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Literary History 1 (Britain): Renaissance (1485-1660)

The Renaissance was centered on the **Court** (residence of ruler, center of power and culture); literature was written largely for (and often by) courtiers. The major exceptions were the religious writings (a large part of all printed matter) and the popular drama (which, in any case, was not considered "literature").

A. PROSE:

- **Reformation:** William Tyndale translates New Testament into English (1525); Old Testament finished by Miles Coverdale (1536) *King James' Bible* (1611); Archbishop Thomas Cranmer edits *The Book of Common Prayer* (1549); John Foxe, *Acts and Monuments* ("*Foxe's Book of Martyrs*") (1563); Richard Hooker, *Of the Laws of Ecclesiastical Polity* (1593).
- **Humanism:** Sir Thomas Elyot, *The Governour* (1531); Sir Thomas Hoby translates Castiglione's *The Courtier* (1561); Sir Philip Sidney, *A Defense of Poesie* (1595); Robert Burton, *The Anatomy of Melancholy* (1621); Sir Thomas Browne, *Religio Medici* (1642); John Milton, *Areopagitica* (1644).
- **Philosophy:** Francis Bacon, *Essays* (1597/1612/1625), *The Advancement of Learning* (1605), *Novum Organum* (1620); Thomas Hobbes, *Leviathan* (1651).
- **Fiction:** Sir Thomas Malory, *Le Morte D'Arthur* (1485); Sir Thomas More, *Utopia* (1516); John Lyly, *Euphues* (1578); Sidney, *Arcadia* (1593); Thomas Nashe, *The Unfortunate Traveller* (1594).

B. POETRY (following Classical genres):

- **Elizabethan Poets:** Sir Thomas Wyatt and the Earl of Surrey (first sonnets); Sidney, *Astrophil and Stella* (1591); Edmund Spenser, *Amoretti* & "Epithalamion" (1595), *The Faerie Queene* (1590/1596). William Shakespeare, *Sonnets* (1609); Christopher Marlowe, "Hero and Leander" (1598).
- **Metaphysical Poets:** John Donne; George Herbert; Henry Vaughan; Richard Crashaw.
- **Courtly Poets ("Cavaliers"):** Ben Jonson; Robert Herrick; Thomas Carew; Sir John Suckling; Richard Lovelace ("sons of Ben").
- **Commonwealth Poets:** Andrew Marvell, "To His Coy Mistress" & "An Horatian Ode" (1650); John Milton, *Paradise Lost* (1667), *Paradise Regained* (1671) & *Samson Agonistes* (1671).

C. DRAMA (influenced by Classical drama--Terence, Plautus, Seneca--and medieval Mystery and Morality Plays):

- **Comedy:** Nicholas Udall, *Ralph Roister Doister* (1566); Thomas Dekker, *The Shoemaker's Holiday* (1600); **Shakespeare; Jonson**, *Volpone* (1607) & *The Alchemist* (1612); Beumont & Fletcher; Thomas Middleton; George Chapman.
- **Tragedy:** Norton & Sackville, *Gorboduc* (1562); Thomas Kyd, *The Spanish Tragedy* (1592); *Arden of Feversham* (1592); **Marlowe**, *Tamburlaine* (1590) & *Doctor Faustus* (1604); **Shakespeare**; *The Revenger's Tragedy* (1607); Cyril Tourneur, *The Atheist's Tragedy* (1611); Middleton, *The Changeling* (written 1622); John **Webster**, *The Duchess of Malfi* (1623); John Ford; Chapman; Philip Massinger.
- **History:** John Bale, *King John* (1538-60); Marlowe, *Edward II* (1592); **Shakespeare**.
- **Romance: Shakespeare.**

D. WOMAN WRITERS: Queen Elizabeth: speeches, translations (Seneca's *Hercules*), few poems; **Aemilia Lanyer:** first published female poet (1611); **Mary (Sidney) Herbert**, Countess of Pembroke (1562-1621): verse translation of the Psalms (1580s), trans. Robert Garnier's *The Tragedy of Antoine* (1590?); **Lady Mary Wroth** (1587?-1651?): the first Renaissance woman to write a romance (*Urania*, 1621, including sonnet cycle *Pamphilia to Amphilantus*), and pastoral drama, *Love's Victory* (1620).

