



VERITY COLLEGE EDUCATION

"...grace and truth came by Jesus Christ" —John 1:17

English Literature

Course Study Guide

WINTER 2017

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“

Literature is a luxury; fiction is a necessity.”

-G. K. Chesterton

1 | SUBJECT OVERVIEW

The Bible has exerted a greater influence over the culture and thought of Western Civilization than any other piece of literature, but nowhere is this influence more clearly seen than in the great historic literature of the British Isles. For centuries Biblical themes have inspired English authors to create literature of exceptional merit. This Biblical influence has spread even beyond the original literature, as can be seen in many popular passages penned by renowned authors with a scriptural principle in mind.

The dim mists of ancient England are shrouded in silent mystery because of the extreme scarcity of surviving writing from those early days. One of the earliest known authors was The Venerable Bede (673-735) who is famous for his *Ecclesiastical History of the English People* and his Old English translation of the *Gospel of John*. At one point in the *History* he tells the story of Caedmon, the first named Anglo-Saxon poet who was famous for his poetic paraphrases of the Bible into Old English. Thus the earliest known examples of English literature were taken straight from the Bible.

For several centuries following the Norman Invasion in 1066, the predominant written language was French. It was not until the 1300s that English writing began again in earnest, this time appearing in a new form called Middle English. Writing slowly began to extend into many areas of life as the printing press allowed faster dissemination. The Wycliffe Bible was one of the greatest literary monuments of this period as it allowed everyone the possibility of reading the Bible in his own language. The allegorical poem *Piers Plowman* also stands as one of the most important works of the medieval period. It speaks of a poor farmer who sees all the evil and depravity in the world and attempts to share knowledge of truth. Even though Chaucer's *Canterbury Tales* does not contain the most uplifting content, some of the stories do contain a moral lesson.

The Elizabethan Period was filled with many famous authors and poets producing a large collection of important works. Four English translations of the Bible were published, including the Authorized King James Version; it is often considered one of the best examples of English prose. In addition authors such as Sir Thomas More, John Foxe, and Francis Bacon produced monumental works on philosophy, morality, and church history. Meanwhile, poets such as Edmund Spenser penned allegories and ballads on scriptural and moral themes. One renowned playwright and poet who stands as a cornerstone of English literature is William Shakespeare. His writings cannot be considered overtly Christian, especially since they contain some questionable content, but his obvious familiarity with the Bible and human beings enabled him to portray human nature and universal truths in such a clear and eloquent way. Today, many common sayings are simply quotes from his plays; the original context and the Scriptural principal behind each are forgotten, but the nugget of truth remains.

English literature continues with a brief Puritan age, when American literature first started. The Puritan age may have been short, but it was very powerful in terms of social impact because of the clear Biblical themes coming from the pens of men such as John Donne, George Herbert, Thomas Traherne, John Milton, and John Bunyan.

As English literature progressed through the years, it increasingly left its Biblical heritage. The secular philosophies of men became more pronounced in the authors' writings. As the Christian student studies these works of English literature, he should look for the truth and reject the error.

-Ryan Clarke with reference to Introduction to English Literature by A Beka Book

STUDENT ANALOGY

Ideas are to Literary Periods as the Bible is to Christianity.

Every Literary Period is characterized by the cultural and social ideas from which it originates. The Medieval Period had the heavy influences of spirituality and chivalry, resulting in thoughtful, simple works, while the Romantic turned inward, relying on self-expressionism and moral relativism. By the time we reach the Modern Period, a recognizable common denominator between works is abhorrence for standards of any kind. For Christians, life should be shaped by the ideas and concepts we read God's Word; our lives have just as much power over the world as the greatest works of literature ever written. As Matthew 5:14 reminds us, *"Ye are the light of the world. A city that is set on a hill cannot be hid."* Just as ideas characterize literary periods, the immovable standards written in the Bible should characterize the Christian life.

-Lindsay Anders, Class of 2014, September 2012

TEST BREAKDOWN

Description of the Examination

The English Literature examination covers material usually taught in a semester course (or the equivalent) at the college level. The test is primarily concerned with major authors and literary works, but it also includes questions on some minor writers. Candidates are expected to be acquainted with common literary terms, such as metaphor and personification, and basic literary forms, such as the sonnet and the ballad.

In both coverage and approach, the examination resembles the historically organized survey of English literature offered by many colleges. It assumes that candidates have read widely and developed an appreciation of English literature, know the basic literary periods, and have a sense of the historical development of English literature.

The examination contains approximately 95 questions to be answered in 90 minutes. Any time candidates spend on tutorials and providing personal information is in addition to the actual testing time.

The CLEP English Literature exam also includes an optional essay section. Some schools require candidates to complete this section. Candidates should check with the school(s) of their choice to confirm whether the essay is required. This optional section requires candidates to demonstrate their ability to write clearly and effectively. Candidates respond to two of three essay topics. An essay on the first topic, a persuasive analysis of a poem, is required, and candidates are advised to spend 35 to 40 minutes on it. For the second essay, candidates choose one of two topics that presents a specific observation, position, or theme. Depending on the topic chosen, candidates choose any work by a particular author to appropriately support the claim or select works from a designated list provided. Candidates should plan to spend 50 to 55 minutes on the essay. All essays are scored by faculty at the school(s) where candidates send their reports.

KNOWLEDGE AND SKILLS REQUIRED

The English Literature examination measures both knowledge and ability. The percentages below show the relative emphasis given to each; however, most questions draw on both.

35-40% – KNOWLEDGE OF:

- Literary background
- Identification of authors
- Metrical patterns
- Literary references
- Literary terms

60-65% – ABILITY TO:

- Analyze the elements of form in a literary passage
- Perceive meanings
- Identify tone and mood
- Follow patterns of imagery
- Identify characteristics of style
- Comprehend the reasoning in an excerpt of literary criticism

The examination deals with literature from *Beowulf* to the present. Familiarity with and understanding of major writers is expected, as is knowledge of literary periods and common literary terms, themes, and forms. Some of the questions on the examination ask candidates to identify the author of a representative quotation or to recognize the period in which an excerpt was written.

-From the *College Board Website*, February 2017

“

Education without values, as useful as it is, seems rather to make man a more clever devil.”

-C. S. Lewis

2 | PLAN OF ATTACK

Check out from the Library:

- Griffith, Benjamin. *Barron's EZ-101 Study Keys English Literature*. Barron's Educational Series: 1991. Print.
- Hornstein, Lillian Herlands, G.D. Percy, Calvin S. Brown ed. *The Reader's Companion to World Literature*. 2nd ed. New York: Signet Classic, 2002. Print.

Additional Resources:

- Abrams, M.H. ed. et al. *The Norton Anthology of English Literature*. 7th ed. vol. 1 and 2. New York: W.W. Norton & Company, 2000. Print.
- Anderson, Jan and Laurel Hicks. *Literature of England*. Pensacola: A Beka Books, 2007. Print.
- Quick Facts Sheets: British Literature. BarCharts, Inc. 2002

Websites:

- Sparknotes.com
- Literarydevices.net
- Study.com
- Shmoop.com
- Wikipedia.com
- Freelepprep.com
- Gradesaver.com
- Instantcert.com (use your Verity student account)—TAKE THESE PRACTICE TESTS AS YOU STUDY!

Day One

- To Submit on Moodle by midnight:** Summarize *in your own words* at least two works from the **Medieval** (Old English & Middle English) Period. You may use short answer format for each of the following questions.
 - Title and author
 - Setting
 - Main characters
 - Plot
 - Conflict
 - Motifs
 - Theme
 - Lesson/application

TO DO ON YOUR OWN:

- Read the **Old and Middle English Period** of the “Literature Periods Summary” in the *Verity Study Guide*.
- Complete **Medieval/Elizabethan Period Quiz** on Moodle.
- Complete **Worksheet II: Medieval Period** on Moodle
- Read a portion of *Beowulf*.
- Read a portion of *Morte D’Arthur*.
- Read a portion of *Everyman*.

Day Two

- To Submit on Moodle by midnight:** Summarize in your own words at least two works from the **Elizabethan/Renaissance Period**. You may use short answer format for each of the following questions.
 - Title and author
 - Setting
 - Main characters
 - Plot
 - Conflict
 - Motifs
 - Theme
 - Lesson/application

TO DO ON YOUR OWN:

- Read the **Elizabethan Period** of the “Literature Periods Summary” in the *Verity Study Guide*.
- Read the **Shakespeare Study Sheet** in the *Verity Study Guide*.
- Read at least one poem by **each** of the Metaphysical poets and Cavalier poets.
- Read the synopsis and portions of from *Paradise Lost*.
- Read “On His Blindness” by John Milton.
- Complete **English Literature Elizabethan Period Quiz** on Moodle.
- Complete **Worksheet III: The Elizabethan Period** on Moodle.

Day Three

- TO SUBMIT ON MOODLE BY MIDNIGHT** Summarize **in your own words** at least two works from the **Restoration Period**. You may use short answer format for each of the following questions.

- Title and author
- Setting
- Main characters
- Plot
- Conflict
- Motifs
- Theme
- Lesson/application

TO DO ON YOUR OWN:

- Read the **Restoration Period** of the “Literature Periods Summary” in the *Verity Study Guide*.
- Read the synopsis and portions of *The Rape of the Lock*.
- Read the synopsis and portions of *A Modest Proposal*.
- Read the synopsis and portions of one of Oliver Goldsmith’s plays.
- Complete **English Literature Restoration Period Quiz** on Moodle.
- Complete the **Worksheet IV: Restoration Period** on Moodle.

Day Four

- To Submit on Moodle by midnight:** Summarize **in your own words** at least two works from the **Romantic Period**. You may use short answer format for each of the following questions.

- Title and author
- Setting
- Main characters
- Plot
- Conflict
- Motifs
- Theme
- Lesson/application

TO DO ON YOUR OWN:

- Read the **Romantic Era** of the “Literature Periods Summary” in the *Verity Study Guide*.
- Read some poems by William Blake.

