catholic Mary Queen of Scots, who also had a claim upon the English throne.
- After Elizabeth had Mary Queen of Scots beheaded, King Philip II of Spain sent his huge fleet of ships, the Spanish Armada, to invade England and reclaim it for the Catholic Church. The English successfully fought the Spanish at sea, and the Armada was destroyed in a storm.

The English and Otherness

- The religious and political events of the Tudor era made people newly aware and proud of their national identity and led them to define those who lay outside that identity in new ways.
- Elizabethan London had a large population of merchants and artisans from France, the Netherlands, Portugal, Italy, Spain, and Germany.
- The English also perceived the Welsh, the Scots, and the Irish as other and distinct from themselves.
- Religious others in London included Protestant radicals such as the Puritans and Jews, who had been expelled from England by King Edward I in 1290 and who were not officially permitted to resettle in England until the mid-seventeenth century.
- Racial discrimination was another kind of otherness; many Elizabethans regarded blackness as a physical defect. There is evidence of black slaves and servants in England at this time, and slavery was generally regarded as a profitable merchant venture-one in which Queen Elizabeth herself invested.

Writers, Printers, and Patrons

- Poetry continued to circulate in manuscript, copied by professional scribes or by readers into personal anthologies (commonplace books).
- There was no author's copyright, no royalties, and no freedom of the press during the sixteenth century. All presses were owned by members of a guild called the Stationers' Company. Only books approved by six privy councilors or the archbishop of Canterbury and the bishop of London were licensed for sale. There was no sense that writing could become a professional career.
- Works of history and religious treatises were particularly subject to censorship, due to their political implications. Devotional works were among the most marketable and popular books.
- The prestige accorded a book's subject or its author could be gaged by its size and format (folio, quarto, octavo, etc.).
- Writers sought financial reward and preferment from wealthy patrons to whom they dedicated their works; patrons in turn hoped to have their achievements, intellect, and generosity praised.

Todor Style: Ornament, Plainness, and wonder

- Renaissance literature is the product of a culture devoted to rhetoric, or the art of verbal persuasion and argument.
- Certain syntactic forms or patterns of words known as "figures" (or "schemes"), usually identified by their Greek or Latin names, were used to heighten the expressive power of English.
- Elizabethans enjoyed pattern and ornament in language, clothing, jewelry, gardens, and furniture. Such ornaments were intricate but perfectly regular in design.
- Despite their preference for regular patterns and ornaments, the looseness of sixteenth-century syntax allowed for language to twist and turn flexibly.
- Renaissance poetry is not interested in representational accuracy or "realism," but in the power of exquisite, ornamented workmanship to draw the reader into its world.
- Phillip Sidney's *Defense of Poe*sy, the most important piece of literary criticism in the sixteenth century, defines the major literary modes or kinds available to writers: pastoral, heroic, lyric, satiric, elegiac, tragic, and comic. The poetic conventions of these modes helped to shape poetry's subject matter, attitude, tone, and values; in some cases (e.g., the sonnet), they also governed formal structure, meter, style, length, and occasion.

The Elizabethan Theater

- Permanent, free-standing public theaters date only from Shakespeare's lifetime, although there was a theatrical tradition stretching back to the play cycles and mystery plays of medieval times.
- In addition to the medieval plays linked to religion and the Church calendar (including the morality plays that continued to be performed in the sixteenth century), early plays were also acted in town and guild halls, marketplaces, inn yards, or the streets by companies of players who travelled and performed under the protection of a patron, whose livery they wore.
- Before public theaters were built, playing companies often performed "interludes," or short staged dialogues on religious, moral, and political themes.
- By the late sixteenth century, many church men (especially Puritans) opposed the theater.
- Prominent dramatic modes included the violent revenge tragedy, in which a wronged protagonist plots and executes revenge, usually destroying him or herself as well; the history play, featuring national stories of rebellion, war, or conspiracy; and comedies based on those by the Roman playwrights Plautus and Terence.
- Christopher Marlowe's adoption of unrhymed iambic pentameter, or blank verse, revolutionized theatrical expression.
- Elizabethans also enjoyed masques, jousts, tournaments, processions, pageants, bear-baiting, executions, and other forms of entertainment.
- By the 1590s, four major playhouses just outside London's city limits (and beyond the rule of city authorities hostile to drama) competed for business. Competition and the habitual play-going of their audiences created a market for new plays.
- These theatres were oval-shaped, with an unroofed yard where lower-class "groundlings" could watch the play and roofed seating areas for the gentry. The stage thrust forward into the crowd, which surrounded it on three sides.
- There were no scene breaks or intermissions. Players were shareholders in their acting companies, and play scripts written for the particular members of each repertory company were valuable properties, jealously guarded from rival performers and printers.
- Plays were performed in the afternoon and could draw people away from their work. No women appeared on stage; boy actors played the female roles. These conditions gave rise to objections that the theater was morally debased Puritans, for example, charged that the sight of boys dressed as women would excite illicit sexual desire.

CHAPTER THREE

((The Seventeenth Century))

A Quick Review of the Relevant Facts about the Period:

- The death of Queen Elizabeth I in 1603 marks the beginning of this literary period.
- Elizabeth I, also known as the Virgin Queen, was childless. Her relation, James Stuart, succeeded her on England's throne as King James I (in Scotland, his title was King James VI).
- Elizabeth I's reign (1558-1603) is known as the Elizabethan period. James I's reign (1603-1625) is known as the Jacobean period, from the Latin for James, *Jacobus*. Charles I's reign (1625-1640) is known as the Caroline period, from the Latin for Charles, *Carolus*.
- James I was an authoritarian who believed kings derived their powers from God, not from the people. This belief caused political tension between the king, the Parliament, and the common people—tension that intensified throughout James I's reign, and culminated in the beheading of his son, Charles I, in 1649.
- Between 1642 and 1649, Royalist and pro-parliamentary forces fought a bloody series of civil wars on English soil.
- Following the execution of the king and the end of the English civil wars in 1649, the general of the parliamentary forces, Oliver Cromwell, ruled England as a commonwealth (a democratic state governed without a monarch). Cromwell was known as the "Lord Protector" of England.
- After Oliver Cromwell's death in 1658, his son Richard ruled briefly and ineffectually.
- In 1660, Parliament invited King Charles I's eldest son to return from exile in Europe to rule England as King Charles II. King Charles II's restoration to power and England's restoration of monarchical rule give the period that followed the name the "Restoration".

State and Church (1603-1640)

- The state's monetary difficulties during James I's reign were signs of conflict between the king and his people. The king was not supposed to tax regularly, except in time of war. However, declining Crown revenues, a demand for court honors and rewards, and the high costs of a court obsessed with feasting, drinking, and hunting all led King James I to impose illegal taxes.
- King James I's peace treaty with Spain (1604) made the Atlantic safe for English ships and for exploration.
- During James's reign the first permanent English settlements were established in North America (at Jamestown) and in the Caribbean. In 1611 the East India Company established England's first outpost in India.
- In the north of England, coal mines developed; in the east, newly drained wetlands yielded crops for the growing population. Appreciation for the practical arts and technology as a means of improving human life influenced the scientific theories of Francis Bacon, who in turn inspired other scientists and inventors.

- Sixteenth and seventeenth-century English people argued over many religious questions, including the form of worship services, the qualifications of ministers, the interpretation of Scripture, the form of prayer, and the meaning of Communion.
- All people were legally required to attend Church of England services, and the form of the services was set out in the Book of Common Prayer.
- In the 1580s and 1590s, Catholic priests and those who harbored them were executed for treason. Protestant religious minorities had suffered persecution too. Although his mother was the Catholic Mary, Queen of Scots, James I was raised in the strict Reformed tradition of the Scottish Presbyterian Kirk and was consequently welcomed by both parties.
- James I's impulse towards religious toleration was halted by the Gunpowder Plot of 1605. A group of Catholics packed the cellar next to the Houses of Parliament with gunpowder, intending to eliminate much of England's ruling class at a single blast and leave England open to invasion by a foreign, Catholic power.
- Discovery of the Gunpowder Plot renewed anti-Catholic sentiment in England.
- The most important religious event during James I's reign was his newly commissioned, elegant, and diplomatic translation of the Bible, which remains known as the "King James Bible" today.
- James I's second son, Charles, came to the throne upon his father's death in 1625 (James's first son, Henry, had died of typhoid fever years earlier).
- King Charles I was financially more prudent than his father, but his refusal to allow powerful men and factions a share in the workings of the state alienated them, and he became cut off from his people.
- While King Charles was an Anglican, his wife, the French princess Henrietta Maria, was Catholic. Their love of splendor and ceremony led Puritans to suspect Charles of popish sympathies.
- Puritans were followers of the sixteenth-century reformer John Calvin. Puritans believed that salvation depended upon faith in Christ, not good works; they also believed that God predestined people to be saved or damned.
- King Charles I's appointment of William Laud as archbishop of Canterbury (the ecclesiastical head of the English Church) further angered Puritans.
- Laud promoted the idea that God made redemption freely available to all humans, who could then choose whether or not to accept God's grace and work toward their salvation by acts of charity, devotion, and generosity to the church.
- In the 1630s, many Puritans immigrated to the colonies in New England, but those who remained in England were discontented.