Literary History 2 (Britain): Restoration & 18th Century

Cultural center transferred from Court to **City** (London had grown from 35,000 people in 1500 to 500,000 in 1670)

A. PROSE 1:

- **Philosophy:** John Locke, *An Essay Concerning Human Understanding* (1690) & *Two Treatises of Government* (1690); George Berkeley, *The Principle of Human Knowledge* (1710); David Hume, *Treatise of Human Nature* (1739-40) & *An Enquiry Concerning Human Understanding* (1748).
- **Journalism/Biography/History:** Samuel Pepys' *Diary* (kept 1660-69); Addison & Steele, *The Tatler* (1709-11) & *The Spectator* (1711-14); Daniel Defoe, *The Review* (1704-13) & *Journal of the Plague Year* (1722); Dr. Johnson, *The Rambler* (1750-52); James Boswell, *Life of Johnson* (1791); Edward Gibbon, *The Decline and Fall of the Roman Empire* (1776-88).
- **Fiction:** John Bunyan, *The Pilgrim's Progress* (1678); Aphra Behn (the first English woman to earn her living by writing), *Oroonoko* (1688); Jonathan Swift, *A Tale of a Tub* (1704), *Gulliver's Travels* (1726) & *A Modest Proposal* (1729); Dr. Johnson, *Rasselas* (1759).

B. PROSE 2 (THE NOVEL):

- **Early Period:** Daniel Defoe, *Robinson Crusoe* (1719), *Moll Flanders* (1722) & *Roxana* (1724).
- **Middle Period:** Samuel Richardson, *Pamela* (1740-41), *Clarissa* (1747) & *Sir Charles Grandison* (1753-54); Henry Fielding, *Joseph Andrews* (1742) & *Tom Jones* (1749); Charlotte Lennox, *The Female Quixote* (1752).
- **Late Period:** Tobias Smolett, *Roderick Random* (1748) & *Humphry Clinker* (1771); Laurence Stern, *Tristram Shandy* (1759-67); Oliver Goldsmith, *The Vicar of Wakefield* (1766); Henry Mackenzie, *The Man of Feeling* (1771); Fanny Burney, *Evelina* (1778), *Cecilia* (1782) & *Camilla* (1796).

C. POETRY:

- **Urban:** John Dryden, *Annus Mirabilis* (1667) & *Absalom and Achitophel* (1681); Alexander Pope: *An Essay on Criticism* (1711), *The Rape of the Lock* (1712-17), *An Essay on Man* (1733) & *The Dunciad* (1743); Swift, "Verses on the Death of Dr. Swift" (1739); Dr. Johnson, "The Vanity of Human Wishes" (1749).
- **Rural:** James Thomson, *The Seasons* (1730); Thomas Gray, "Elegy Written in a Country Churchyard" (1751); William Collins, *Odes* (1746); Goldsmith, *The Deserted Village* (1770); George Crabbe, *The Village* (1783); William Cowper, *The Task* (1785), "The Castaway" (1803); Robert Burns, *Poems* (1786) & "Tam o' Shanter" (1791).

D. DRAMA:

- **Comedy:** Dryden, *Marriage à-la-Mode* (1672); Sir George Etherege, *The Man of Mode* (1676); William Wycherley, *The Country Wife* (1675); Aphra Behn, *The Rover* (1677-81); William Congreve, *Love for Love* (1695) & *The Way of the World* (1700); John Gay, *The Beggar's Opera* (1728); Goldsmith, *She Stoops to Conquer* (1773); Sheridan, *The School for Scandal* (1777).
- **Tragedy:** Dryden, *All for Love* (1678); Thomas Otway, *Venice Preserved* (1682).