- Read some poems by Robert Burns.
- Read the synopsis and portions of *Rime of the Ancient Mariner*.
- Complete English Literature **Romantic Period Quiz** on Moodle.
- Complete English Literature the **Worksheet V: The Romantic Period** on Moodle.

Day Five

- To Submit on Moodle by midnight:** Summarize **in your own words** at least two works from the **Victorian Period**. You may use short answer format for each of the following questions.
 - Title and author
 - Setting
 - Main characters
 - Plot
 - Conflict
 - Motifs
 - Theme
 - Lesson/application

TO DO ON YOUR OWN:

- Read **Victorian Period** of the "Literature Periods Summary" in the *Verity Study Guide*.
- Read some poems by Alfred, Lord Tennyson.
- Read over the synopses (and portions) of two works by Charles Dickens.
- Read the synopsis and portions of *The Importance of Being Earnest*.
- Complete the **Victorian Period Quiz** on Moodle.
- Complete English Literature the **Worksheet VI: Victorian Period** on Moodle.

Day Six

TO SUBMIT ON MOODLE BY MIDNIGHT:

- Summarize **in your own words** at least two works from the **Modern Period**. You may use short answer format for each of the following questions.
 - Title and author
 - Setting
 - Main characters
 - Plot
 - Conflict
 - Motifs
 - Theme
 - Lesson/application

TO DO ON YOUR OWN:

- Read **Modern Period** of the "Literature Periods Summary" in the *Verity Study Guide*.

- Read some poems by William Butler Yeats.
- Read the synopsis and portions of *Heart of Darkness*.
- Read the synopsis and portions of *The Waste Land*.
- Read an essay by Virginia Woolf.
- Complete the **Modern Period Quiz** on Moodle.
- Complete English Literature the **Worksheet VII: The Modern Period** on Moodle.

Essay Assignment

TO SUBMIT ON MOODLE:

- Summarize each of the six literary time periods, describing at least three examples of representative works and their authors for each period.
- Be sure to connect the literary periods together, showing how each affects the other (remember the “pendulum swing” used to describe the “swaying” of one period to the next).
- Be sure to submit this on Moodle in proper essay format.
- The deadline for this essay is Saturday at midnight (the Saturday after the Friday test).

Self-Study Tips For Second Week

- Finish whatever you did not get to from the “on your own” assignments from Days 1-6.
- Familiarize yourself with synopses of the Shakespeare plays listed in Appendix II of the study guide.
- Keep reading synopses and selections of plays, poems, and novels.
- Familiarize yourself with the major female authors (and their works) of each time period.
- Complete the “Literature Time Periods Worksheet” in the study guide.
- Complete Worksheet I on Moodle.
- Complete English Literature Quotes Worksheet on Moodle.
- For more tips, see “Study Tips” under “Homework Assignments” section on Moodle.
- Review InstantCert Flashcards
- Read from the various English Literature texts.
- Take the CLEP Official Practice Test on Wednesday.

3 | FLASHCARDS

The following pages include flashcards for your use. Follow along in class and fill in the flashcards as each term is presented.

Old English (450-1066) & Middle English (1066-1485)

Old English	Beowulf	Caedmon
Cynewulf	Venerable Bede	Middle English
Piers Plowman	Sir Gawain and the Green Knight	Geoffrey Chaucer
Sir Thomas Mallory	Everyman	Robin Hood
Margery Kemp	Ballad	Romance

Old English (450-1066) / Middle English (1066-1485)

<i>Caedmon</i>	<i>Beowulf</i>	<i>Old English</i>
<i>Middle English</i>	<i>Venerable Bede</i>	<i>Cynewulf</i>
<i>Geoffrey Chaucer</i> <i>The Canterbury Tales</i>	<i>Sir Gawain and the Green Knight</i>	<i>Piers Plowman</i>
<i>Robin Hood</i>	<i>Everyman</i>	<i>Sir Thomas Mallory</i> <i>Morte d'Arthur</i>
<i>Romance</i>	<i>Ballad</i>	<i>Margery Kemp</i>

Elizabethan/Renaissance Period (1485-1660)

Elizabethan Period	Sir Thomas More	Sir Philip Sidney
Edmund Spenser	Sir Francis Bacon	Christopher Marlowe
William Shakespeare	William Shakespeare	Metaphysical Poets
John Donne	George Herbert	Cavalier Poets
Richard Lovelace	Ben Jonson	John Milton
Blank Verse	Sir Walter Raleigh	Epigram

Elizabethan/Renaissance Period (1485-1660)

<p><i>Sir Philip Sidney</i> <i>Astrophel and Stella</i></p>	<p><i>Thomas More</i> <i>Utopia</i></p>	<p><i>Elizabethan Period</i></p>
<p><i>Christopher Marlowe</i> <i>Dr. Faustus</i> <i>Jew of Malta</i> <i>"The Passionate Shepherd to His Love"</i></p>	<p><i>Francis Bacon</i></p>	<p><i>Edmund Spenser</i> <i>The Faerie Queene</i></p>
<p><i>Metaphysical Poets</i></p>	<p><i>William Shakespeare</i> <i>The Tempest</i> <i>Taming of the Shrew</i> <i>Much Ado About Nothing</i> <i>Henry the Fourth, Part One</i> <i>Richard II</i></p>	<p><i>William Shakespeare</i> <i>Richard III</i> <i>King Lear</i> <i>Macbeth</i> <i>Othello</i> <i>Hamlet</i></p>
<p><i>Cavalier Poets</i></p>	<p><i>George Herbert</i></p>	<p><i>John Donne</i></p>
<p><i>John Milton</i> <i>Paradise Lost</i> <i>Sonnet XVI (On His Blindness)</i></p>	<p><i>Ben Jonson</i> <i>Bartholomew Fair</i> <i>"On My First Son"</i></p>	<p><i>Richard Lovelace</i> <i>"To Lucasta, Going to the Wars"</i></p>
<p><i>Epigram</i></p>	<p><i>Sir Walter Raleigh</i></p>	<p><i>Blank Verse</i></p>

The Restoration Period (“Age of Manners”) (1660-1789)

Restoration Period	John Dryden	John Evelyn
Samuel Pepys	John Bunyan	Aphra Behn
Alexander Pope	Daniel Defoe	Jonathan Swift
Samuel Richardson	Henry Fielding	Samuel Johnson
Thomas Gray	Laurence Sterne	Oliver Goldsmith
James Boswell	Tobias Smollett	Picaresque

The Restoration Period (“Age of Manners”) (1660-1789)

<p><i>John Evelyn</i></p>	<p><i>John Dryden</i> <i>Absalom and Achitophel</i> <i>Mac Flecknoe</i></p>	<p><i>Restoration Period</i></p>
<p><i>Aphra Behn</i> <i>Oroonoko</i></p>	<p><i>John Bunyan</i> <i>The Pilgrim's Progress</i></p>	<p><i>Samuel Pepys</i></p>
<p><i>Jonathan Swift</i> <i>Gulliver's Travels</i> <i>"A Modest Proposal"</i></p>	<p><i>Daniel Defoe</i> <i>Robinson Crusoe</i> <i>Moll Flanders</i></p>	<p><i>Alexander Pope</i> <i>"The Rape of the Lock"</i> <i>An Essay on Man</i></p>
<p><i>Samuel Johnson</i></p>	<p><i>Henry Fielding</i> <i>Tom Jones</i> <i>Shamela</i> <i>Joseph Andrews</i></p>	<p><i>Samuel Richardson</i> <i>Pamela</i></p>
<p><i>Oliver Goldsmith</i> <i>The Vicar of Wakefield</i> <i>She Stoops to Conquer</i></p>	<p><i>Laurence Sterne</i> <i>Tristram Shandy</i></p>	<p><i>Thomas Gray</i> <i>"An Elegy Written in A Country Church Yard"</i></p>
<p><i>Picaresque</i></p>	<p><i>Tobias Smollett</i> <i>The Adventures of Roderick Random</i> <i>The Adventures of Peregrine Pickle</i></p>	<p><i>James Boswell</i></p>

Ode	Novel	Satire
Epistolary Novel	Restoration Comedy	Elegy

<i>Satire</i>	<i>Novel</i>	<i>Ode</i>
<i>Elegy</i>	<i>Restoration Comedy</i>	<i>Epistolary Novel</i>

The Romantic Period (1789-1832)

Romantic Period	Richard Brinsley Sheridan	William Blake
Robert Burns	Sir Walter Scott	Charles & Mary Lamb
Jane Austen	William Wordsworth	Samuel Taylor Coleridge
Lord Byron	John Keats	Percy Bysshe Shelley
Mary Wollstonecraft Shelley	Matthew Lewis	Transcendentalism

The Romantic Period (1789-1832)

<p><i>William Blake</i> <i>Songs of Innocence</i> <i>Songs of Experience</i></p>	<p><i>Richard Brinsley Sheridan</i> <i>The Rivals</i></p>	<p><i>Romantic Period</i></p>
<p><i>Charles & Mary Lamb</i> <i>Tales of Shakespeare</i></p>	<p><i>Sir Walter Scott</i> <i>Ivanhoe</i> <i>The Lady of the Lake</i></p>	<p><i>Robert Burns</i></p>
<p><i>Samuel Taylor Coleridge</i> <i>Rime of the Ancient Mariner</i> <i>"Kubla Khan"</i></p>	<p><i>William Wordsworth</i> <i>Lyrical Ballads</i> <i>"Tintern Abbey"</i></p>	<p><i>Jane Austen</i> <i>Emma</i> <i>Pride and Prejudice</i></p>
<p><i>Percy Bysshe Shelley</i> <i>"Ode to the West Wind"</i> <i>"Adonais"</i></p>	<p><i>John Keats</i> <i>"Ode on a Grecian Urn"</i> <i>"To Autumn"</i></p>	<p><i>Lord Byron</i> <i>Don Juan</i> <i>"Childe Harold's Pilgrimage"</i></p>
<p><i>Transcendentalism</i></p>	<p><i>Matthew Lewis</i> <i>The Monk</i></p>	<p><i>Mary Wollstonecraft Shelley</i> <i>Frankenstein</i></p>