Literature and Culture (1603-1640), Old and New Ideas

- Writers including John Donne, Robert Burton, and Ben Jonson invoked inherited ideas even though they were aware that these concepts were being questioned or displaced.
- Old ideas that resonated with these writers included the Ptolemaic universe (in which the earth is fixed, and other celestial bodies orbit it); the four elements (fire, earth, water, and air) that were thought to comprise all matter; and the four humors (choler, blood, phlegm, and black bile), which were believed to determine a person's temperament and to cause physical and mental disease when out of balance.
- Analogy and order were important concepts-e.g., the "chain of being" that ordered creation (God, angels, humans, animals, plants, rocks) had its analogy in the state (king, nobles, gentry, yeomen, laborers). Each level in this chain has its own peculiar function, and each was connected to those above and below it by obligations and dependencies.
- A poet who compares a king to the king of the beasts is thus not forging an original metaphor so much as describing something that seemed an obvious fact of nature within this system of ideas.
- William Harvey's discovery of the circulation of blood and Galileo's confirmation of Copernican astronomical theories were among the new ideas that began to be embraced toward the end of the period.

Patrons, Printers and acting companies

- Tudor social institutions and customary practices that supported and regulated writers changed only gradually before 1640.
- The Church of England continued to promote writings including devotional treatises, tracts, and sermons.
- Sermons were designed to explain Scripture, to instruct and to move, and they reached a large audience both in church and in print.
- Many writers depended upon aristocratic patrons. Often patronage took the form of an exchange of favors rather than that of a financial transaction. A patron might give a poet a place to live, employment, or valuable gifts of clothing.
- The reading public for sophisticated literary works was small. This audience was concentrated at court, in the universities, and the Inns of Court (law schools). Manuscript (handwritten) copies were an easy and effective way to circulate works.
- Many writers' works appeared in print posthumously (e.g., Donne, Herbert, Shakespeare, and Marvell). This practice, and the circulation of manuscript copies, often makes assigning concise composition dates to seventeenth-century works difficult.
- Printing of literary works became more common, especially after Ben Jonson collected and printed his own works in an impressive folio.
- Almost all printed works-except those printed at the universities—were printed in London, as a result of the monopoly on printing granted to the London Stationer's Company by King Henry VIII.
- In exchange for the monopoly on printing, the Stationers were to submit all books for pre-publication censorship. Responsibility for a printed work, and ownership of that work, rested with the printer, not the author. Authorial copyright was not recognized until the early eighteenth century.
- Commercial theater enabled a few writers (Thomas Dekker, William Shakespeare, and John Webster) to support themselves professionally. Again, the theater companies, not the playwrights, owned the texts. Acting companies also had to submit works to the censor before public performance.
- James I also promoted theater at court and acted as patron to Shakespeare's acting company, which became known as the King's Men. The intimate indoor spaces of court-affiliated theaters and the court's taste both affected the repertoire of companies like the King's Men.

Jacobean Writers and Genres

- Poets and writers of prose alike moved towards jagged, colloquial speech rhythms and short concentrated forms.
- Writers, most notably Ben Jonson, John Donne, and George Herbert, promoted new forms including love elegy and satire (modeled on classical works by Ovid and Horace), epigrams, verse epistles, meditative religious lyrics, and country-house poems.
- Jonson, a Londoner, earned his living from writing for the commercial and court theaters and receiving patronage for his poems and his court masques. Jonson became an influential figure through his decision to collect and print his works, and his mentorship of a group of young poets (known as the Tribe, or Sons, of Ben), which included Thomas Carew, Richard Lovelace, Sir John Suckling, Edmund Waller, Henry Vaughan and Robert Herrick.
- Donne, a friend of Jonson's who also spent much of his life in or near London, wrote poems and sermons that are intellectually challenging and characterized by learned terms and unusual analogies. Donne's poems circulated in manuscript, and most were printed after his death. Critics view Donne as the founder of a metaphysical school of poets, which included George Herbert, Thomas Carew, Richard Crashaw, John Cleveland, Abraham Cowley, and Andrew Marvell.

- Herbert left a privileged social position to become an Anglican priest in the small rural parish of Bemerton. Unlike Jonson's aspiration to monumental status in print or Donne's showy performances of witty self-doubt, Herbert's writing promotes other models of poetic agency: the secretary taking dictation from a master or a musician playing in harmonious consort. Herbert destroyed his secular verse and left his religious verse to a friend to publish after Herbert's death.
- The prose essay, invented by Michel de Montaigne, first appeared in English translation in 1603 and influenced writers including Francis Bacon and Sir Thomas Browne.
- Female writers from the nobility and gentry, who were better educated than most women of the period, began to appear in print, too. These women included Aemilia Lanyer, the first English woman to publish a volume of original poems, and Elizabeth Cary, Lady Falkland, the first English woman to publish a tragedy.

The Caroline Era (1625-1640)

- King Charles I and his wife Henrietta Maria, patronized artists including Peter Paul Rubens and Sir Anthony Van Dyke.
- Court masques during this era emphasized chivalric virtue and divine beauty or love, as symbolized in the marriage of the royal pair.
- While courtier poets wrote love lyrics that celebrated both platonic and physical love, in the world outside the court, Puritans opposed what they saw as the court's immoral excesses.
- William Prynne exemplifies the most extreme Puritan views, as well as the inseparability of literature and politics in this period. Prynne wrote against stage plays, court masques, mixed dancing, and other forms of entertainment promoted by the court. For expressing these views in print, Prynne was severely punished: he lost his academic degrees and his job, was imprisoned, had his books burned and his ears cut off.

The Revolutionary Era (1640-1660)

- The beheading of King Charles I, which took place on 30 January 1649, was a cataclysmic event in English history. The assumption that kings ruled by divine right was overturned as commoners accused the king of treason and executed him.
- Some historians believe that long-term social and economic changes led to rising social tensions and conflict, particularly among the educated, affluent gentry class, who were below nobles but above artisans and yeomen in the social order. This class was growing, but traditional social hierarchies did not grant them the economic, political, and religious freedoms they desired.
- Other historians (the "revisionists") believe that short-term avoidable causes of the English civil wars included luck, personal idiosyncrasies, and poor decisions made by individuals.
- Between 1640 and 1660, new concepts emerged that became central to bourgeois liberal thought for centuries to come—that is, religious toleration, freedom from press censorship, and the separation of church and state.
- These ideas came from three disputed questions: 1) what is the ultimate source of political power? 2) What kind of church government is laid down in Scripture and therefore ought to be established in England? 3) What should the relation be between church and state?
- Frustrated with Parliament's frequent refusal to endorse taxes that would help the Crown, King Charles I had dissolved Parliament three times by 1629 and subsequently ruled for more than ten years without a Parliament at all.
- In 1640, the so-called Long Parliament convened to assert its rights. Parliament did not disband when the king would have liked but instead remained in session, abolishing extralegal taxes, trimming the bishops' powers, and arresting, trying, and executing Archbishop Laud and the king's minister, the Earl of Strafford.
- Parliament disrupted not only the usual governance of the state and but also the usual censorship of the press. Weekly news books that reported on current domestic events from various religious and political perspectives flourished.
- In July 1642, Parliament voted to raise an army, and by August, England's First Civil War (1642-1646) had begun.

