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:


### B. POETRY (following Classical genres):


- **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); Beaumont & 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 Revenge’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:

- **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):

- **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).

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).

D. DRAMA:

- **Tragedy:** Dryden, *All for Love* (1678); Thomas Otway, *Venice Preserved* (1682).
Literary History 3 (Britain): The Romantic Period

A. PROSE 1:


B. PROSE 2 (THE NOVEL):


C. POETRY:


• Samuel Taylor Coleridge: "The Rime of the Ancient Mariner" & "Frost at Midnight" (in *Lyrical Ballads*), "Kubla Khan" & "Christabel" (1816); *Biographia Literaria* (1817).


• 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):


**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 Prairie* (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):


B. PROSE 2 (FICTION):

- **Samuel L. Clemens (Mark Twain)**, *Tom Sawyer* (1876), *Life on the Mississippi* (1883); *Huckleberry Finn* (1884)
- **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

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:


B. PROSE 2 (THE NOVEL):

- 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).


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

A. PROSE:


B. POETRY:


C. DRAMA:

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

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 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 disdaining 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)
Carolianus (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 transition in England from the Middle Ages to the Renaissance started with the revival of learning in the late 15th century. It was a period which began with Sir Thomas More's Utopia, reached its artistic heights during the reign of Elizabeth with the masterpieces of Spenser, Marlowe, Shakespeare and Jonson, and ended with the work of two great Puritan poets, Milton. The transition in England from the Middle Ages to the Renaissance started with the revival of learning in the late 15th century. The Renaissance ended with the work of two great Puritan poets, Milton.

The Elizabethan Period: the reign of Elizabeth I, 1586-1603
- Jacobean Period: the reign of James I of England, 1603-1625

A. Themes
- Content/Influences: 1. World view shifts from religion and afterlife to one stressing the human life on earth. Histories
- C. Effects
- Literature Had on the Culture: 1. Commoners welcomed at some play productions (like ones at the Globe) while conservatives try to close the theaters on grounds that they promote brazen behaviors. 2. Not all middle-class embrace the metaphysical poets and their abstract conceits.
- D. Historical Context: 1. War of Roses ends in 1485 and political stability arrives. 2. Printing press helps stabilize English as a language and allows more people to read a variety of literature. Further, Britain’s past imperial activities around the globe continued to inspire literature in some cases wistful, in other cases hostile. Finally, English literature has enjoyed a certain diffusion abroad, not only in predominantly English-speaking countries but also in all those others where English is the first choice of study as a second language. Even within England, culturally and historically the dominant partner in the union of territories comprising Britain, literature has been as enriched by strongly provincial writers as by metropolitan ones. Another contrast more fruitful than not for English letters has been that between social milieus, however much observers of Britain in their own writings may have deplored the survival of class distinctions. The Renaissance, 1485–1660. May 2018. DOI: 10.1017/9781316493779.003

A conceptual review of Schneider's concepts of psychopathy and the first rank symptoms of schizophrenia, and a critical review of the English research literature relating thereto. It is concluded that some of the criticism of Schneider's concepts is to be attributed to a misunderstanding of what he actually meant.