Comedy of Manners	Familiar (Personal) Essay	Psychological Epic Poem
Gothic Horror Novel		

<i>Psychological Epic Poem</i>	<i>Familiar (Personal) Essay</i>	<i>Comedy of Manners</i>
		<i>Gothic Horror Novel</i>

The Victorian Period (“Age of Reform”) (1832-1914)

Victorian Period	Alfred, Lord Tennyson	William Makepeace Thackeray
Charles Dickens	Robert Browning	Elizabeth Barrett Browning
Bronte Sisters	George Eliot	Matthew Arnold
Wylie Collins	Dante Gabriel Rossetti	Christina Rossetti
Lewis Carroll	Thomas Hardy	Robert Louis Stevenson
Rudyard Kipling	John Galsworthy	H.G. Wells

The Victorian Period (“Age of Reform”) (1832-1914)

<p><i>William Makepeace Thackeray</i> <i>Vanity Fair</i></p>	<p><i>Alfred, Lord Tennyson</i> <i>“Ulysses”</i> <i>“The Charge of the Light Brigade”</i> <i>Idylls of the King: the Passing of Arthur</i></p>	<p><i>Victorian Period</i></p>
<p><i>Elizabeth Barrett Browning</i> <i>Sonnets from the Portuguese</i></p>	<p><i>Robert Browning</i></p>	<p><i>Charles Dickens</i> <i>Tale of Two Cities</i> <i>A Christmas Carol</i> <i>The Pickwick Papers</i></p>
<p><i>Matthew Arnold</i></p>	<p><i>George Eliot</i> <i>Silas Marner</i> <i>Middlemarch</i> <i>Adam Bede</i></p>	<p><i>Bronte Sisters</i> <i>Jane Eyre</i> <i>Wuthering Heights</i> <i>Agnes Grey</i></p>
<p><i>Christina Rossetti</i> <i>“Goblin Market”</i></p>	<p><i>Dante Gabriel Rossetti</i> <i>“The Blessed Damozel”</i></p>	<p><i>Wilkie Collins</i></p>
<p><i>Robert Louis Stevenson</i> <i>Treasure Island</i> <i>Dr. Jekyll and Mr. Hyde</i></p>	<p><i>Thomas Hardy</i> <i>Tess of the D’Urbervilles</i></p>	<p><i>Lewis Carroll</i> <i>Alice in Wonderland</i> <i>Through the Looking Glass</i></p>
<p><i>H.G. Wells</i></p>	<p><i>John Galsworthy</i></p>	<p><i>Rudyard Kipling</i> <i>Kim</i></p>

Oscar Wilde	Edward Lear	George MacDonald
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Modern Period Century (1914 - Present)

Modern Period	William Butler Yeats	Joseph Conrad
George Bernhard Shaw	G.K. Chesterton	E.M. Forester
T.S. Eliot	Virginia Woolf	Katherine Mansfield
James Joyce	Aldous Huxley	George Orwell
W.H. Auden	C.S. Lewis	Dylan Thomas

<i>George MacDonald</i>	<i>Edward Lear</i> <i>The Owl and the Pussycat</i>	<i>Oscar Wilde</i> <i>The Importance of Being Earnest</i> <i>The Picture of Dorian Gray</i>
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Modern Period Century (1914 - Present)

<i>Joseph Conrad</i> <i>Heart of Darkness</i>	<i>William Butler Yeats</i> <i>"Sailing to Byzantium"</i>	<i>Modern Period</i>
<i>E.M. Forester</i> <i>Passage to India</i> <i>Howard's End</i>	<i>G.K. Chesterton</i> <i>Orthodoxy</i>	<i>George Bernhard Shaw</i> <i>Pygmalion</i>
<i>Katherine Mansfield</i>	<i>Virginia Woolf</i> <i>A Room of One's Own</i>	<i>T.S. Eliot</i> <i>"The Love Song of J. Alfred Prufrock"</i> <i>The Waste Land</i>
<i>George Orwell</i> <i>Animal Farm</i>	<i>Aldous Huxley</i> <i>A Brave New World</i>	<i>James Joyce</i> <i>Portrait of the Artist as a Young Man</i>
<i>Dylan Thomas</i>	<i>C.S. Lewis</i>	<i>W.H. Auden</i>

Margaret Atwood	Tom Stoppard	Samuel Beckett
D.H. Lawrence	Richard Aldington	John Synge
Peter Shaffer	John Osborne	Doris Lessing
Rupert "Chaucer" Brooke	Wilfred Owen	Edith Sitwell
J.R.R. Tolkien	Sir P.G. Wodehouse	Ted Hughes
Alice Munro		

<p><i>Samuel Beckett</i> <i>Waiting for Godot</i></p>	<p><i>Tom Stoppard</i> <i>Rosencrantz and Guildenstern Are Dead</i></p>	<p><i>Margaret Atwood</i> <i>The Handmaid's Tale</i> <i>Cat's Eye</i> <i>The Blind Assassin</i> <i>Oryx and the Crake</i></p>
<p><i>John Synge</i> <i>The Playboy of the Western World</i> <i>Riders to the Sea</i></p>	<p><i>Richard Aldington</i> <i>Death of a Hero</i> <i>Lawrence of Arabia</i></p>	<p><i>D.H. Lawrence</i> <i>Sons and Lovers</i> <i>Women in Love</i> <i>Lady Chatterley's Lover</i> <i>The Virgin and the Gypsy</i></p>
<p><i>Doris Lessing</i> <i>The Grass is Singing</i> <i>Children of Violence</i> <i>The Golden Notebook</i> <i>The Good Terrorist</i> <i>Canopus in Argos: Archives</i></p>	<p><i>John Osborne</i> <i>Look Back in Anger</i> <i>The Entertainer</i> <i>Inadmissible Evidence</i></p>	<p><i>Peter Shaffer</i> <i>Equus</i> <i>Amadeus</i> <i>Five Finger Exercise</i></p>
<p><i>Edith Sitwell</i> <i>Street Songs</i> <i>Song of the Cold</i> <i>"Still Falls the Rain"</i></p>	<p><i>Wilfred Owen</i> <i>"Dulce et Decorum Est"</i> <i>"Insensibility"</i> <i>"Anthem for Doomed Youth"</i></p>	<p><i>Rupert "Chaucer" Brooke</i> <i>"The Dead"</i> <i>"The Soldier"</i> <i>"1914 & Other Poems"</i></p>
<p><i>Ted Hughes</i></p>	<p><i>Sir P.G. Wodehouse</i></p>	<p><i>J.R.R. Tolkien</i></p>
		<p><i>Alice Munro</i></p>

LITERATURE TIME PERIODS WORKSHEET

LITERATURE PERIOD	DATES OF PERIOD	AUTHORS FROM THE PERIOD	CHARACTERISTICS OF THE TIME PERIOD
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The Old & Middle

English Period

	1	
	2	
	3	

The Elizabethan
Period

	1	
	2	
	3	
	4	
	5	

The Restoration
Period

	1	
	2	
	3	
	4	
	5	

The Romantic
Period

	1	
	2	
	3	
	4	
	5	

The Victorian

1

Period

2

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4 | APPENDICES

I: LITERATURE PERIODS' SUMMARY

Old and Middle English (1000 to 1485)

The **Beowulf** manuscript was written around 1000, and is the earliest surviving epic poem written in English. It was written in Old English. Beowulf is the story of a great hero who comes to rescue the Danish people from a monster, Grendel, who has been attacking their land. Beowulf defeats Grendel by wrenching off one of the monster's arms with his bare hands. This arouses the anger of Grendel's mother. She emerges from her lair, determined to avenge her son. She comes to the great hall and wreaks havoc. Beowulf follows her back to her lair, where he kills her along with Grendel. The people reward Beowulf for his heroic acts by making him king. After fifty years as king, Beowulf dies doing battle against a vicious dragon, but not before dealing it a fatal blow.

Beowulf presents an ideal example of Germanic heroic culture; the message is, "Do your utmost. A good name, a glorified example, and fame after death are all you can win in this world. It is the courage to strive—not success—which ultimately reveals and ennobles the true hero."¹

Beowulf's author is unknown, and is usually referred to as simply "the Beowulf author."

Geoffrey Chaucer (1340-1400) was the son of a wine merchant. Chaucer filled several important posts in the English court and public service, and was often abroad on state business. His most famous work, *The Canterbury Tales*, was written in Middle English. (An easy way to distinguish between Old English and Middle English is that you can kind of decipher most Middle English; if you encounter Old English it will probably look like a foreign language to you.) *The Canterbury Tales* is unique because of its imaginative structure. Thirty characters of different occupations and social classes gather to make a pilgrimage to Canterbury Cathedral. They meet at the Tabard, an inn, and the proprietor proposes that the pilgrims have a storytelling contest. The rest of the book consists of the different tales. Chaucer only ended up writing twenty-four stories. The stories vary greatly. Some, like the Knight's tale, are noble and stately, while others, like the Miller's tale, are bawdy. Other storytellers include a Reeve, some Nuns, a Clerk, a Merchant, and a Priest.

The popularity of *The Canterbury Tales* is in large part due to Chaucer's skillful characterization of each of the travelers. Each traveler has individual characteristics, but Chaucer was also sure to give them universal qualities that have resonated with readers over the centuries.

Chaucer also wrote *Troilus and Criseyde*, the story of a Trojan prince who falls in love with a beautiful, charming girl. She eventually betrays him, and he dies in battle. At the end of the story, Troilus looks down from the

“eighth sphere” (an afterlife locale for ancient pagans) and realizes that the unstable attachments of the world are foolish.