CHAPTER FOUR
((The Eighteenth Century))

A Quick Review of the Relevant Facts of the Period:

- The Restoration period begins in 1660, the year in which King Charles II (the exiled Stuart king) was restored to the English throne.
- England, Scotland, and Wales were united as Great Britain by the 1707 Act of Union.
- The period is one of increasing commercial prosperity and global trade for Britain.
- Literacy expanded to include the middle classes and even some of the poor.
- Emerging social ideas included politeness-a behavioral standard to which anyone might aspire-and new rhetoric of liberty and rights, sentiment and sympathy.

Religion and Politics

- The monarchical restoration was accompanied by the re-opening of English theatres (closed during Cromwell's Puritan regime) and the restoration of the Church of England as the national church.
- Church and state continued to be closely intertwined. The Test Act of 1673 required all holders of civil and military offices to take the sacrament in the Anglican Church and deny transubstantiation; those who refused (e.g., Protestant Dissenters and Roman Catholics) were not allowed to attend university or hold public office.
- King Charles II, though he outwardly conformed to Anglicanism, had Catholic sympathies that placed him at odds with his strongly anti-Catholic Parliament.
- Charles had no legitimate heir. His brother James (a Catholic) was next in line to the throne. Parliament tried to force Charles to exclude his brother from the line of succession. Charles ended this "Exclusion Crisis" by dissolving Parliament.
- The Exclusion Crisis in a sense created modern political parties: the Tories, who supported the king, and the Whigs, who opposed him.
- Once crowned, King James II quickly suspended the Test Act. In 1688, the birth of James's son so alarmed the country with the prospect of a new succession of Catholic monarchs that secret negotiations began to bring a new Protestant ruler from Europe to oust James.
- In 1688, William of Orange and his wife Mary (James's daughter) landed in England with a small army and seized power-an event known as the Glorious or Bloodless Revolution.
- James II fled to exile in France. For over 50 years his supporters (called Jacobites, from the Latin *Jacobus*, for James) mounted unsuccessful attempts to restore the Stuart line of Catholic kings to the British throne.
- Queen Anne, another of James II's daughters, was the next monarch (1702-1714). Anne's reign was a prosperous time for Britain, as the War of the Spanish Succession (1702-1713) created new trade opportunities.
- England, Scotland, and Wales were united as Great Britain by the 1707 Act of Union.
- As Anne, like Mary, had no heirs, the succession was settled upon the royal house of Hanover. A long line of

King Georges (I-IV) ensued, which is why the eighteenth century is also known as the Georgian period.

- We now associate the term "Whig" with liberalism and "Tory" with conservatism, but the principles behind these two parties remained fluid and responsive to political circumstance throughout the period.
- Robert Walpole, a Whig politician who served under both King George I and George II, held a parliamentary seat from 1701 until 1742. Walpole was the first man to be described as a "prime" minister.
- During King George III's long rule (1760-1820) Britain became a major colonial power. At home and abroad, George III's subjects engaged with a new rhetoric of liberty and radical reform, as they witnessed and reacted to the revolutions in France and America.

The Context of Ideas

- The court of King Charles II championed the right of England's social elite to pursue pleasure and libertinism.
- King Charles II authorized two new companies of actors. Women began to appear on stage in female roles.
- Dogmatism, or the acceptance of received religious beliefs, was widely regarded as dangerous.
- Charles II approved the Royal Society for London for the Improving of Natural Knowledge (1662). The Royal Society revolutionized scientific method and the dispersal of knowledge.
- The specialized modern "scientist" did not exist; Royal Society members studied natural history (the collection and description of facts of nature), natural philosophy (study of the causes of what happens in nature), and natural religion (study of nature as a book written by God).
- The major idea of the period (founded on Francis Bacon's earlier work) was that of empiricism.
- Empiricism is the direct observation of experience, which infers that experience (including experimentation) is a reliable source of knowledge. John Locke, George Berkeley, and David Hume all pursued differing interpretations of empiricism, and the concept itself had a profound impact on society and literature.
- Writers (including women such as Mary Astell) began to advocate for improved education for women during this period.
- Around 1750, the word "sentiment" evolved to describe social behavior based in instinctual feeling. Sentiment, and the related notions of sensibility and sympathy, all contributed to a growing sense of the desirability of public philanthropy and social reforms (such as charities for orphans).
- Increased importance was placed on the private, individual life, as is evident in literary forms such as diaries, letters, and the novel.

Conditions of Literary Production

- The Stage Licensing Act (1737) established a form of dramatic censorship in which the Lord Chamberlain pre-approved and licensed all plays for performance in London.
- Censorship of other print material changed radically with the 1710 Statute of Anne, the first British copyright law not tied to government approval of a book's contents.
- Copyrights were typically held by booksellers.
- The term "public sphere" refers to the material texts concerning matters of national interest and also to the public venues (including coffeehouses, clubs, taverns, parks, etc.) where readers circulated and discussed these texts.
- Thanks to greatly increased literacy rates (by 1800, 60-70 percent of adult men could read, versus 25 percent in 1600), the eighteenth century was the first to sustain a large number of professional authors. Genteel writers could benefit from both patronage and the subscription system; "Grub Street" hacks at the lower end of the profession were employed on a piecework basis.
- Women published widely.
- Reading material, though it remained unaffordable to the laboring classes, was frequently shared. Circulating libraries began in the 1740s.
- Capital letters began to be used only at the beginnings of sentences and for proper names, and the use of italics was reduced.

Literary Principles

- Literature from 1660 to 1785 divides into three shorter periods of 40 years each, which can be characterized as shown below.
- 1660-1700 (death of John Dryden): emphasis on "decorum," or critical principles based on what is elegant, fit, and right.
- 1700-1745 (deaths of Jonathan Swift, Alexander Pope in 1744): emphasis on satire and on a wider public readership.
- 1745-1784 (death of Samuel Johnson): emphasis on revolutionary ideas.
- England's Augustan age was modeled on that of Rome, when Augustus Caesar re-established stability after civil war following Julius Caesar's assassination. English writers, following the restoration of King Charles II, felt themselves to be in a similar situation, in which the arts (repressed under Cromwell) could now flourish.
- English writers endeavored to formulate rules of good writing, modeled on classical works, but with a new appeal to the passions, in simple, often highly visual, language. This embrace of new (*neo*) aims and old models is called "neoclassicism."
- Horace's phrase, *ut picture poesis* (meaning "as in painting, so in poetry") was interpreted to mean that poetry ought to be a visual as well as a verbal art.
- Augustan poets began the century's focus on nature, by examining the enduring truths of human nature.
- The classical genres from which Augustan writers sought to learn included epic, tragedy, comedy, pastoral, satire, and ode. Ensuring a good fit between the genre and its style, language, and tone was crucial.
- Augustan writing celebrates wit, or inventiveness, quickness of thought, and aptness of descriptive images or metaphors.
- The heroic couplet (two lines of rhymed iambic pentameter) was the most important verse form of Pope's age, for it combined elegance and wit. Poets also continued to use blank verse (unrhymed iambic pentameter, not closed in couplets).
- Not just aristocrats and classically educated scholars wrote verse: ordinary people also began to write poetry, often featuring broad humor and burlesque, thereby creating a distinction between high and low verse.

The Restoration and the Eighteenth Century (1660-1785)

The England to which Charles Stuart returned in 1660 was a nation divided against itself, exhausted by twenty years of civil wars and revolution. It is of note that many of the great British writers of the 18th century, like Jonathan Swift, Edmund Burke, Richard Sheridan, and Oliver Goldsmith, came from Ireland; many, like James Thomson, James Boswell, and David Hume came from Scotland. One important result of the political and religious turmoils of the decade following the Popish Plot was the emergence of two clearly defined political parties: Whig and Tory. The coming in of William and Mary and the settlement achieved in 1689 were known as the Glorious or Bloodless Revolution.

In 1662 the Royal Society of London for the Improving of Natural Knowledge was founded to give official approval to the scientific movement that Sir Francis Bacon had initiated earlier. The new science, advanced by members of the Royal Society, was rapidly altering the views of nature. Indeed, Deism or Natural Religion became of wide appeal to “enlightened” minds. But if the 18th century brought a recognition of human limitations, it also took an optimistic view of human nature. Rejecting Hobbes and his materialism, some 18th century philosophers asserted that human beings are naturally good. Such a view of human nature is labeled as “sentimental”. This doctrine of natural goodness seemed to suggest that it is civilization that corrupts us. As the wave of sentimentalism mounted, a parallel rise of religious feeling occurred after about 1740. The great religious revival known as Methodism was led by John and Charles Wesley.