Literary History 3 (Britain): The Romantic Period

A. PROSE 1:

- **Polemic & Philosophy:** Edmund Burke, *The Sublime and the Beautiful* (1757) & *Reflections on the Revolution in France* (1790); Tom Paine, *The Rights of Man* (1791-92); Mary Wollstonecraft, *A Vindication of the Rights of Men* (1790), *A Vindication of the Rights of Woman* (1792) & *Letters Written ... in Sweden, Norway, and Denmark* (1796).
- **Essay and Autobiography:** Charles Lamb, *Essays of Eliah* (1823); William Hazlitt, *Lectures on the English Poets* (1818); Thomas DeQuincey, *Confessions of an English Opium Eater* (1822).

B. PROSE 2 (THE NOVEL):

- **The Gothic Novel:** Horace Walpole, *The Castle of Otranto* (1764); William Beckford, *Vathec* (1786); Ann Radcliffe, *The Mysteries of Udolpho* (1794) & *The Italian* (1797); M.G. Lewis, *The Monk* (1796); Mary Shelley, *Frankenstein* (1818).
- **The Historical Novel:** Sir Walter Scott, *Waverley* (1814), *The Antiquary* (1816), *Old Mortality* (1816), *The Heart of Midlothian* (1818), *Ivanhoe* (1819) & some twenty others. Also established the short story.
- **Jane Austen:** *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), *Northanger Abbey* (1818; mock-Gothic) & *Persuasion* (1818).

C. POETRY:

- **William Blake:** *Songs of Innocence and Experience* (1789/1794), *The Marriage of Heaven and Hell* (1790-3), *The French Revolution* (1791), *America: A Prophecy* (1793), *The Book of Urizen* (1794), *Milton* (1804-8), *Jerusalem* (1804-20).
- **William Wordsworth:** *Lyrical Ballads* (1798, with Coleridge), incl. 1800 "Preface"; "Michael" (1800), "Ode: Intimations of Immortality" (1807), *The Prelude* (1850).
- **Samuel Taylor Coleridge:** "The Rime of the Ancient Mariner" & "Frost at Midnight" (in *Lyrical Ballads*), "Kubla Khan" & "Christabel" (1816); *Biographia Literaria* (1817).
- **Lord Byron:** *Childe Harold's Pilgrimage* (1812-18), *Manfred* (1817), *Don Juan* (1819-24).
- **Percy Bysshe Shelley:** *Alastor* (1816), "Hymn to Intellectual Beauty" (1817), "Ode to the West Wind" & "To a Sky-Lark" (1820), *Prometheus Unbound* (1820), "Adonais" (1821), *The Triumph of Life* (1824); *A Defence of Poetry* (written 1821, printed 1840).
- **John Keats:** "On First Looking into Chapman's Homer" (1816), *Endymion* (1818), "The Eve of St. Agnes," "La Belle dame sans Merci," *Odes*, *Lamia* & "To Autumn" (all 1820); *The Fall of Hyperion* (written 1819, printed 1857); *Letters* (written 1817-20).

Literary History 4 (America): Colony and New Nation

A. COLONY (1607-1776):

Puritan Prose: William Bradford, *Of Plymouth Plantation* [written 1630–1650] (1856); John Winthrop, *Journal* [kept 1630-1649] (1825-26); Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682); cf. *A Narrative of the Life of Mary Jemison* (written down in 1823 by James Seaver, but covering a period from 1755); Cotton Mather, *Magnalia Christi Americana* (1702); Jonathan Edwards, *Sermons* [1730s-40s]

Puritan Poetry: Anne Bradstreet, *The Tenth Muse* (1650); Michael Wigglesworth, *The Day of Doom* (1662); Edward Taylor, *Preparatory Meditations* [1680s] (1939/1960)

Native and African-American Voices: Samson Occom [Mohegan Indian], *A Short Narrative of My Life* [1768] (1982); Olaudah Equiano [the "African"], *Narrative of the Life* (1789); Phillis Wheatley [child prodigy & slave], *Poems on Various Subjects* (1773)