Arthurian legends probably had some historical basis. Sir Thomas Malory’s work, *The Death of Arthur* (1469-70), is the most well-known account of Arthur and the Round Table. This work told the story of Arthur, who was chosen to rule the Britons. The wizard Merlin had inserted a sword in a stone and declared that whoever could remove it would be king of England. When Arthur removed the sword, Merlin had him crowned. King Arthur married Guinevere, whose father gave Arthur the Round Table as a dowry. This is where Arthur’s knights sat (the table’s roundness prevented bickering over superiority). Arthur’s group of knights, which included Galahad and Lancelot, performed many exploits. Prominent episodes are the quest of the Holy Grail and Lancelot and Guinevere’s guilty love. Major themes include the need to sacrifice one’s personal desires for the greater causes of national unity and religious salvation.

The Elizabethan Period

Lasting from 1485 to 1660, the Renaissance is considered the golden age of English literature. It is also known as the English Renaissance and the Tudor age. **William Caxton** introduced the printing press to England in 1476, and an increase in reading in Europe resulted. There are several reasons for the spread of literature during this time. First, a large middle class began to develop, meaning families had disposable income that could be spent on non-necessities like books. The development of trade and transportation techniques allowed the transport of literature.

The European movement known as humanism (not to be confused with today’s secular humanism) occurred during this time period. Humanism promoted the study of literature and increased education, both essential to the cultured person of that day.

Sir Philip Sidney (1554-86) wrote *Astrophel and Stella*, a sequence of 108 sonnets and 11 songs. *Astrophel* pined for *Stella*, who represented Penelope Rich, with whom Sidney was in love. The poetry is written in the Italian sonnet form. *Stella* is almost idolized, spoken of in perfected form. This technique—attributing to a specific individual the attributes of an ideal person—was used in much of the poetry and drama of the late 16th century.

-uoregon.edu/~rbear/stella.html

The most famous work of poetry of this period is *The Faerie Queen*, written by **Edmund Spenser** (1552-99). *The Faerie Queen* is an allegory, in which each character represents a particular virtue. For example, Redcrosse Knight embodies holiness. Lady Una represents the one faith and the Church of England. Various monsters, demons, and sinister humans represent certain evils and vices. Even buildings and animals have metaphorical meanings.

-uoregon.edu/~rbear/fqintro.html

The **metaphysical poets'** work is characterized the metaphysical conceit (a figure of speech that employs unusual and paradoxical images), a reliance on intellectual wit, learned imagery, and subtle argument.

The most important metaphysical poets are John Donne, George Herbert, Henry Vaughan, Thomas Traherne, Abraham Cowley, Richard Crashaw, and Andrew Marvell. Their work has considerably influenced the poetry of the 20th century. -luminarium.org/sevenlit/metaphysical.htm

John Donne (1572-1631) was an Anglican minister, and the first and greatest of the metaphysical poets of the early 17th century. Donne wrote in an educated style that used intellectual imagery and allusions to convey emotional ideas. His images were drawn from areas such as geography, philosophy, astronomy, and alchemy. His early poetry is about romantic love, whereas his later poetry is about true religion. In these later poems, Donne reveals an acute sensitivity to his own sinfulness. Donne's poems are appreciated for their wit, beauty, and perception.

A follower of Donne was **George Herbert** (1593-1633), who at 17 years old wrote a letter to his mother, in which he pledged to commit his poetic abilities to God. Herbert's poems are characterized by precise language, metrical versatility, and an ingenious use of energy.

The **cavalier poets** wrote in a casual, amateur, affectionate style, using colloquial language. They emphasized temporal pleasures, and wrote love poems to or about women. They avoided the subject of religion. The cavalier poets demonstrated that poetry could concern the minor, everyday pleasures and sorrows of life. Important cavalier poets include **Thomas Carew, Sir John Suckling, Richard Lovelace, Edmund Waller,** and **Lord Herbert.**

The Puritans were a significant force during the 17th century, having achieved influence in politics, the church, and society. They believed Christians should live holy lives.

John Milton (1608-74) – called “the last great poet of the English Renaissance” – was educated in Latin, Greek, Hebrew and its dialects, Italian, French, Spanish, and Dutch. The son of wealthy Puritan parents, Milton entered Cambridge at 16 and had completed his master's by the age of 23. Like Sidney and Spenser, he believed that the poet should be a lofty instructor of humanity, but he favored the Christian and biblical tradition over tales of mythology and medieval knighthood. Milton's most well-known work is *Paradise Lost*, an epic tale of the fall of man. In this, he set out to “justify the ways of God to man.” The explicitly Christian work was so well-composed that even modern secular critics recognize Milton's talent and the importance of his work. Milton later wrote *Paradise Regained*, about the return of Christ.

Christopher Marlowe (1564-93), poet and playwright, is often called the greatest dramatist before Shakespeare. Marlowe wrote tragedy and developed it as a dramatic medium. His plays have heroic themes, and usually center on a character who is ultimately destroyed by his own passion and ambition. Although his plays are filled with violence, passion, and bloodshed, they employ poetic and dignified language. His skillful use of blank verse paved the way for others, like Shakespeare. He is known for *Dr. Faustus*, *The Jew of Malta*,

and the poem “The Passionate Shepherd to His Love.” Marlowe was stabbed to death in a barroom brawl over the payment of a dinner bill.

Perhaps the greatest writer to use the English language was **William Shakespeare** (1564-1616), who grew up in Stratford-upon-Avon. At 18, Shakespeare married Anne Hathaway, with whom he had three children. Shakespeare moved from Stratford to London, where he achieved success as an actor and a playwright.

Shakespeare is known for his unparalleled grasp of human character. Shakespeare demonstrated a deep understanding of the motivations for human behavior. Although he wrote some narrative poems and a collection of Sonnets, Shakespeare is best known for his drama. *Hamlet*, *Macbeth*, *Romeo and Juliet*, *The Tempest*, *Much Ado About Nothing*, *King Henry V*, and his other comedies, histories, and tragedies are among the most well-loved literature in the world. He made money from acting and playwriting, as well as from the profits from his acting company, the Chamberlain’s Men, and two theatres, the Globe and Blackfriar’s.

-[shakespeare.com/FirstFolio/](https://www.shakespeare.com/FirstFolio/)

Samuel Richardson (1689-1761) was a printer. After marrying his employer’s daughter, he eventually came to own the firm. He was commissioned to write and publish a book of sample letters for people who were literate, but did not understand how to write letters properly. In response to this assignment, he wrote *Pamela*, which is in the form of letters between two characters. This creative technique allowed him to “go inside the character’s head” and present internal monologues. He wrote *Clarissa*, which used a similar letter-writing technique.

The Restoration Period

This period begins in 1660, the year Charles II was restored to the throne, and lasts until 1798. Restoration literature is characterized by reason, moderation, good taste, deft management, and simplicity (some consider this period a reaction against the creative excesses of the Renaissance, with its imaginative and ornate styles). The goal was to create literature that was lucid, reasonable, balanced—as perfect as the human mind could make it.

Writers of this period were influenced by **Francis Bacon**, who advocated science as the answer to society’s ills, **John Locke**, who believed experience was the basis for knowledge, and **David Hume**, who influenced the development of skepticism and empiricism.

The era is divided into categories named after the influential writers of the period: the ages of Dryden, Pope, and Johnson. The Restoration period is also sometimes known as the Augustan period, or the classical or neoclassical period.

The works of **John Dryden** (1631-1700) are marked by a grandeur, force, and fullness of tone. Dryden wrote in a more restrained, impersonal style, emphasizing moderation and good taste. He developed the heroic couplet, which later became the dominant form in longer poems. Dryden is most well-known for his political satire, including *Absalom and Achitophel* (1681-82) and *Mac Flecknoe* (1682), the latter of which parodies the writing of

his rival Thomas Shadwell. The bulk of his writing, however, was in drama. He wrote a number of tragedies, including *The Conquest of Granada* (1670) and *All for Love; or, The World Well Lost* (1678), a retelling of Shakespeare's Antony and Cleopatra. Dryden was appointed Poet Laureate in 1668.

-poetry-archive.com/d/dryden_john.html

Samuel Pepys (1633-1703), a prominent official of the Admiralty Office, wrote in his secret diary every night for ten years, beginning January 1, 1660. His detailed account of 17th century English life is considered the most extensive source of information on life during the Restoration period. As an up-and-coming civil servant, he was able to record the events of history from an insider's point of view. He did not intend for the journal to be seen by others. In 1669, he stopped writing because of an unfounded fear of failing eyesight. Pepys's style was not so much a record of events as a recreation of them—all of his entries display his descriptive powers.

- pepysdiary.com

John Bunyan (1628-88) followed in his father's footsteps when he became a tinker (patching old cans and kettles). He was converted as an adult and became a Puritan minister. He was arrested for preaching without a license and was thrown in jail for eleven years. While in prison, he was resolute in his faith. He was released for a time, but was put back in prison again. It was then that he wrote *Pilgrim's Progress*, his famous allegory about Christian's journey to the Celestial City. Bunyan wrote another allegorical work, *The Life and Death of Mr. Badman*. *Pilgrim's Progress* is now considered a literary classic, both within and outside of the Church; however, Bunyan's allegories were initially only popular among artisans, merchants, and the poor.