The literature of the period between 1660 and 1785 can be divided to 3 lesser periods of about 40 years each: the first, extending to the death of Dryden in 1700, may be thought of as the period in which English neoclassical literature came into being; the second, ending with the death of Pope in 1744 and of Swift in 1745, brought to its culmination the literary movement initiated by Dryden and his generation; the third, concluding with the death of Samuel Johnson in 1784 and the publication of William Cowper’s *The Task* in 1785, was a period that contained the origins of the romantic movement of the late 18th and early 19th centuries.

CHAPTER FIVE
((The Romantic Period))

A Quick Review of the Relevant Facts of the Period:

- The Romantic period is short, relative to other literary periods, but is still quite complex.
- The beginning and ending dates of the Romantic period are identified differently by various scholars, though these dates always coincide with major literary, cultural, political, or social events.
- While studying of the Romantic Period for many years focused on "the big six"- Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats-scholars have more recently expanded their focus to include many diverse authors and genres of writing from the period.

Revolution and Reaction

- England at this time was transforming from a primarily agricultural nation to one focused on manufacture, trade, and industry.
- Revolutions outside of England's borders had considerable impact within those borders, including the revolutions in America and in France.
- While many English people initially supported revolutionary efforts like those in France, just as many came to abhor the violent tyrannies that followed. The Reign of Terror that followed the French Revolution is a primary example.
- Early efforts to abolish slavery met with little success. Often, those in power saw the granting of widespread freedoms as the prelude to violent uprising.
- England at this time was often described in terms of "Two Nations": (1) the rich and privileged who owned the nation's burgeoning means of industrial production, and (2) the poor and powerless who were more and more forced from agricultural roots to life in industrial cities. Of course, it is this latter group upon which the Industrial Revolution depended, though it is the former group who benefitted.
- The word "shopping" entered English vocabulary at this time, reflecting society's newfound love for buying the goods that imperial colonization and industry could produce.
- Women authors, though they did not enjoy anything like social equality with their male counterparts, did at least enjoy greater prominence and wider readership than had previously been the case. The term "bluestocking" was often used to describe a certain class of educated women writers and intellectuals.

The New Poetries: Theory and Practice

- "The Romantics" did not actually identify themselves as such. It was later Victorian critics who first used the term to describe the previous generation of writers.
- Among all literary genres during the Romantic period, poetry was considered the most important.
- New modes of production and distribution made the written word available to more people in more places than had previously been the case in England. In fact, some authors even worried about the problem of "overproduction" of written works.
- Just as there were many different, and sometimes conflicting, "schools" of poetry during the Romantic period, there were many competing visions for what good poetry should be and what its aims should be.

Writing in the Marketplace and the Law Courts

- The number of people who could read, and who wanted to read, grew dramatically during the Romantic period, particularly among those of the lower and middle classes. Writers became increasingly aware of their position within a growing marketplace, even though the Romantic ideal of the writer was often conceived as the solitary figure, removed from the realities of everyday life.
- New modes of production increased the number of books that could be printed. In this way, writing was affected by the Industrial Revolution in England just as agriculture and manufacturing were.
- The British state tried to control what could be printed and read not so much by direct censorship but by charging authors or publishers with sedition or blasphemy. The state also tried to control publication by imposing prohibitive taxes on printed matter in some cases.
- The British state tried to control what could be printed and read not so much by direct censorship but by charging authors or publishers with sedition or blasphemy. The state also tried to control publication by imposing prohibitive taxes on printed matter in some cases.

Other Literary Forms

- Although the Romantic period centered primarily on poetry, many other literary forms flourished as well, including political pamphlets, reviews, drama, and novels.
- The Romantic Period saw the emergence of the professional literary critic who came to have considerable influence in shaping national literary tastes.
- Drama during the Romantic period tended to focus on visual spectacle rather than literary value. Theatergoers went to see something (which might include dancers, pantomime, and musicians), rather than hear great literature spoken to them.
- The novel as a genre grew in importance throughout the Romantic period and it, like poetry, saw increasing efforts on the part of authors to experiment with form, style, and content.

Timeline

The Romantic Period

Texts	Contexts
1773 Anna Letitia Aikin (later Barbauld), *Poems*	
1774 J. W. von Goethe, *The Sorrows of Young Werther*	
	1775 American War of Independence (1775-83)
1776 Adam Smith, *The Wealth of Nations*	
1778 Frances Burney, *Evelina*	
1779 Samuel Johnson, *Lives of the English Poets* (1779-81)	
	1780 Gordon Riots in London
1781 Immanuel Kant, *Critique of Pure Reason*. Jean-Jacques Rousseau, *Confessions*. J. C. Friedrich Schiller, *The Robbers*	
	1783 William Pitt becomes prime minister (serving until 1801 and again in 1804-6)
1784 Charlotte Smith, *Elegiac Sonnets*	**1784** Death of Samuel Johnson
1785 William Cowper, *The Task*	

1786 William Beckford, *Vathek*. Robert Burns, *Poems*, Chiefly in the Scottish Dialect	
	1787 W. A. Mozart, *Don Giovanni*. Society for the Abolition of the Slave Trade founded
1789 Jeremy Bentham, *Principles of Morals and Legislation*. William Blake, *Songs of Innocence*	**1789** Fall of the Bastille (beginning of the French Revolution)
1790 Joanna Baillie, Poems. Blake, *The Marriage of Heaven and Hell*. Edmund Burke, *Reflections on the Revolution in France*	**1790** J. M. W. Turner first exhibits at the Royal Academy
1791 William Gilpin, *Observations on the River Wye*. Thomas Paine, *Rights of Man*. Ann Radcliffe, *The Romance of the Forest*	**1791** Revolution in Santo Domingo (modern Haiti)
1792 Mary Wollstonecraft, *A Vindication of the Rights of Woman*	**1792** September Massacres in Paris. First gas lights in Britain
1793 William Godwin, *Political Justice*	**1793** Execution of Louis XVI and Marie Antoinette. France declares war against Britain (and then Britain against France). The Reign of Terror
1794 Blake, *Songs of Experience*. Godwin, *Caleb Williams*. Radcliffe, *The Mysteries of Udolpho*	**1794** The fall of Robespierre. Trials for high treason of members of the London Corresponding Society
	1795 Pitt's Gagging Acts suppress freedom of speech and assembly in Britain
1796 Matthew Gregory Lewis, *The Monk*	
	1797 Mary Wollstonecraft dies from complications of childbirth
1798 Joanna Baillie, *Plays on the Passions*, volume 1. Bentham, *Political Economy*. Thomas Malthus, A*n Essay on the Principle of Population*. William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads*	**1798** Rebellion in Ireland
1800 Maria Edgeworth, *Castle Rackren*t. Mary Robinson, *Lyrical Tales*	
	1801 Parliamentary Union of Ireland and Great Britain
1802-3 Walter Scott, Minstrelsy of the Scottish Border	**1802** Treaty of Amiens. *Edinburgh Review* founded. John Constable first exhibits at the Royal Academy
	1804 Napoleon crowned emperor. Founding of the republic of Haiti
1805 Scott, *The Lay of the Last Minstrel*	**1805** The French fleet defeated by the British at Trafalgar
1807 Wordsworth, *Poems in Two Volumes* Charlotte Smith, *Beachy Head*	**1807** Abolition of the slave trade
1808 Goethe, *Faust*, part I	**1808** Ludwig van Beethoven, *Symphonies* 5 and 6