B. NEW NATION (1776-1850):

Republican Prose: Thomas Jefferson, *The Declaration of Independence* (1776); Thomas Paine, *Common Sense* and *The American Crisis* (1776); Benjamin Franklin, *Essays*, *Poor Richard's Almanac* (1733-58), *Autobiography* (1791 / 1818 / 1868)

Early Novels: Hugh Henry Brackenridge, *Modern Chivalry* (1792-1815); Susanna Rowson, *Charlotte* (1794); Charles Brockden Brown, *Wieland* (1798)

- **Washington Irving**, *The Sketch Book* (incl. "Rip Van Winkle" and "The Legend of Sleepy Hollow") (1820); *Bracebridge Hall* (1822); *Tales of a Traveller* (1824); *Tour on the Prarie* (1832)
- **James Fenimore Cooper**, *Leather Stocking Tales: The Pioneers* (1823); *Last of the Mohicans* (1826); *The Pathfinder* (1840); *The Deerslayer* (1841)
- **Edgar Allan Poe**, *Poems* (1827, 1829, 1831); *Tales of the Grotesque and Arabesque* (1840); *Tales* (1845); *Eureka: A Prose Poem* (1848); *The Narrative of Arthur Gordon Pym* (1838)

Poetry: William Cullen Bryant; Henry Wadsworth Longfellow

Transcendentalists: **Ralph Waldo Emerson**, *Nature* (1836); Oration "American Scholar" (1837); *Essays* (1841 / 1844); **Henry Thoreau**, "Civil Disobedience" (1849), *Walden* (1854), "Slavery in Massachusetts" (1854); **Margaret Fuller**, *The Great Lawsuit* (1843)

- **Nathanael Hawthorne**, *The Scarlet Letter* (1850); *The House of the Seven Gables* (1851), *The Marble Faun* (1860)
- **Herman Melville**, *Typee* (1846); *Omoo* (1847); *Moby Dick* (1851), *Billy Budd* (1924)
- **Elizabeth Stoddard**, *The Morgesons* (1862)

Literary History 5 (America): Civil War and Consolidation

A: PROSE 1 (SLAVERY, CIVIL WAR, and EMANCIPATION):

Frederick Douglass, *Narrative of the Life* (1845); Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861); Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852); Abraham Lincoln, "Gettysburg Address" (1863); Booker T. Washington, "Atlanta Compromise" (1895), *Up From Slavery* (1901); W.E.B Du Bois, *The Souls of Black Folk* (1903)

B. PROSE 2 (FICTION):

- **Realists/Naturalists 1:** W.D. Howells, *The Rise of Silas Lapham* (1885), "Editha" (1907); Stephen Crane, *The Red Badge of Courage* (1895), "The Open Boat" (1897); Frank Norris, *McTeague* (1899); Jack London, *The Call of the Wild* (1903), *The Sea Wolf* (1904)
- **Realists/Naturalists 2:** **Theodore Dreiser**, *Sister Carrie* (1901/1908), *An American Tragedy* (1925); **Upton Sinclair**, *The Jungle* (1906); **Sinclair Lewis**, *Main Street* (1920), *Babbitt* (1922); **John Dos Passos**, *U.S.A.*: (trilogy 1930/32/36)
- **Samuel L. Clemens (Mark Twain)**, *Tom Sawyer* (1876), *Life on the Mississippi* (1883); *Huckleberry Finn* (1884)
- **Henry James**, *Daisy Miller* (1878), *Washington Square* (1880), *The Portrait of a Lady* (1881), *The Turn of the Screw* (1889)
- **Regional/Revisionary 1:** Bret Hart, "The Outcasts of Poker Flat" (1869; Cal.); Hamlin Garland, *Main-Travelled Roads* (1891; mid-west); Joe Chandler Harris, *Uncle Remus* (1879; Ga.), Charles W. Chesnutt, "The Goophered Grapevine" (1887), in *The Conjure Woman* (1899; NC); Sarah Orne Jewett, *The Country of the Pointed Firs* (1896; Maine); Mary E. Wilkins Freeman, *A New England Nun* (1891); Kate Chopin, *The Awakening* (1899; New Orleans); Charlotte Perkins Gilman, "The Yellow Wall-paper" 1892)
- **Regional 2:** **Willa Cather**, *O Pioneers!* (1913), *My Ántonia* (1918) [Nebr.]; **Sherwood Anderson**, *Winesburg, Ohio* (1919); **Thomas Wolfe**, *Look Homeward Angel* (1929) [N.C.]; **William Faulkner**, *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), *Absalom, Absalom!* (1936) [Miss.]; **John Steinbeck**, *Tortilla Flat* (1935), *Of Mice and Men* (1937), *The Grapes of Wrath* (1939), *East of Eden* (1952) [Cal.]