-ccel.org/b/bunyan/progress/title.html

Alexander Pope (1688-1744) began writing poetry at the age of twelve. He went on to become a renowned poet and literary critic, in spite of his peculiar physical appearance (along with asthma and frequent headaches, he had an infirmity that prevented him from growing taller than 4 feet, 6 inches). At twenty-three, Pope produced his breakthrough work, *An Essay on Criticism*. He translated the *Iliad* and the *Odyssey* into English—an outstanding achievement. His most well-known work, however, is *The Rape of the Lock*. This poem, which is divided into five sections called "cantos," was based on real-life events. An acquaintance of Pope, Robert Lord Petre, playfully cut off a lock of Arabella Fermor's hair, setting into motion a feud between the two families. A mutual friend, John Caryll, asked Pope to write a poem satirizing the situation, to help smooth over the disagreement. The result was *The Rape of the Lock*. Belinda, the young lady in the story, is warned by Ariel, her guardian spirit, to be wary of pride and men. She disregards the advice, and later that day, Lord Petre clips a lock of her hair. The main goal of this work was to ridicule the vanity and pretentious manners of the upper class in his day. The poem is notable for its use of burlesque, which means ridiculing a subject either by presenting a solemn subject in an undignified style, or an inconsequential subject in a dignified style.

- unix.oit.umass.edu/~sconstan/poemlink.html

Much of **Daniel Defoe's** (1660-1731) earlier work was political in nature (like the poem, "The True Born Englishman" and the satirical pamphlet, "The Shortest Way with the Dissenters"). Defoe was an interesting character, at times a merchant, a journalist, a pamphleteer, and a spy; he was made bankrupt, and at one time was pilloried and imprisoned. In addition to all this, he produced over five hundred separate works.

However, he is best known for his fictional novel, *Robinson Crusoe*. This is the story of a young man who, though his parents want him to be a businessman, is infatuated with the sea and leaves England on a ship. After many adventures, Robinson is stranded on an apparently uninhabited island. He ends up living there alone for twenty-four years, demonstrating great resourcefulness in constructing shelter, gathering food, and becoming entirely self-sufficient. He even built himself a "summer home" on the far side of the island. Robinson had salvaged three Bibles from the ship, which he studied. He prayed daily, thanking God for sparing his life. During his twenty-fourth year on the island, Robinson becomes aware that some cannibals have paddled to the island. He saves a native from the cannibals and names him Friday. Friday becomes Robinson's faithful servant and companion. Eventually, Robinson and Friday escape and return to England. Robinson, however, still continues to travel.

Defoe also wrote *Moll Flanders*, which is the fictional autobiography of a poor English girl. She endures many misadventures, finally landing in prison to pay for her crimes. Moll is a character who, despite often good intentions, engages in a number of plainly immoral actions. Some would say she should be punished more than she is for her deeds. Defoe seems to be saying that we should judge people based on their basic motivation and character, rather than specific actions. To Defoe, the capacity for survival itself is a major virtue.

- bibliomania.com/0/0/17/31

Jonathan Swift (1667-1745), born in Ireland, wrote biting satirical social commentary. Swift was an outspoken critic of human pretentiousness. He is best known for *Gulliver's Travels*, in which doctor and scientist Lemuel Gulliver journeys to four different fictional societies, each of which represents a different human imperfection. For example, Gulliver travels to Lilliput, where the inhabitants display the pettiness and smallness that motivates many human institutions, like church and state. The next island, Brobdingnag, is peopled by giants, who put Gulliver—who considered himself lord of all he surveyed in Lilliput—in his place. He then goes to the flying island of Laputa, where the satire is directed against researchers and those who pursue useless knowledge. Next, he goes to the land of the Houyhnhnms. These are horses who have all the gifts of civilization and advanced reasoning powers. They are contrasted with the Yahoos, who are coarse, brutal, dirty, and resemble human beings.

The Russian formalist school of critics had a theory about Swift. They believed that it was necessary to "defamiliarize" experience so that the reader can approach it free of the familiarities that make it acceptable. Basically, familiar experiences need to be made unfamiliar so that we can see them objectively, without clutter. This is the effect achieved, for example, when we hear Gulliver explain human society to an especially intelligent horse.

It has been said that Jonathan Swift loved people individually, but when they became groups (particularly the Whigs), he hated them. Swift also wrote "A Modest Proposal", an essay in which he sarcastically suggested that the children of the poor be bred and sold as food for the rich.

- art-bin.com/art/omodest.html

Samuel Johnson (1709-84) is associated with classicism and literary conservatism. He produced the first *Dictionary of the English Language*. He worked on it for nine years, with the help of six part-time assistants. This extraordinary work included about 40,000 entries, and is still quoted today. Johnson wrote it in order to escape poverty, and out of a fear that, as Alexander Pope had warned, the English language would become obsolete because of its lack of a recorded dictionary. (Motivated by the same concern, the French and the Italians had already produced dictionaries.)

Johnson's other works include *The Preface to Shakespeare* and *The Lives of the English Poets*. He also wrote a series of journalistic essays entitled *The Rambler*.

The most famous work by **Thomas Gray** (1716-71) is unquestionably the poem "Elegy in a Country Church-yard." Gray, born in London, traveled a little, but spent most of his time as a scholar at Cambridge. He was offered the position of Poet Laureate, but turned it down. "Elegy" came to be known as the representative poem of its age, a time between the Restoration and Romantic periods.

Henry Fielding (1707-54) was a dramatist, a journalist, a lawyer, and a campaigning magistrate, but he is most well-known for his work as a novelist. He began writing novels when the London theaters were closed for a time. He considered Samuel Richardson's morality simplistic, and his early novels were actually intended to satirize Richardson's work. Like much of the literature of the age, Fielding's work displayed an intense hatred for hypocrisy.

Fielding used the picaresque style of writing. In a picaresque novel, the plot goes something like this: the central character, a rogue hero, is sent off on a journey for some reason. The plot follows the character through various episodes and incidents. Usually, the hero is accompanied by a friend and confidante (often a servant). These stories usually follow a "see-saw" pattern: something good happens to the character, and then something bad happens. There are many outside characters that pop up at some point in the novel, never to appear again.

Fielding wrote *Joseph Andrews*, a parody of Richardson's work, but his most well-known novel was *Tom Jones*, considered one of the greatest novels written in the English language. It tells the story of young Tom Jones, who is found on the bed of the wealthy Squire Allworthy. Unsure of the boy's parentage, the squire decides to keep and raise the boy as his own. Squire Allworthy's sister soon marries and has a son, Master Bilfil. Bilfil's father dies soon after the child is born, and the squire decides Bilfil and Tom Jones should be raised together. It is understood that Master Bilfil is Allworthy's heir, but other than that the two boys are raised on equal footing. Tom, a mischievous boy, falls in love with Sophia, the daughter of Mr. Western, who lives on a neighboring estate. Tom and Sophia pledge their love to one another, but Mr. Western disapproves of the match, citing Tom's uncertain parentage and lack of money. Sophia's father wants her to marry Bilfil. The story follows the

characters to London, with Bilfil and Tom competing for the squire's affection and fortune, and Tom falling into various reversals of fortune. At the end of the story, Tom's true parents are unmasked, and Allworthy decides to leave his fortune to Tom, removing all barriers from Tom and Sophia's marriage.

The Romantic Period

This period lasted from 1789-1832. As is often the case in literature, at the end of the eighteenth century, the general philosophy and style of English literature swung from one extreme to another. Writers in the Romantic period left behind the outlook that was popular during the "classical" (or Restoration, or Augustan, or neoclassical) period. Classical writers had emphasized reason and the importance of controlling the passions, necessitating at times that basic instincts be suppressed. They held that happiness could be achieved through education.

The Romantics, on the other hand, believed that man must find salvation within himself. The Romantic trusts and believes no one but himself. He believes that society and civilization corrupt man's original innocence and instinct for good. Romantic literature, especially poetry, often shows man in communion with nature, rather than with other men. It focuses on instincts, feelings, and the heart, as opposed to reason, intellect, and the head.

The concept of the "noble savage" is closely related to the Romantic point of view. The basic idea is that the natural man, in his primitive state, is in a higher state of purity than the civilized man, whose natural instincts have eroded due to the influence of society and the civilized life. Even though the savage appears primitive, he has an instinctive understanding of himself and the world. The classical thinker would consider this a silly outlook; to him the savage is crude and unrefined. While the Romantic would be able to see the savage as noble, the classical thinker would simply find him unfortunate.

In general, while the classical author would typically focus his thoughts outward, analyzing the society in which he lives, the Romantic examines his own soul. Remember, however, that most periods and types of literature share Romantic and classical qualities.

The most famous, and possibly the best, of the Romantic poets was **William Wordsworth** (1770-1850). He grew up in the Lake District of England, and had an enduring love for the wild, mountainous English Lakes. Wordsworth was very excited by the events of the French Revolution (1789), believing that, in it, the world had a chance to start anew. While in France, Wordsworth fathered an illegitimate child. When the French Revolution turned towards tyranny, and England declared war on France, he began to suffer from a great deal of mental unrest. This pressure, combined with the fact that he could not reach his child and its mother in France, nearly brought him to a breakdown. His sister, Dorothy, was a tremendous help during this time.

With his close friend Samuel Coleridge, Wordsworth wrote *Lyrical Ballads*. In this, he expressed his desire to see poetry move away from the elaborate, clichéd style of the eighteenth century. He thought poetry should be in the language of, and about, everyday people. This philosophy was consistent with the Romantic philosophy of

the simple, natural man. His was very personal poetry; almost all of his poems are drawn directly from his own experience, or that of his sister.

Wordsworth has been described as a pantheist. Nature was a major theme in his poems, and he was especially interested in the interaction of Nature and human nature. He believed Nature to be a store of truths about human nature, the world, and God.

-bartleby.com/145/

Samuel Taylor Coleridge (1772-1834) was a close friend of Wordsworth, although later in his life the two had a quarrel, after which their friendship never regained its former strength. He had a very unhappy marriage and became addicted to opium. Not many of his poems achieved lasting recognition, but those that did are considered remarkable.

His most well-known poem is "The Rime of the Ancient Mariner." This tells the story of a young man who stops on his way to a wedding feast and is forced to listen to the story of an ancient mariner. The mariner kills an albatross, is punished and suffers for the deed, and then is rescued and redeemed by the power of love and generosity.