	1809 *Quarterly Review* founded
1811 Jane Austen, *Sense and Sensibility*	**1811** The Prince of Wales becomes regent for George III, who is declared incurably insane
1812 Lord Byron, *Childe Harold's Pilgrimage*, cantos 1 and 2. Felicia Hemans, *The Domestic Affections*	**1812** War between Britain and the United States (1812-15)
1813 Austen, *Pride and Prejudice*	
1814 Scott, Waverley. Wordsworth, *The Excursion*	
	1815 Napoleon defeated at Waterloo. Corn Laws passed, protecting economic interests of the landed aristocracy
1816 Byron, *Childe Harold*, cantos 3 and 4. Coleridge, *Christabel*, "Kubla Khan." Percy Shelley, *Alastor*	
1817 Byron, Manfred. Coleridge, *Biographia Literaria* and *Sibylline Leaves*. John Keats, *Poems*	**1817** *Blackwood's Edinburgh Magazine* founded. Death of Princess Charlotte. Death of Jane Austen
1818 Austen, *Persuasion* and *Northanger Abbey*. Keats, *Endymion*. Thomas Love Peacock, *Nightmare Abbey*. Mary Shelley, *Frankenstein*	
1819 Byron, *Don Juan*, cantos 1 and 2. Percy Shelley, *The Mask of Anarchy*	**1819** "Peterloo Massacre" in Manchester
1820 John Clare, *Poems Descriptive of Rural Life*. Keats, Lamia, Isabella, *The Eve of St. Agnes, and Other Poems*. Percy Shelley, *Prometheus Unbound*	**1820** Death of George III; accession of *George IV*. *London Magazine* founded
1821 Thomas De Quincey, *Confessions of an English Opium-Eater*. Percy Shelley, *Adonais*	**1821** Deaths of Keats in Rome and Napoleon at St. Helena
	1822 Franz Schubert, *Unfinished Symphony*. Death of Percy Shelley in the Bay of Spezia, near Lerici, Italy
1823 Charles Lamb, *Essays of Elia*	
1824 Letitia Landon, The Improvisatrice	**1824** Death of Byron in Missolonghi
1826 Mary Shelley, The Last Man	
1827 Clare, *The Shepherd's Calendar*	
1828 Hemans, *Records of Woman*	**1828** Parliamentary repeal of the Test and Corporation Acts excluding Dissenters from state offices
	1829 Catholic Emancipation
1830 Charles Lyell, *Principles of Geology* (1830-33). Alfred Tennyson, *Poems, Chiefly Lyrical*	**1830** Death of George IV; accession of William IV. Revolution in France
	1832 First Reform Bill

CHAPTER SIX
((The Victorian Period))

A Quick Review of the Relevant Facts of the Period

- During the Victorian Age, England changed as much and as dramatically as it had in all of its previous history. It was in the nineteenth century that England reached its height as a world imperial power.
- Between 1837 (when Victoria ascended the throne) and 1901 (when she died) the population of London grew from about 2 million to well over 6 million-an unparalleled population boom.
- Changes in industrial production techniques had a profound impact an almost all aspects of life for every class of citizen.
- Unregulated industrialization created great prosperity for a lucky few but great misery for the masses.
- Victorian era writers were mixed in their reactions to industrialization. Some celebrated the new age of promise, progress, and triumph, while others challenged the so-called benefits of industrial growth when so many were being affected so negatively.

Queen Victoria and the Victorian Temper

- In many ways the Victorian age reflected values that Queen Victoria herself espoused: moral responsibility and domestic propriety.
- For as "proper" an age as the Victorian period seemed, however, there was as much evidence of social dissolution and moral impropriety.
- Queen Victoria, perhaps more so than any previous monarch, became visually synonymous with the country she ruled, in part because she was the first monarch who lived in the age of photography: her image could be relatively easily produced, reproduced, and distributed.
- Writers of the Victorian period tended to note more explicitly than had writers of previous ages the degree to which theirs was, for good or ill, an era of rapid transition and change.
- Because the Victorian period lasted so long and because it was a time of such great change, it is hard to characterize in any singular, overarching way. Thus, scholars often refer to three distinct phases within the Victorian period: early (1830-1848); mid (1848-1870); and late (1870-1901). We often also recognize the final decade of the nineteenth century (the 1890s) as an important transitional period between the Victorian era and Modernism.

The Early Period (1830-1848): A Time of Troubles

- The early Victorian period is marked by two major non-literary events: first, public railways expanded on an unprecedented scale; and second, the British parliament passed a reform bill in 1832 that (at least to some degree) redistributed voting rights to reflect growing population in newly industrializing centers like Manchester and Liverpool.
- The 1832 Reform Bill marked, for many Victorians, the beginning of a new age of political power unlike they had ever experienced.
- The 1830s and 1840s became known as the "Time of Troubles" largely because industrialization was producing such rapid change on such a profound scale; industrialization had a cascading effect in as much as it caused many other social "troubles."

- Working conditions were deplorable for the majority of people, including women and children, who worked in mines and factories.
- A group called the Chartists organized themselves to fight for workers' rights. The organization fell apart by 1848 but their efforts set the stage for real and meaningful reform.
- One of the most important reforms of the early Victorian period came with the repeal of the Corn Laws in 1846. These laws imposed high tariffs on imported wheat and grains. And while the tariffs meant good profits for England's own agricultural producers, it also meant prohibitively high prices, especially on basic food items like bread, for the vast majority of the population.
- The literature of this time period often focused on the plight of the poor and the new urban reality of industrial England. Many writers commented on what had emerged as the two Englands: that of the wealthy (by far the minority) and that of the poor (by far the majority).

The Mid-Victorian Period (1848-1870):
Economic Prosperity, The Growth of Empire, and Religious Conteroversy

- The mid-Victorian era was somewhat less tumultuous than was the earlier Victorian period as the relationship between industry and government began to work itself out. However, the time was still one of great poverty and difficulty for many, even as England as a whole began to enjoy greater prosperity.
- A number of acts of Parliament curbed the worst abuses of laissez-faire industry, like child labor and dangerous working conditions.
- The 1850s were to many a time of optimism, with the promise of prosperity from industry seemingly so close. So too was England proud of its science and technology, as is evidenced by the Crystal Palace, centerpiece of the Great Exhibition of 1851.
- The Crystal Palace was designed using modern architectural principles and materials, and its role in the Great Exhibition was to showcase English "progress" made possible by science and industry.
- The mid-Victorian period was also a time when the British empire truly expanded around the globe (Australia, Canada, and India, for example)-all part and parcel of the prosperity made possible by the industrial revolution.
- In England itself, debates about religion grew in intensity. By the mid-Victorian period the Church of England had evolved into three factions: a Low (or Evangelical) Church, a Broad Church, and a High Church. Each had their share of proponents and detractors.
- As a primary driver behind the industrial revolution, rationalist thought destabilized religious beliefs. Groups like the utilitarian "Benthamites" came to see traditional religion as little more than outmoded superstition.
- New discoveries in the sciences also led to a new mode of reading the Bible: Higher Criticism approached the Bible not as a divine and infallible text but rather as an historically produced set of documents that reflected the prejudices and limitations of their human writers.
- Among other scientific works of the time Charles Darwin's The Origin of Species (1859) and The Descent of Man (1871) seemed to challenge all previous thinking about creation and man's special role in the world. As popular readers understood Darwin, man was just one among many creatures who existed as a product of a long evolutionary history.
- The mid-Victorian period would ultimately see often contrary forces—like the promise of progress yet the emptiness of long-held beliefs—that would come to a head during the final decades of the Victorian era and that would eventually be its undoing.

The Late Period (1870-1901): Decay of Victorian Values

- For many, the late-Victorian period was merely an extension, at least on the surface, of the affluence of the preceding years.

- For many others, though, the late-Victorian period became a time to fundamentally question-and challenge-the assumptions and practices that had made such affluence possible. It became a time to hold England to account for the way in which it had generated wealth for so few on the backs of so many, both at home and throughout the empire.
- Home-rule for Ireland became an increasingly controversial topic of debate.
- In 1867 a second Reform Bill passed, extending voting rights even further to some working-class citizens.
- The political writings of authors like Karl Marx and Friedrich Engels empowered the working class to imagine itself in control of the industry that it made possible.

The Nineties

- The final decade of the Victorian period marked a high point, both of English industry and imperial control, and of challenges to that industry and imperialism.
- Even while British empire-building continued with great energy in Africa and India, in England many were starting to see the beginning of the end of the era.
- Gone was trust in Victorian propriety and morality. Instead, many writers struck a "fin de siècle" (or end-of-century) pose: a weary sophistication with the optimism of forward progress when the limits of that progress seemed all too near in sight.
- With the benefit of hindsight we can see the 1890s as a transitional phase between the optimism and promise of the Victorian period and the Modernist movement, during which artists began to challenge just how genuine that optimism and promise had been in the first place.