C. POETRY:

- **Walt Whitman**, *Leaves of Grass* (1855)
- **Emily Dickinson**, *Poems* [written 1850s-'60s]

D. NATIVE VOICES: Cochise, "I am Alone" (1872); Navajo Night Chant; Ghost Dance Songs [collected in James Mooney, *The Ghost Dance Religion and the Sioux Outbreak of 1890* (1896)]; Wovoka, "The Messiah Letter" (1891/92); Gertrude Simmons Bonnin (Zitkala Sa), *Impressions of an Indian Childhood* (1901)

Literary History 6 (Britain): Victorian and Edwardian (1832-1914)

A. PROSE 1:

- **Rationalists and Scientists:** **John Stuart Mill**, *System of Logic* (1843), *On Liberty* (1859), *Utilitarianism* (1861), *The Subjection of Women* (1869), *Autobiography* (1873); **Charles Robert Darwin**, *On the Origin of Species* (1859), *The Descent of Man* (1871); **T.H. Huxley**, *Evolution and Ethics* (1893).
- **Anti-Rationalists:** **Thomas Carlyle**: *Sartor Resartus* (1833-34), *History of the French Revolution* (1837), *Chartism* (1839), *Heroes and Hero-Worship* (1841), *Past and Present* (1843); **John Ruskin**: *Modern Painters* (1843-60), *The Seven Lamps of Architecture* (1849), *The Stones of Venice* (1851-53); **John Henry (Cardinal) Newman**, *Apologia pro Vita Sua* (1864), *The Idea of a University* (1873); **Matthew Arnold**: *Essays in Criticism* (1865/1888), *Culture and Anarchy* (1869).

B. PROSE 2 (THE NOVEL):

- **Charles Dickens**: *Pickwick Papers* (1836-37), *Oliver Twist* (1837-38), *Nicholas Nickleby* (1838-39), *A Christmas Carol* (1843), *Dombey and Son* (1848), *David Copperfield* (1849-50), *Bleak House* (1852-53), *Hard Times* (1854), *A Tale of Two Cities* (1859), *Great Expectations* (1860-61).
- **The Brontë Sisters**: Charlotte Brontë, *Jane Eyre* (1847); Emily Brontë, *Wuthering Heights* (1847).
- **George Eliot (Mary Ann Evans)**: *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Middlemarch* (1871-72), *Daniel Deronda* (1874-76).
- **Thomas Hardy**: *Far From the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891), *Jude the Obscure* (1895). Also Poetry.
- **Joseph Conrad**: *Lord Jim* (1900), *Heart of Darkness* (1902), *Nostromo* (1904).
- **E.M. Forster**: *A Room with a View* (1908), *Howard's End* (1910), *A Passage to India* (1922).
- **William Makepeace Thackeray**: *Vanity Fair* (1847-48); **Anthony Trollope**, the "Barset Novels"; **Mrs. Gaskell**, *Cranford* (1853) & *North and South* (1855); **George Meredith**, *The Egoist* (1879); **Oscar Wilde**, *The Picture of Dorian Gray* (1890); **Rudyard Kipling**, *The Jungle Book* (1894), *Kim* (1901); **Samuel Butler**, *The Way of All Flesh* (1903).