Another famous Coleridge poem is "Kubla Khan," which he composed while under the influence of opium. It was never finished, because a visitor interrupted Coleridge as he wrote, and when he returned to the poem he could not remember the lines he had composed in his head. He also wrote "Christabel," "Frost at Midnight," and "Dejection: An Ode." When he died, friends would say that Coleridge was great "in promise, but not in performance."

-plagiarist.com/poetry/?aid=15

Lord Byron (1788-1824) had an unstable upbringing, due to his turbulent family life. Byron, who was born with a deformed foot, hated his mother and idolized his father, the two of whom split up when his father had squandered his mother's fortune. Byron married an heiress who was determined to reform him, but he left her after a short, unhappy marriage. He went to live abroad, and eventually died from a fever.

Lord Byron wrote Childe Harold's Pilgrimage, which brought him instant fame. This story was based on Byron's travels in Europe. His other works include Beppo, The Vision of Judgment, and Don Juan, generally considered his greatest work. Don Juan is a handsome, mischievous young man whose mother only allows him to spend time with old or ugly women. Eventually, though, Don Juan becomes immoral, and falls in love with many different women. The book has been called an "epic satire," and Byron uses it to present his views on wealth, power, society, chastity, poets, diplomats, and England in general.

The story of Percy Bysshe Shelley (1792-1822) is a sad one, because he was an unyielding optimist, but his hope was misplaced. Shelley believed strongly that one day humanity would achieve perfection. He rejected the idea of original sin, instead believing that society, institutions, and conventional morality destroyed and corrupted

mankind. He hated authority and traditional ethics. He believed that, sooner or later, the goodness inherent in humanity would win out, and man would soar above their current problems.

Interestingly, Shelley's personal life was something of a mess (not surprising considering his outlook on life). When he was 19, he married a 16-year-old girl, but left her after three years (soon after this, she drowned herself). Two years later, Shelley eloped with Mary Godwin, who as Mary Shelley wrote *Frankenstein, or the Modern Prometheus*. He was a friend of both Byron and Keats. He died while sailing alone in a storm. This was suspicious, because in his poetry he had nearly prophesied that he would die by drowning, and evidence existed to suggest he had not made an attempt to save himself.

Shelley's works include "Queen Mab," "Ode to the West Wind," "To a Skylark," and the elegy "Adonais," written for John Keats. He also wrote "Prometheus Unbound." This story was based on the Greek myth of Prometheus, who was punished for giving the gift of fire to mankind. As the story begins, Prometheus is chained to a rock, where he is continually preyed upon by an eagle. Throughout the entire story, he refuses to give in to ambition, envy or revenge. Eventually, he is rescued by Hercules.

-bartleby.com/139/

John Keats (1795-1821) started off by training as a medical student, which he gave up to pursue poetry. His early works were harshly criticized; he endured a hurtful romantic relationship, and finally died of tuberculosis, the disease which had taken the lives of his mother and brother. Keats wrote many poems, including "Isabella, or the Pot of Basil," "Lamia," and "The Eve of Saint Agnes," but he is most famous for the series of odes he wrote in 1820.

These included "Ode to a Nightingale," "Ode on Melancholy," and "Ode to Autumn." In another work, "Ode on a Grecian Urn," Keats describes scenes drawn on the urn. These scenes, at first glance, capture human life at its most ideal moments. The artist has frozen human activity at its most beautiful, preserving moments of happiness. However, as the poem continues, Keats makes the point that by making human experience timeless, the artist has also made it lifeless. Since the figures on the urn are "frozen" in time, they are deprived of warmth and the passion of humanity. It is too cold, too pure, too lifeless. The poem concludes with a phrase that has fascinated readers and critics for centuries: "Beauty is truth, truth beauty – that is all/ Ye know on earth, and all ye need to know." It is often overlooked that the urn, not the poet himself, makes this statement. It seems as if this statement proposes that the meaning of life can be summed up by the definition of beauty. It suggests that beauty itself is all life has to offer, and the search for it should be the goal of all men.

Robert Burns (1759-96) wrote in his native Scottish dialect. Like William Blake, Burns was primarily self-educated. He was well-read in English literature and the Bible, but it is commonly acknowledged that he had a considerable natural gift for writing as well. His mother familiarized him with the Scottish folk songs and legends that undoubtedly laid the foundation for his later works. His most famous poems include "The Cotter's Saturday Night," "Hallowe'en," "To a Daisy," and "To a Mouse." Burns got on the bad side of church authorities

by satirizing church squabbles and attaching Calvinist theology in some of his poems, such as “Holy Willie’s Prayer,” and because he had several immoral love affairs.

The brother-sister team of **Charles** (1775-1834) and **Mary** (1764-1847) **Lamb** collaborated to create *Tales of Shakespeare*, designed to introduce Shakespeare’s stories to children. Their home life was not as successful as their writing efforts, however; Charles had to agree to be Mary Ann’s caretaker after she experienced a fit of what is now called “temporary insanity” and attacked their parents, wounding their father and killing their mother. When she wasn’t suffering from madness, Mary was said to be affectionate and intelligent, and Charles agreed to act as her guardian so that she wouldn’t have to be placed in an insane asylum.

Charles Lamb, who attended school and became lifelong friends with Samuel Coleridge, also wrote *Adventure of Ulysses*, an attempt to familiarize children with Homer’s *Odyssey*.

The self-educated **William Blake** (1757-1827) was one of the earliest harbingers of Romanticism. Blake was a painter and engraver, as well as a poet, and illustrated many of his own poems. He wrote about religious themes with a great deal of talent. At 25, Blake married. He taught his wife, Catherine, to read and write. They collaborated to produce an edition of his poems and drawings, called ***Songs of Innocence*** (which includes “Tyger, Tyger” and “The Lamb”). William and Catherine created this book by using a process called relief etching, which involved making a plate for each page, writing the text backwards with an acid resistant varnish. Then the plate was soaked with acid, which ate away at the sections without varnish. The pages were then printed using these plates. Blake painted on them with watercolors. After all the pages were finished, they were stitched together by hand to complete the book.

Blake’s poems emphasize the importance of the life of feeling over the ideal of reason, which he considered destructive to life. Much of his engraving work was attributed to other artists. He was a poor businessman, preferring to work on projects of his own choice, rather than those publishers assigned to him. He lived in poverty and died unrecognized. Only after his death did people acknowledge his genius.

The stories of **Jane Austen** (1775-1817) are still read and loved today (as evidenced by the recent onslaught of Hollywood films based on her books). This is because, in spite of the narrow range of her subject matter—her stories are all about small groups of families in the English country—Jane Austen was an excellent writer. Her characters were well drawn and realistic. Her dialogue was believable. She was also a skillful satirist, revealing the motives of her characters. Austen’s stories—including classics like *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion*—emphasize the importance of manners. To Austen, good manners are an indication of a person who considers others as important as himself.

While Austen’s most popular work is *Pride and Prejudice*, critics consider *Emma* her greatest novel. In it, the title character is a beautiful, intelligent, good-hearted, spoiled girl who likes to play matchmaker in her small country town of Highbury. She takes on Harriet Smith, a local poor girl, as her protégé, attempting to find a good husband for her. Emma proves to be a poor matchmaker, misunderstanding the motivations of different characters. At the end of the story, Emma realizes that all along she has been in love with her neighbor, Mr.

Knightley. Up until this time, she has been unaware of her feelings, considering him as merely a brother. She accepts his proposal, Harriet marries her original love, and they all end up very happy.

Sir Walter Scott (1771-1832), a Scottish novelist and poet, worked as a translator, editor, biographer, and critic, and wrote many novels and poems, making him a prominent figure in English Romanticism. He wrote *The Lady of the Lake* and other poems that glorified the active virtues of the simple, vigorous life and culture of his land in the Middle Ages, before it had been affected by modern civilization.

Scott's most famous novel was *Ivanhoe*. As *Ivanhoe* begins, a few travelers are lost on their way to Rotherwood, the home of Cedric the Saxon. Another traveler, a pilgrim coming from the Holy Land, is going that way, and he helps the travelers find Rotherwood. When they arrive, Cedric grudgingly allows them to be guests in his home. That night, there was a feast at Rotherwood, where the travelers met Cedric and his ward, the Lady Rowena. Cedric wanted her to marry Athelstane, a descendant of King Arthur. However, Cedric's son, Wilfred of Ivanhoe, had fallen in love with Rowena. For this reason, Cedric had banished his son, who left for Palestine with King Richard. No one in the banquet hall that night suspected that the pilgrim was the banished Ivanhoe. Soon afterwards, everyone went to a tournament in a nearby town. Ivanhoe attends the tournament with the word "Disinherited" written on his shield. He fights several other knights, defeating them all. When he is declared the winner, Ivanhoe names Rowena the Queen of Love and Beauty (getting to give someone this title was part of the prize). The next day, he wins at the tournament again, and that day's prize was reception of a gift from the Queen of Love and Beauty's hands. To receive it, he must remove his helmet. When he does, everyone recognizes him. He faints from lack of blood. Some friends decide to nurse him back to health as they continue on their journey. They join the train of Cedric, who is still unaware of the Disinherited Knight's identity. They are captured by some bad knights, and imprisoned. However, they are soon saved by King Richard and Robin Hood. Through all of this, one of Ivanhoe's friends, Rebecca, is accused of being a witch. She is condemned to be burnt at the stake, unless a champion can win a fight in her honor. When the day comes, Ivanhoe steps forward to defend her. He almost loses, but by a lucky coincidence, his opponent falls off his horse and dies. At the last minute, King Richard arrives to arrest Rebecca's accusers for unrelated crimes. Richard reclaims his throne and Ivanhoe and Rowena are married.

The Victorian Era

The coronation of Queen Victoria in 1837 began the Victorian Era, which would last until her death in 1901. Victoria reigned longer than any other monarch in British history. During this period in England, there was a return to more traditional, conservative morality. Another notable feature of this era was the rise of a middle class.