The Role of Women

- Despite the fact that the Reform Bills of 1832 and 1867 changed voting rights by granting a political voice to many among the working class who had not enjoyed any such voice before, women were not included in these reforms.
- In fact, despite its having been an era of great social change, the Victorian period (particularly its early and middle periods) saw little progress for women's rights. Women had limited access to education, could not vote or hold public office, and could not (until 1870) own property.
- Debates about women's rights were referred to generally as "The Woman Question" (one of many issues in an age of issues).
- In 1848, the first women's college was established; women were otherwise excluded from England's three universities.
- It should be remembered that while the "Woman Question" often sought, at least in principle, rights for all women, it was primarily addressed to women of the middle class. In other words, while women argued for access to employment and bemoaned the stereotypical fate of the middle-class wife, who had to while away her time at home with insignificant trivial pursuits, hundreds of thousands of lower-class women worked in grueling industrial conditions in mines and mills.
- Related to the larger "Woman Question," the problem of prostitution gained increasing visibility. Prostitution itself grew, in part to fill demand, of course, but also because it was actually a better choice for many women relative to the working conditions they would face in the factories.
- Importantly, debates about gender did not necessarily fall down gendered lines: many men argued adamantly for women's rights, and many women (like Queen Victoria herself) were not convinced that women should enjoy equality with men.

Literacy, Publication, and Reading

- As of 1837 roughly half of England's population was literate; that figure continued to grow throughout the Victorian period (due especially to reforms that mandated at least minimal education for everybody).
- Because of advances in printing technology, publishers could provide more texts (of various kinds) to more people.

- The Victorian period saw enormous growth in periodicals of all kinds. Many famous novelists, like Charles Dickens, for example, published their work not in book form at first but in serial installments in magazines.
- The practical reality of publishing in serial form had a direct impact on style, including how plots were paced, organized, and developed. (The experience of reading serialized novels is similar to that of the modern television viewer watching a program that unfolds in a series of hour or half-hour segments.)
- As literacy proliferated, the reading public became more and more fragmented. Writers thus had to consider how (or if) their writing might appeal to niche audiences rather than to a unified "reading public."

Short Fiction and the Novel

- Short fiction thrived during the Victorian period, thanks in part to the robust periodical culture of the time.
- The novel was perhaps the most prevalent genre of the time period; it was especially well suited to authors who wanted to capture the wide diversity of industrial life and the class conflict and divisions that industrialism created.
- A common theme among Victorian novelists involves a protagonist who is trying to define him- or herself relative to class and social systems.

Poetry

- While prose fiction was the most widely circulated kind of writing in the Victorian period, poetry retained its iconic status as "high literature." Most readers continued to expect poetry to teach a moral lesson, even though many writers were uncomfortable with that aim.
- As some Victorians would argue, it was through the writing and study of poetry in particular that individuals could cultivate their greatest human potential.
- Poets of the period ranged widely in their subject matter: some sought to revive mythic themes (Arthurian legend, for example) while others turned a critical eye on the industrial abuses of the present (such as the problem of child labor).

Prose

- Nonfiction prose writing gained wide readership during the Victorian period (due again to the vibrant periodical culture). No less, authors were attracted to nonfiction prose as the best vehicle for addressing—in a direct and specific way—the problems of industrial England and, in some cases, for proposing solutions to these problems.
- Nonfiction prose authors (who were often writers of fiction and poetry as well) tackled subjects that were as diverse as the age itself, including politics, religion, art, economics, and education.
- Much Victorian nonfiction prose is marked by a sense of urgency, which reflects the pace of change of the age: many authors felt that society would, at some point, be overwhelmed by change and descend into some form of what Matthew Arnold called simply "anarchy."

Drama and Theater

- The Victorian theater was a popular institution, especially for those with the means to enjoy it as one of life's many pleasures.
- In addition to traditional plays, the theater also included all manner of spectacle, from burlesque to musicals to pantomime.
- Especially towards the end of the Victorian period, playwrights like George Bernard Shaw and Oscar Wilde began to reflect, in an increasingly satirical way, the pretentious values and behavior that they believed characterized Victorian life.

CHAPTER SEVEN

((The Twentieth Century: The Birth of Modern Literature))

A Quick Review of the Relevant Facts of the Period:

- The Modern period, beginning around the turn of the twentieth century, has its roots in the late Victorian transition from widespread belief in art as a vehicle for pleasure and instruction towards a belief (at least on the part of artists) in "art for art's sake."
- The sense of alienation-i.e., the distance between the serious artist and a general public-that marked the early twentieth century grew out of this sense of art for art's sake; or, put another way, a sense of art was no longer beholden to some general, public purpose.
- Mass literacy became a reality towards the end of 1800s, in large part owing to passage of the Education Act of 1870 that mandated compulsory elementary schooling.
- Universal education, even if just in basic reading and writing, produced a general reading public that in turn generated demand for popular fiction.
- A widening gulf emerged between so-called serious (or highbrow) art and popular (or lowbrow) art.
- Seemingly, the more generic and "mass-produced" popular literature became the more experimental, challenging, and avant garde some modern artists became, as though reacting against a literature that tried to appeal to a lowest common denominator.
- Already by the last decades of the Victorian period (the 1880s and 1890s) authors were turning away from the optimism and triumphalism that had marked the early- and mid-Victorian periods.
- Many authors were satirizing, even attacking, middle-class Victorian values and were reflecting a greater degree of skepticism in their work, especially of the long-held Victorian belief in national exceptionalism-i.e., that England was special in history and thus had a duty to spread its version of civilization across the globe.
- At the dawn of the twentieth century, many people (artists included) had lost their faith in institutional, cultural, or social foundations that could provide stability in the world. W. B. Yeats would express this sense of dissolution and instability most definitively in his 1919 poem, "The Second Coming": "Things fall apart; the centre cannot hold" (p. 2099).
- The development of psychoanalysis and of comparative mythology in the early twentieth century also had a profound impact on artists of the time.
- Psychoanalysis challenged traditional ways of understanding human beings as fundamentally rational, decision-making individuals.
- Comparative mythology sought basic connections between the world's various belief systems, which ultimately destabilized faith in Christianity as a singularly privileged (or "correct") belief system.
- Fundamental changes in the intellectual sphere were matched by equally fundamental changes of a more mundane variety: the use of electricity, for example, or the proliferation of radio and film, were changing the world in basic but profound ways.

- Even basic beliefs in the universal laws of mathematics were challenged by new theories of relativity and quantum mechanics, each in its way offering a radically new view of the world than what Newton had provided centuries before.
- Mass production, a logical outgrowth of the industrial revolution, became the norm for all manner of goods, from cars, to clothes, to works of art. (Or "art," as some skeptical Modernists might say.)
- The American ex-patriot writer Ezra Pound provided British Modernism with its paradigmatic motto: "make it new."
- At this time, women were finally gaining some measure of equality (slowly but surely): the Married Women's Property Act of 1882 allowed women to own their own property, and women won the right to vote thanks to parliamentary acts in 1918 and 1928.
- The "Edwardian" and "Georgian" periods are named for the British monarchs King Edward (1901-1910) and King George (1910-1936). The terms are generally used to indicate the time between the end of the Victorian period and the beginning of the First World War, especially in reference to aspects of that pre-war period when a happy Victorian optimism seemed to be present (in contrast to the growing sense of alienation and instability that so many Modernist artists expressed).
- The First World War (1914-1918) truly marked the end of whatever optimism about progress that the Victorian age had engendered. The "Great War," as it was then known, decimated the landscape and produced death on a scale that the world had not previously known.
- The British Empire, by this time, was coming apart as well. Some colonies fought for independence while others assumed control of their own affairs but remained part of the British Commonwealth (as opposed to the British Empire).
- The idea of "English" literature changed radically throughout the twentieth century as it came to include voices from across the globe who were (or who had recently been) "English"—i.e., part of the empire or the commonwealth. These new voices were from places as geographically diverse as Canada, New Zealand, India, the Caribbean, and Africa.
- Closer to home, Irish demands for self-governance were becoming more vocal and often more violent as the twentieth century progressed.
- After the First World War, economic depression and unemployment led many new writers into left-wing politics (including socialism, communism, and forms of liberalism). The 1930s were known as the "red decade."
- Leftist political thinking became much less radical with the outbreak of the Second World War.
- The Second World War (much like the First) took a massive toll, and it meant the final end of Britain's place as the leading world power (a mantle taken up by blocs that would emerge as the Cold War superpowers: the United States and the Soviet Union).
- Rapid decolonization followed in the 1940s, 1950s, and 1960s as British colonies around the world gained their independence. Somewhat ironically, many of these colonial subjects began immigrating to England due to labor shortages there. This marked the beginning of a vibrant ethnic diversity (which still characterizes places like London), though racial inequality and prejudice often marked the immigrant experience.
- Margaret Thatcher became the country's first female prime minister in 1979. She held office for 12 years (1979-1990), during which time her Conservative party worked to disempower unions and to dismantle England's "welfare state." Neoliberal market policies ("deregulation") enthused many in the business community, though just as many others recognized that such policies often widened the gap between the rich and poor.
- Through the 1960s and into the 1980s the Irish nationalist movement became increasingly violent. The Irish Republican Army (IRA) waged a campaign against British rule, often turning to violence (which met, predictably, with violent repression by British authorities).