C. POETRY: **Alfred, Lord Tennyson**: *Poems, Chiefly Lyrical* (1830/1833), *The Princess* (1847), *In Memoriam* (1850), *Maud* (1855), *Idylls of the King* (1842-91); **Robert Browning**: *Men and Women* (1855), *Dramatis Personae* (1864), *The Ring and the Book* (1868-69); **Elizabeth Barrett Browning**: *Sonnets from the Portuguese* (1850), *Aurora Leigh* (1857); **Matthew Arnold**: *Poems* (1853/1855), *New Poems* (1867); **Dante Gabriel Rossetti & Christina Rossetti** (Pre-Raphaelites); **William Morris**; **Gerard Manley Hopkins**: *Poems* (written 1876-89, but published 1918); **W.B. Yeats**: *The Rose* (1893), *Responsibilities* (1914), *The Wild Swans at Coole* (1919), *The Tower* (1928).

D: DRAMA (Irish): Oscar Wilde: *The Importance of Being Earnest* (1899); **George Bernard Shaw**: *Mrs. Warren's Profession* (1898); *Arms and the Man* (1898) etc.; **Yeats**, *The Countess Cathleen* (1892); **J.M. Synge**, *Riders to the Sea* (1904), *The Playboy of the Western World* (1907).

Literary History 7 (England & America): Modernism (1914-1939)

A. PROSE:

U.K. Novelists: **D.H. Lawrence:** *Sons and Lovers* (1913), *The Rainbow* (1915), *Women in Love* (1920), *Lady Chatterley's Lover* (1928); **James Joyce:** *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1914-15), *Ulysses* (1922), *Finnegans Wake* (1929); **Virginia Woolf:** *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1928), *A Room of One's Own* (1929)

U.S. Expatriates: **Edith Wharton,** *The House of Mirth* (1905), *The Age of Innocence* (1920); **Katherine Anne Porter,** *Flowering Judas* (1930); **Gertrud Stein,** *The Autobiography of Alice B. Toklas* (1933); **F. Scott Fitzgerald,** *The Great Gatsby* (1925), *Tender is the Night* (1934); **Ernest Hemingway,** *The Sun Also Rises* (1926), *Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), *The Old Man and the Sea* (1952)

U.S.: The Harlem Renaissance: **Langston Hughes,** *The Weary Blues* (poetry, 1926), "The Negro Artist and the Racial Mountain" (1926); **Countee Cullen,** *Color* (poetry, 1925); **Zora Neale Hurston,** *Their Eyes Were Watching God* (novel, 1937)

U.S.: Native voices: George Cronyn, *The Path on the Rainbow* [anthology of American Indian poetry] (1918); Black Elk/John Neihardt, *Black Elk Speaks* (1932)

B. POETRY:

U.K.: The War Poets (Rupert Brooke, Siegfried Sassoon, Wilfred Owen). **T.S. Eliot:** *Prufrock* (1917), *The Waste Land* (1922), *Four Quartets* (1935-42); *Old Possum's Book of Practical Cats* (1939); **Hugh MacDiarmid:** *A Drunk Man Looks at the Thistle* (1926), *First Hymn to Lenin* (1931); **W.H. Auden,** *Poems* (1930), *Another Time* (1940), *The Age of Anxiety* (1948).

U.S.: Edgar Lee Masters, *Spoon River Anthology* (1915); **Robert Frost,** *North of Boston* (1914), *Mountain Interval* (1916), *New Hampshire* (1923), *West-Running Brook* (1928), *A Further Range* (1936); **Wallace Stevens,** *Harmonium* (1923), *The Man with the Blue Guitar* (1936/37), *Parts of a World* (1942), *Transport to Summer* (1947), *The Auroras of Autumn* (1950); **William Carlos Williams,** *Poems* (1909), *Spring and All* (1923), *Paterson* (1946-58); **Ezra Pound,** *Personae* (1909), *Cantos* (1915-70), *Hugh Selwyn Mauberley* (1920); **H.D. (Hilda Doolittle),** *Sea Garden* (1916), *Hymen* (1921), *Helen in Egypt* (1961); **E.E. Cummings,** *Tulips and Chimneys* (1923), *&* (1925), *is 5* (1926); **Marianne Moore,** *Poems* (1921), *Observations* (1924), *Complete Poems* (1967); **Hart Crane,** *The Bridge* (1926)