A number of new social developments began to take place during this era, which forced writers to take positions on issues that were plaguing society. Authors during this period turned their attention to issues like the growth of English democracy, popular education, the progress of industry, the rise of a materialistic worldview, and the troubles of the industrialized worker.

The years of Victoria's reign saw enormous changes in England. Shortly before her reign, Wellington's and Napoleon's armies were shooting with breech-loading muskets, ships were powered by sail, and the stagecoaches were the fastest mode of inland transport. By 1870, soldiers were beginning to use machine guns, ironclads and steam were used in shipping, and the railways had revolutionized transportation and industry.

In 1859, right in the middle of this era, Charles Darwin published his *On the Origin of Species*. The influence of this work would spread far beyond Darwin's homeland of England. Darwin's theory of evolution lured writers—and many others—away from the foundational truths of God's Word. Science, its significance, already heightened by Francis Bacon in the 1600s, was now here to stay as a prominent influence in philosophy.

Alfred, Lord Tennyson (1809-92) was an immensely popular poet in his own time, and is still read and enjoyed today. His father was an Anglican minister who was disinherited by his family, leading him to drink and become mentally unstable. As a teenager, Tennyson began writing poetry, and he published his first joint collection of poetry (a collaborative effort with two of his older brothers) at the age of 17.

The year 1850 was a good one for Tennyson. In it, he was appointed Poet Laureate (taking William Wordsworth's place), produced his masterpiece, *In Memoriam*, and married Emily Sellwood, who he had known all his life (financial troubles had prevented him from marrying earlier in life).

Queen Victoria herself was an enthusiastic admirer of Tennyson's works, which include *The Charge of the Light Brigade*, *The Lady of Shalott*, "Ulysses," "Locksley Hall," "Crossing the Bar," "The Lotos-Eaters," *Idylls of the King*, *Maud*, and "The Epic." He was a master of technique, skillfully using meter and rhyme. Death was a frequent topic for Tennyson, as it was for many Victorian poets. Current scientific information was also woven into his works.

Over the years, Tennyson has received a mixed reception from critics. Often, critics dismiss authors who are popular among the masses, claiming that they must compromise truth in order to attain popularity.

During his own time, **Robert Browning** (1812-89) was as famous as Tennyson—although, when Browning eloped with and married Elizabeth Barrett, she was more famous as a writer than he was. Robert and Elizabeth Browning lived in Italy until she died in 1861.

The beginning of Browning's career was not very successful; his first book, *Pauline*, was harshly criticized. He tried his hand at writing plays as well, but it was not until he wrote *Men and Women* in 1853 that he began to achieve success. *Dramatis Personae* and *The Ring and the Book* are his two other best-known works. He wrote a number of poems, including "The Pied Piper of Hamelin" and "Home-Thoughts, From Abroad." Common themes found in his poems are love, religion and time. He is noted for his use of the dramatic monologue.

-cswnet.com/~erin/browning.htm

Elizabeth Barrett Browning (1806-61) was educated more thoroughly than most women in her time; at a young age she undertook studies of Greek, Latin, and several modern languages. Her first poem was printed

when she was 13. Elizabeth fell and injured her spine at 15 years of age. From then on, she was basically an invalid. In 1844, Robert Browning wrote to tell her that he admired her work. They began a correspondence, and they were engaged within a year. Elizabeth's father, however, disapproved of the engagement, which is why the couple eloped and left secretly for Italy (where Elizabeth's health improved).

Elizabeth's best-known book of poetry, *Sonnets from the Portuguese*, was published in 1850. This was a collection of 44 sonnets in which she expressed her love for Robert (who, because of her dark complexion, called her his "little Portuguese").

Many of her poems expressed her disapproval of unjust social conditions. Modern critics consider her a feminist. She also wrote poems appealing for political freedom for Italy and other countries controlled by foreign nations.

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Dante Gabriel Rossetti (1828-82) was a cofounder of the Pre-Raphaelites, a group of English painters and poets who hoped to revive art by bringing to it the richness and purity of the medieval period. His talent for writing was clear from a young age; his famous poems "The Portrait" and "The Blessed Damozel" were written before he was 20 years old. Romantic love was a major theme in Rossetti's writing and painting. He was also very interested in the dramatic and the supernatural.

The end of Rossetti's life was rife with sadness. He married Elizabeth Siddal, who was the subject of many of his paintings. She died within only two years, and this tragedy, along with a harsh criticism of his work that was published in 1871, drove him to become reclusive toward the end of his life.

-iath.virginia.edu/rossetti/

Christina Rossetti (1830-94), sister of Dante, was a devout high-Anglican. She took her beliefs very seriously, giving up the theater, opera, and chess, and rejecting multiple suitors because she didn't agree with their religious views. She spent the last 15 years of her life as a recluse, probably partly because she suffered from Grave's disease, a disorder that made her an invalid.

Rossetti's works include "When I am dead, my dearest," "Up-Hill," and "A Birthday." She also wrote verse for children in *Sing-Song: A Nursery Rhyme Book*. The most important collections of her work are *Goblin's Market and Other Poems* and *The Prince's Progress and Other Poems*.

-celtic.benderweb.net/cr/

The Bronte sisters, Charlotte (1816-55) and Emily (1818-48), grew up without a mother near the moors in an isolated Yorkshire village. The Brontes are complete opposites of Jane Austen; while Austen was the soul of restraint, reason, and decorum, the Brontes wrote stories of violence, passion, and vivid emotions. This style was mirrored by the illness, violence, and early deaths that they faced in real life.

Emily Bronte wrote *Wuthering Heights*, the only novel she completed before dying of tuberculosis at the age of only thirty years old. She published it under the pseudonym Ellis Bell. It is a story of revenge within a family, and includes characters named Heathcliff, Hindley Earnshaw, and Catherine Earnshaw.

Charlotte Bronte wrote *Jane Eyre*. This is the story of a plain girl with a vivid imagination, and impressive talent in art and music. She is orphaned as a child, and ends up living with her aunt Reed, who was her father's sister-in-law. At her aunt's house, Jane is mistreated and scorned, and is eventually sent to a charity home for girls. After she finishes her education, she teaches at the school for several years, and then takes a position as a private governess to the ward of Mr. Rochester. During this time, she lives at Thornfield, an estate owned by Mr. Rochester, which he rarely visits. When Jane moves in, however, Mr. Rochester comes along more often, and falls in love with her. After a bizarre, tumultuous courtship, she and Mr. Rochester are to be married—until Jane discovers that Mr. Rochester's first wife is alive but insane and lives in a secret upper floor of the house. After each endures many misfortunes (including an incident in which the insane wife sets the house on fire), Jane and Mr. Rochester are finally married. Dialogue was not Charlotte Bronte's forte. Possibly this is because she had to imagine the style of upper-class speech and was unable to reproduce this realistically.

One of the most popular writers in the history of literature, **Charles Dickens** (1812-70) was a master storyteller who combined humor, pathos, and irony into stories of social criticism and detailed observation of people and places.

Dickens' father was a clerk without much business sense; he was thrown into prison for debt, and 12-year-old Charles had to quit school and begin working in a shoe-polish factory. He undoubtedly later drew on this humiliating experience when he wrote. Although he later reentered school for a time, Dickens was mostly self-educated. He took a job as a legal clerk, and after learning shorthand became a reporter, working in the courts and in Parliament. His first novel, *The Pickwick Papers*, was a huge success. It was published in serial form, issued in inexpensive monthly installments rather than in one book. This soon became a very popular method of publication. He went on to write many novels, and began to go on tours to read his work publicly. Unlike many great authors, Dickens was recognized as a genius during his lifetime.

Traditionally, the main character in a novel undergoes some change during the course of the story. In Dickens' books, often characters do not experience this kind of change; instead, the reader discovers qualities that were always there, but were hidden. He is famous for his minor characters, who he often sketched in vivid detail. Often Dickens gave his character "label" names, or names which give more insight into the personality of the character.

Dickens' novels include *A Tale of Two Cities*, *Great Expectations*, *Our Mutual Friend*, *Nicholas Nickleby*, *David Copperfield*, *Oliver Twist*, and *Bleak House*. Major themes in his work are benevolence (one critic said the theme of all Dickens' novels is "people should be nicer to one another"), children, the law, and wealth.

One of his greatest novels was *Great Expectations*, in which Pip, the central character, was raised by his poor, harsh sister, Mrs. Joe. Pip helps a convict, named Abel Magwitch, escape. Later, he meets Mrs. Havisham. She is

a lonely spinster, who was jilted on her wedding day, after which she refused to leave her home. She introduces Pip to her ward, the lovely Estella, who she has trained to torture men and break their hearts. Estella is a cold, haughty girl who warns Pip not to fall in love with her, because she is incapable of loving anyone. Pip suddenly learns that a benefactor has given him a great fortune. He then goes to London and is trained in the ways of the world, becoming a wealthy, well-dressed, well-spoken gentleman, in the process forgetting who his true friends are. All along Pip has believed that Mrs. Havisham was his secret benefactress, but he learns that it was actually Magwitch. When his money is taken away, Pip learns his lesson and realizes that wealth is not the key to happiness. Years later, he meets Estella again. She has changed, and is no longer aloof, and Pip foresees that they will be together from then on.

William Makepeace Thackeray (1811-63) is known for one novel, *Vanity Fair*. This is the story of Becky Sharpe, an intelligent, attractive, ruthlessly ambitious girl. She is contrasted with Amelia Sedley, who is Becky's sweet, good, gentle schoolmate. The story is a frank, satirical portrait of high society, intended to expose social hypocrisy.