- The Conservatives were voted out in 1997 as the political pendulum swung back towards a Labor government (under Tony Blair) that many hoped would revive struggling public services that had been gutted by the previous Conservative party: primarily the health and public education systems.
- Blair (and his Labor Party successor Gordon Brown) came under increasing scrutiny as public approval plummeted, thanks generally to worsening economic conditions but much more specifically to the choice to join the United States in its invasion of Iraq in 2003 and the abstract "war on terror."

Poetry

- The early twentieth century, between about 1900 and the First World War saw the beginning of radical new experiments in poetry. Early writers were especially concerned to delineate clear images and to rid poetry of its Romantic and Victorian era superfluities (its emotion, its didacticism, its exposition).
- Many Modernist poets looked to seventeenth century metaphysical poets for technical inspiration. So the Modernists were not entirely anti-tradition, and many, like T. S. Eliot argued that Modern poets must have an extensive knowledge of tradition.
- The metaphysical poets-of whom John Donne was the best example-worked with simile and analogy to present the reader with startling new comparisons. T. S. Eliot's "The Love Song of J. Alfred Prufrock" contains a good example in its opening lines: "Let us go then you and I when the evening is spread out against the sky like a patient etherized upon a table".
- The comparison of the evening to an etherized patient is both surprising-a comparison we have likely never heard before—but it also reflects the perspective of the poet's speaker-that is, we learn about him by how he views the world.
- T. S. Eliot was also important in the way that his work presented allusions to, and direct quotations from, many other works, as though a "new" kind of poetry could in fact be built from fragments of the old.
- Modernism was not just a literary phenomenon; it took hold in many art forms and flourished both in England and Continental Europe. Many writers, in fact, borrowed ideas from music and the visual arts.
- Many poets of the late 1930s and 1940s (especially post-Second World War) embraced a more direct, impassioned, and human tone, perhaps responding to the inhumanity of the war.
- But with the 1950s came a movement back towards the linguistic precision of the early Modernists (i.e., away from the emotive extravagance of the 1940s). While returning to a more precise language, however, poets of the mid-century (calling themselves the "Movement") were not so concerned to return to a style heavy with allusion and intellectualism. They were just as concerned to produce a poetry that was well-crafted and concise but that communicated the details of everyday life.
- Over the last half of the twentieth century (and continuing today) the English poetic landscape became more and more diverse. This is thanks in part to the diverse "English" voices that are now part of the literary tradition but that emerged from colonial and post-colonial experiences in India, Africa, and the Caribbean, for example.
- Writers from these "mixed" heritages are especially well equipped to speak to the modern sense that many people feel (regardless of their heritage) in a world that often seems a mixture of positive and negative and the product of a fractured past.
- Poets like St. Lucian speak directly to a divided sensibility: a love for an English literary tradition but a deep scorn for a history of imperial mistreatment.
- This mixed-ness is becoming more obviously a benefit and not a problem of "impurity" as for so long it was deemed to be by cultures who sought to protect a "pure" racial identity by denigrating anything that was different.

Fiction

- Despite its diversity, Modern novels typically focus on themes like the individual in society and the temporality of human existence.
- Modernist novels tend to fall into three obvious periods: 1900-1920s (a time of experimentation, allusiveness, and complexity); 1930s, 1940s, and 1950s (a time when novelists returned to social realism); and post-1960s (a period when important writers emerged from post-colonial contexts).
- In its early stages, the Modernist novel turned inward to contemplate the workings of the individual mind (of characters and authors themselves). This marked a reaction to the Victorian concern for exploring vast social landscapes in the novel.
- Later Modernist novelists were no less experimental, necessarily, though they often returned the issues of politics and class to fiction that early Modernists had not examined so closely.
- Contemporary English fiction, if it is possible to distill any common tendencies from its diversity, often looks backwards, uneasily, to England's earlier days. Much contemporary fiction thus looks to provide a sense of perspective, as though the culture itself is now working through what its own history has meant, for good and for ill.

Drama

- Modernist English drama was not as obviously marked by the experimentation that characterized either Modernist English poetry and fiction or that characterized Continental European drama (which was much more concerned to break with convention and reinvent tradition).
- Modernist drama on the Continent became increasingly self-conscious, or aware of itself as drama.
- Non-English dramatists often broke with long-standing dramatic conventions (i.e., that actors break character and/or address the audience). Similarly, these dramatists challenged conventional notions of storytelling such as that a plot should begin, reach a climax, and achieve resolution.
- English drama of the early Modern period might have been alive and well, thanks in part to the work of late-Victorian authors like Oscar Wilde and George Bernard Shaw, but it would not become a true progressive force until it began to reflect the countercultural movements of the 1950s and 1960s.
- One of the earliest dramatic innovators in the English tradition was Samuel Becket, though his early groundbreaking play, Waiting for Godot, was written in French and first performed in Paris.
- Beckett's plays, often "plot-less" and devoid of resolution, reflected a post-Second World War feeling of emptiness, cultural fatigue, and alienation.
- From this post-war period English drama traveled along different trajectories, including Beckett's "theater of the absurd" but also the social realism of John Osborne and Harold Pinter.
- 1968 marked an important year for British theater as in that year the Theatres Act (or 1843) was abolished. This act had required all plays to be submitted to (and effectively censored by) the state.
- The 1970s thus saw the emergence of a newly liberated theater, not to mention the formation of many theater groups, which included actors, writers, and directors working collaboratively.
- The post-colonial period also introduced many new voices to the British stage, like Caribbean-born Derek Walcott and African-born Wole Soyinka.
- Contemporary British literature (including drama, poetry, fiction, and nonfiction) is almost impossibly diverse. It might be this very diversity that marks the Modern and postmodern periods as beginning a reaction to the high-Victorian aims of empire. From the Victorian desire for one, world-encompassing British culture has common quite the opposite: a contemporary literary landscape of endless variety.

CHAPTER EIGHT
((Literary Movements))

Dada (c. 1915)

Dadaism is a movement of writers and artists that rejected conventional modes of art and thought in favor of consciously cultivated, deliberate nonsense. According to its founder, Tristan Tzara, "DADA MEANS NOTHING"—nothing, in this context, standing for the principle that the gratuitous, irrational, unconditioned element in life is the true source of freedom and creativity.

The movement began in Zurich in 1916, the name *dada* (it means "hobby horse") selected randomly from the dictionary. It flourished until 1923, attracting among its adherents the sculptor Hans Arp, the artists Man Ray and Marcel Duchamp, the composer Erik Satie, and the writers Jean Cocteau, Louis Aragon, and André Breton. Breton was to lead the break with dada that resulted in the formation of surrealism in 1924.

Though dada produced little or no memorable literary work, the movement made an important contribution to the modern conception of literature. In attacking the traditional hierarchy of values based on reason and logic, dada helped to free the modern artist from the restrictions of past conventions and to unlock the power of the unconscious.

Enlightenment (c. 1660)

During the eighteenth century, the Enlightenment emerged as a social, philosophical, political, and literary movement that espoused rational thought and methodical observation of the world. The term ''Enlightenment'' refers to the belief by the movement's contributors that they were leaving behind the dark ignorance and blind belief that characterized the past. The freethinking writers of the period sought to evaluate and understand life by way of scientific observation and critical reasoning rather than through uncritically accepting religion, tradition, and social conventions. At the center of the Enlightenment were the philosophes, a group of intellectual deists who lived in Paris. Deists believe in the existence of a creative but uninvolved God, and they believed in the basic goodness, rather than sinfulness, of humankind.