C. DRAMA:

Ireland: **Sean O'Casey,** *Juno and the Paycock* (1924);

England: **T.S. Eliot:** *Murder in the Cathedral* (1935), *The Family Reunion* (1939).

U.S.: Eugene O'Neill, *The Emperor Jones* (1920), *Mourning Becomes Electra* (1931), *The Iceman Cometh* (1946), *Long Day's Journey Into Night* (1940); **Maxwell Anderson,** *What Price Glory?* (1925), *Winterset* (1935);

Varieties of Renaissance Prose

- **King James Bible:** "He is despised and rejected of men; a man of sorrows, and acquainted with grief. And we hid as it were our faces from him. He was despised, and we esteemed him not" (Isaiah 53:3).
- **Francis Bacon:** "Read not to contradict nor to believe, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some to be shewed and digested; that is, some books are to be read only in parts; others to be read but cursorily; and some few to be read wholly and with diligence and attention" ("Of Studies").
- **Thomas Hobbes:** "Out of civil states, there is always war of every one against every one. Hereby it is manifest, that during the time men live without a common power to keep them all in awe, they are in that condition which is called war; and such a war, as is of every man, against every man. ... In such condition there is no place for industry, ... no arts; no letters; no society; and which is worst of all, continual fear, and danger of violent death; and the life of man, solitary, poor, nasty, brutish, and short" (*Leviathan*).
- **John Lyly:** "There dwelt in Athens a young gentleman of great patrimony, and of so comely a personage, that it was doubted whether he were more bound to Nature for the lineaments of his person, or to Fortune for the increase of his possessions. But Nature impatient of comparisons, and as it were disdainning a companion or copartner in her working, added to this comeliness of his body such a sharp capacity of mind, that not only she proved Fortune counterfeit, but was half of that opinion that she herself was only current" (*Euphues*).
- **Sir Philip Sidney:** "The third day after, in the time that the morning did strew roses and violets in the heavenly floor against the coming of the sun, the nightingales (striving one with the other which could in most dainty variety recount their wrong-caused sorrow) made them put off their sleep, and rising from under a tree (which that night had been their pavilion) they went on their journey, which by and by welcomed Musidorus' eyes, wearied with the wasted soil of Laconia, with delightful prospects" (*The Arcadia*).

William Shakespeare (1564-1616)

The Comedies:

The Comedy of Errors (1590)
The Taming of the Shrew (1593)
The Two Gentlemen of Verona (1594)
A Midsummer Night's Dream (1595)
Love's Labour's Lost (1596)
The Merchant of Venice (1597)
As You Like It (1598)
Much Ado About Nothing (1599)
Twelfth Night (1600)
The Merry Wives of Windsor (1600)
All's Well That Ends Well (1603)
Measure for Measure (1604)

The Histories:

1 Henry VI (1590-92)
2 Henry VI (1590-92)
3 Henry VI (1590-92)
Richard III (1593)
King John (1594)
Richard II (1595)
1 Henry IV (1597)
2 Henry IV (1598)
Henry V (1599)
Henry VIII (1613, completed by Fletcher)

The Tragedies:

Titus Andronicus (1594)
Romeo and Juliet (1596)
Julius Caesar (1599)
Hamlet (1601)
Troilus and Cressida (1602)
Othello (1604)
King Lear (1605)
Macbeth (1605)
Timon of Athens (1606)
Anthony and Cleopatra (1607)
Carolanus (1608)

The Romances:

Pericles (1607)
Cymbeline (1609)
The Winter's Tale (1610)
The Tempest (1611)

Views on the Poetic Process and the Imagination

- **Sidney (1595):** "Poesy therefore is an art of imitation, for so Aristotle termeth it in his word *mimesis*, ... [True poets] borrow nothing of what is, hath been, or shall be: but range only reined with learned discretion, into the divine consideration of what may be, and should be. ... It is that feigning notable **images** of virtues, vices, or what else, with that delightful teaching which must be the right describing note to know the poet by" (*Defense of Poesie*).
- **Dryden (1664):** "For **imagination** in a poet is a faculty so wild and lawless, that like a high-ranging spaniel, it must have clogs tied to it, lest it outrun the judgement" (*Epistle Dedicatory of "The Rival Ladies"*).
- **Swift (1704):** "But when a man's fancy gets astride on his reason, when **imagination** is at cuffs with the senses, and common understanding, as well as common sense, is kicked out of doors, the first proselyte he makes is himself" (*A Tale of a Tub*).
- **Pope (1711):**
First follow Nature, and your judgement frame
By her just standard, which is still the same;
Unerring Nature, still divinely bright,
One clear, unchanged, and universal light, ...
Those rules of old discovered, not devised,
Are Nature still, but Nature methodized; ...
Learn hence for ancient rules a just esteem;
To copy Nature is to copy them. ...
True wit is Nature to advantage dressed,
What oft was thought, but ne'er so well expressed.
(An Essay of Criticism)
- **Dr. Johnson (1759):** "No human mind is in its right state. There is no man whose **imagination** does not sometimes predominate over his reason" (*Rasselas*).
- **Wordsworth (1800):** "The principal object, then, which I propose to myself in these poems was to choose incidents and situations from common life ... ; and, at the same time, to throw over them a certain colouring of **imagination**, whereby ordinary things should be presented to the mind in an unusual way. ... Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity" (Preface to *Lyrical Ballads*).
- **Coleridge (1817):** "The poet, described in *ideal* perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone and spirit of unity that blends and (as it were) *fuses*, each into each, by that synthetic and magical power to which we have exclusively appropriated the name of **imagination**" (*Biographia Literaria*).

The imagination brings to life the dead mechanical world of the rationalists.

The English Renaissance is different from the Italian Renaissance in several ways. The dominant art forms of the English Renaissance were literature and music. Whereas from the perspective of literary history, England had already experienced a flourishing of literature over 200 years before the time of Shakespeare, during the last decades of the fourteenth century. Geoffrey Chaucer's popularizing of English as a medium of literary composition rather than Latin occurred only 50 years after Dante had started using Italian for serious poetry, and Chaucer translated works by both Boccaccio and Petrarch into Middle English. At the same time William Langland, author of *Piers Plowman*, and John Gower were also writing in English. Renaissance literature 1485 – 1603: Nowadays the Renaissance is seen as a very complex period that started long before the 16th century (esp. in Italy, 1350). The transition period mainly comprised the change from faith to secularism and from faith to reason. Renaissance literature 1485 – 1603: The Renaissance was caused by a growing interest in religion, economics and greed/expansionism. In Italy the Renaissance started in 1450, in England only in 1500 (after the Reformation). Renaissance literature 1485 – 1603: Renaissance = rebirth 1453 - Fall of Constantinople scientists and artists emigrated to the West, mainly to Rome and Italy. There is a transition from Medieval thinking towards modern thinking. On 22 August 1485, the English king Richard III led a characteristically reckless and courageous charge into the centre of the army that opposed him on Bosworth Field, trying to win the battle at a stroke by cutting down his rival for the throne, Henry Tudor. His gamble failed, and he was killed instead, thereby ending both his reign and his dynasty. It may therefore be seen that a book with the prescribed title Britain 1485–1660, delineated by its need to fit into a series, immediately imposes certain crucial presuppositions. One is that high politics, and especially the affairs of central government and the monarchs who led it, are going to be the main motivating and determining factor of the book.