Scholars do not agree on the exact dates of the Enlightenment. Most literary historians support the claim that it ended with the onset of the French Revolution in 1789, and they place the beginning somewhere between 1660 and 1685. Although it was centered in France, the Enlightenment had adherents in other European countries and in North America. Contributors to the movement include France's Denis Diderot (who edited Encyclopedie), Voltaire (Candide), and Jean-Jacques Rousseau (The Social Contract), Germany's Immanuel Kant (who is also associated with Transcendentalism), England's David Hume, Italy's Cesare Beccaria, and Benjamin Franklin and Thomas Jefferson in the North American colonies. Most of the major contributors knew one another and were in contact despite great distances. The Enlightenment's influence extended both geographically and chronologically, as reactions to it became evident in subsequent literary movements such as Romanticism.

Existentialism (c. 1960)

Existentialism is a philosophical approach that rejects the idea that the universe offers any clues about how humanity should live. A simplified understanding of this thought system can be found in Jean-Paul Sartre's often-repeated dictum, ''Existence precedes essence.'' What this means is that the identity of any one person—their

essence—cannot be found by examining what other people are like, but only in what that particular person has done. Because no one can claim that his or her actions are ‘‘caused’’ by anyone else, existentialist literature focuses on freedom and responsibility. Existentialism attained the height of its popularity in France during World War II.

The oppressive political climate under the Nazis and the need for underground resistance to the invading political force provided the ideal background for Existentialism’s focus on individual action and responsibility. Although the French war-era writers are most frequently associated with Existentialism, its roots began much earlier. Existentialism can be seen as the response to the frightening loneliness that prompted Friedrich Nietzsche to pronounce in the 1880s that ‘‘God is dead.’’ People’s loss of faith in religious and social order created an understanding of personal responsibility, which led to literary works that reflect the existentialist’s loneliness, isolation, and fear of the uncaring universe. Fyodor Dostoevsky’s novels, written in the 1860s and 1870s, show existential themes, as do twentieth-century works by Franz Kafka, Ernest Hemingway, and James Baldwin. The French existentialists were so influential on writers elsewhere in Europe and in the United States that many contemporary philosophical works show some influence of their thought.

Expressionism (c. 1900)

Expressionism arose in Europe in the late nineteenth and early twentieth centuries as a response to bourgeois complacency and the increasing mechanization and urbanization of society. At their most popular between 1910 and 1925, just before and just after World War I, expressionist writers distorted objective features of the sensory world using Symbolism and dream-like elements in their works illustrating alienating and often emotionally overwhelmed sensibilities. Painters such as Vincent van Gogh and Paul Gauguin helped to lay the foundation for Expressionism in their use of distorted figures and vibrant color schemes to depict raw and powerfully emotional states of mind.

In literature, German philosopher Friedrich Nietzsche emphasized cultivating individual willpower and transcending conventional notions of reasoning and morality. His *Thus Spake Zarathustra* (1885), a philosophic prose poem about the ‘‘New Man,’’ had a profound influence on expressionist thought. In France, symbolist poets such as Arthur Rimbaud and Charles Baudelaire wrote visionary poems exploring dark and ecstatic emotional landscapes. In fiction, Franz Kafka embodied expressionist themes and styles in stories such as “The Metamorphosis” (1915), which tells of a traveling salesman who wakes to find himself transformed into a giant insect. Expressionist dramatists include Georg Kaiser, Ernst Toller, and August Strindberg—often referred to as the ‘‘Father of Expressionism.’’

Some critics claim Strindberg’s play *To Damascus* (1902) is the first true expressionist drama. In the early 1930s, the Nazi regime, which considered the movement decadent, banned its practitioners from publishing their work or producing their plays.

Example 1: **The literary movement concerned with inner rather than external reality is …… .**

1) realism 2) naturalism 3) neoclassism 4) expressionism

Answer: **Choice "4"**

Expressionism, a general term for a mode of literary or visual art which, in extreme reaction against Realism or Naturalism, presents a world violently distorted under the pressure of intense personal moods, ideas, and emotions: image and language thus express feeling and imagination rather than represent external reality. Although not an organized movement, expressionism was an important factor in the painting, drama, poetry, and cinema of German-speaking Europe between 1910 and 1924.

Gothic Literature (c. 1764)

The Gothic, a literary movement that focused on ruin, decay, death, terror, and chaos, and privileged irrationality and passion over rationality and reason, grew in response to the historical, sociological, psychological, and political contexts of the late eighteenth and early nineteenth centuries. Although Horace Walpole is credited with producing the first Gothic novel, *The Castle of Otranto*, in 1764, his work was built on a foundation of several elements. First, Walpole had a growing fascination with all things medieval, and medieval romance provided a generic framework

for his novel. In addition, Edmund Burke's 1757 treatise, *A Philosophical Enquiry into the Sublime and Beautiful*, offered a philosophical foundation. Finally, the 'Graveyard School of poetry'—so called because of the attention its poets gave to ruins, graveyards, death, and human mortality—flourished in the mid-eighteenth century and provided a thematic and literary context for the Gothic. Walpole's novel was wildly popular, and his novel introduced most of the stock conventions of the genre: an intricate plot; stock characters; subterranean labyrinths; ruined castles; and supernatural occurrences. The Castle of Otranto was soon followed by William Beckford's *Vathek* (1786); Ann Radcliffe's *The Mysteries of Udolpho* (1794) and *The Italian* (1797); Matthew Lewis's *The Monk* (1796); Charles Brockden Brown's *Wieland* (1797); Mary Shelley's *Frankenstein* (1818); and Charles Robert Maturin's *Melmoth the Wanderer* (1820).

While it may be comparatively easy to date the beginning of the Gothic movement, it is much harder to identify its close, if indeed the movement did come to a close at all. Certainly, any close examination of the works of Edgar Allan Poe, Bram Stoker's *Dracula*, or Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* in the nineteenth century demonstrates both the transformation and the influence of the Gothic. In its attention to the dark side of human nature and the chaos of irrationality, the Gothic provides for contemporary readers some insight into the social and intellectual climate of the time in which the literature was produced. A time of revolution and reason, madness and sanity, the 1750s through the 1850s provided the stuff that both dreams and nightmares were made of.

Humanism (c. 1400)

Humanism is an educational and cultural philosophy that began in the Renaissance when scholars rediscovered Greek and Roman classical philosophy. It has as its guiding principle the essential dignity of man. Humanism was the intellectual movement that informed the Renaissance, although the term itself was not used to describe this discovery of man until the early nineteenth century. Humanist thinking came about as a response to the scholasticism of the universities. The Schoolmen, or scholastics, valued Aristotelian logic, which they used in their complicated method of defending the scriptures through disputation of isolated statements. Humanists accused the scholastics of sophistry and of distorting the truth by arguing philosophical phrases taken out of context. By contrast, humanists researched the historical context and lives of classical writers and focused on the moral and ethical content of the texts. Along with this shift came the concept that ''Man is the measure of all things'' (Protagoras), which meant that now 'Man' was the center of the universe instead of God.

The first humanist Francesco Petrarch coined the term ''learned piety'' (docta pietas) to indicate that a philosopher may love God and learning, too. The common thread among all Renaissance humanists was a love of Latin language and of classical (Greek and Roman) philosophy. The humanist interest in authenticating classical texts would become the field of textual criticism that still thrives in modern times.

Example 2: **The thesis of English humanism is that …….**

1) Man's proper role in the world is action, not contemplation.
2) Literature should be redirected to Ciceronian *Humanitas*.
3) Literature should be other-worldly.
4) Luther's Reformation must be advocated.

Answer: **Choice "1"**

Humanism, a this-worldly approach to life, considered this world as a dynamic one in which man's role was action, not contemplation. [Abjadian's *A Survey of English Literature*, vol. 1, p. 112]

Imagism (c. 1910)

Imagism flourished in Britain and in the United States for a brief period that is generally considered to be somewhere between 1909 and 1917. As part of the modernist movement-away from the sentimentality and moralizing tone of nineteenth-century Victorian poetry-Imagist poets looked to many sources to help them create a new poetic expression. For contemporary influences, the imagists studied the French symbolists, who were