George Eliot (1819-80), whose real name was Mary Ann Evans, was considered one of the greatest living novelists of her time, although her reputation has waned since then. Her most famous novels include *Adam Bede*, *The Mill on the Floss*, *Silas Marner*, *Middlemarch*, and *Daniel Deronda*. Eliot's personal life was very unconventional, especially in light of Victorian morality. She openly lived with a married man for years. She was an expert of characterization, with a special ability to seemingly probe the minds of her characters. Like Jane Austen, she wrote about everyday people and events.

The fame of **Oscar Wilde** (1854-1900) is largely based on one novel, *The Picture of Dorian Gray*, and four plays: *Lady Windermere's Fan*, *A Woman of No Importance*, *An Ideal Husband*, and *The Importance of Being Earnest*. Wilde was a practicing homosexual, an offence for which he went to prison. He was released after two years, but the stigma of homosexuality was so strong that he moved to Paris to escape it.

Wilde's work is extremely witty, and can be seen as mere entertainment, but a closer look also reveals a good deal of social observation. Probably because of his status as an outsider, his work conveys a need to challenge what is acceptable in society.

In *The Importance of Being Earnest*, Wilde attacks "earnestness," or the Victorian false seriousness that is the cause of priggishness, hypocrisy, and false piety. It tells the story of Algernon Moncrieff, or Algy, who creates an imaginary friend who lives in the country that he can visit when life in London becomes too dull. He states that his own amusement is the only thing about which he is ever serious. He pretends to be Ernest, the fictitious brother of his friend, John Worthing, in order to get close to Worthing's ward, Cecily. The different fake identities cause much confusion, but in the end, the right guys end up with the right girls.

The Modern Period

Two world wars, a severe economic depression, and the austerity of life in Britain following the second of these wars help to explain the quality and direction of the Modern Period (1914-present). The traditional values of

Western civilization, which the Victorians had only begun to question, came to be questioned seriously by a number of new writers, who saw society breaking down around them. Traditional literary forms were often discarded, and new ones succeeded one another rapidly, as writers sought fresher ways of expressing what they took to be new kinds of experience, or experience seen in new ways.

Rudyard Kipling (1865-1936) was born in India and sent to England for seven years to be educated. He was a poet, short story writer, and novelist. He is best known for *Stalky and Co.*, based on his own school experiences, and *Kim*, about an orphaned child who grows up on the streets. *Kim* begins to travel with a Tibetan lama, who pays for his education. *Kim* goes on to distinguish himself as a member of the British Secret Service. The book gives a vivid picture of the complexities of India under British rule.

Kipling's collection of tales for children—*The Jungle Book* (the basis for the popular Disney cartoon) and *Just So Stories* are also famous.

D.H. Lawrence (1885-1930), the son of a coal miner and a former schoolteacher, won scholarships that allowed him to become a schoolteacher himself. He eventually gave this up in order to write full-time. Shortly after his mother died, Lawrence eloped with the wife of a college professor, but was forced to leave England in 1916 because of his anti-war views and because his wife was a German. He spent most of his later years in Italy.

His most famous novels are *Sons and Lovers*, *The Rainbow*, and *Women in Love*. He also wrote *Lady Chatterley's Lover*, which was explicitly immoral and contained offensive language. This novel was at the center of a famous law case in the 1950s, and when the publishers won the case, censorship of the arts was effectively ended in England.

Edward Morgan Forster (1879-1970) wrote a critical work called *Aspects of the Novel*, as well as several novels: *Where Angels Fear to Tread*, *A Room With a View*, *Howard's End*, and *A Passage to India*. Forster, himself a homosexual, also wrote the novel *Maurice*, but did not allow it to be published until after his death, because of its homosexual content.

Forster, along with Virginia Woolf, was a member of the "Bloomsbury Group," a collection of individuals who met in the London district of Bloomsbury to exchange ideas.

Perhaps the modern popularity of **Virginia Woolf** (1882-1941) is due at least in part to her feminism, her isolated life, and her suicide by drowning. She is also famous as a pioneer of the stream-of-consciousness technique (in which the writer attempts to portray the natural and sometimes irrational flow of thoughts and sensations in a person's mind), which she employed in *Mrs. Dalloway*.

Mrs. Dalloway follows its title character through a single day, its story told largely through her impressions, thoughts, and feelings. Clarissa Dalloway is a fifty-two-year-old woman who spends her day preparing for an evening party. Throughout the day, she thinks of her past, and about the fiancé she rejected. She is married to a husband who loves her, but who she married for the social status he would bring her. The man she turned

down, even though she felt strongly for him, was Peter Walsh. Clarissa's party goes off without a hitch, but another character, Septimus Smith, commits suicide by jumping out a window.

Woolf also wrote *To the Lighthouse*, *The Waves*, and *A Room of One's Own*, her feminist manifesto.

-bartleby.com/85/

Another pioneer of stream-of-consciousness writing was **James Joyce** (1882-1941). Joyce was born in Ireland, and grew up in a Roman Catholic family, though he later renounced the Catholic faith. When he was 22, he left Ireland for good, living in Italy, France, and Switzerland. Throughout his life, Joyce suffered from an eye disorder that eventually left him nearly blind.

One of Joyce's first major works was *A Portrait of the Artist as a Young Man*. This semi-autobiographical novel is told entirely from the viewpoint of Stephen Dedalus, and is notable because as the character grows from early childhood to young adulthood, the language of the novel reflects his mental age. As a result, the first pages of the novel are written in "baby talk." Stephen has an unhappy life, turns to Catholicism, but later rejects the faith to pursue his art.

Joyce's greatest novel was *Ulysses*, which takes the character of Stephen Dedalus and shows him later on in life. The novel covers one day in Stephen's life, and is told from multiple viewpoints. The story is very loosely based on Homer's *Odyssey*. One critic said that *Ulysses* "offers no conclusions, merely explorations, fits into no recognized style or pattern, blends wholly disparate elements and takes huge delight in technical innovation and experimentation."

-themodernword.com/joyce/

Aldous Huxley (1894-1963) was born into a privileged, upper-class home. From this perspective, he wrote a number of novels satirizing the upper-class literary circles of his time. His better-known works include *Chrome Yellow*, *Antic Hay*, *Point Counter Point*, and *Eyeless in Gaza*. However, he is by far best known for one novel in particular, *Brave New World*.

Brave New World is a futuristic tale of a world in which all birth is controlled through a state-controlled system of "decanting" babies in glass bottles, society is rigidly planned and organized to afford "happiness" for everyone, and sex and drugs are used as social sedatives to ensure an absence of rebellion.

Later in life, Huxley turned to drugs, and his work began to deteriorate. His novel *Point Counter Point* includes a character that is a picture of his friend D.H. Lawrence; he lost popularity among his friends by including them very obviously in his writing.

George Orwell (1903-50) is known best for two of his works, both political satires: *Animal Farm* and *1984*. In *Animal Farm*, Orwell tells the story of a small farm on which the animals rebel against their human owners. The story represents the corruption of communism and totalitarianism, and the urge of man to dominate others. Some of the animal characters are based on actual communists or totalitarians.

1984 is an imagined future in which a man, Winston Smith, rebels against an extremely totalitarian government (one motto is “Big Brother is Watching”). Religion, sex, and pretty much every private activity is under careful surveillance by the government. Winston’s mutiny is entirely ineffective; he only succeeds in getting himself tortured.

-online-literature.com/orwell/

William Butler Yeats (1865-1939) was one of the founders of modern poetry. He was both a Romantic and a modern poet. Yeats was an Irishman who loved his country. His early work was luscious poetry in the Romantic style. As time went on, his style began to change to something leaner, more refined, and more austere. Yeats wrote “Sailing to Byzantium,” “Adam’s Curse,” “The Tower,” and “The Winding Stair.”

T.S. Eliot (1888-1965) has been called the most influential poet of the 20th century, and his poem *The Waste Land* named one of its most influential poems. Eliot was actually an American, but he traveled and worked in Europe, and eventually assumed British nationality. As a result, both the Americans and the English claim him. Other works include “The Love Song of J. Alfred Prufrock,” and *Old Possum’s Book of Practical Cats* (on which the Broadway musical “Cats” is based).

W.H. Auden (1907-1973) did almost the opposite of T.S. Eliot—he was born in England and immigrated to the United States in 1939. Auden was originally interested in science, but he turned to poetry. His book *Poems*, which helped to establish his reputation, focused on the breakdown of English capitalist society but also showed a deep concern with psychological problems. Auden was deeply religious. His other works include “Lay Your Sleeping Head, My Love” and “In Memory of W.B. Yeats.”

George Bernard Shaw (1856-1950) was a dramatist and critic. His most notable works include *Mrs. Warren’s Profession*, *The Devil’s Disciple*, *Pygmalion* (on which the musical and film “*My Fair Lady*” are based), *Man and Superman*, and *Saint Joan*. Shaw is considered a very didactic writer; each of his plays has a strong message. Characters in Shaw’s plays are often simply mouthpieces through which the author expresses his own views. Still, Shaw was able to make lengthy discussions of weighty issues entertaining and convincing. He had a “feel” for the audience, sensing how far he could go in manipulating them.

II: SHAKESPEARE STUDY SHEET

HAMLET – Tragedy from the early 17th Century. Considered to be the foremost tragedy in English Drama.

- **Hamlet** - Prince of Denmark
- **Claudius** - King of Denmark by default;
- **Ophelia** - Daughter of Lord Chamberlain Polonius
- **Polonius** - Friend of Claudius
- **Laertes** - Polonius's son
- **Queen Gertrude** - Hamlet's mother
- **Horatio, Rosencrantz, and Guildenstern** - friends of Hamlet's from college

Hamlet returns from college to find his father killed and his mother remarried to his uncle. After he is visited by his father's ghost, he realizes that his uncle killed his father in order to become King. Vowing revenge, Hamlet pretends to be crazy in order to disguise his immense anger and further his plan. In a fit of rage, he accidentally kills Polonius, causing his love Ophelia to drown herself out of grief. Laertes hears this news and returns home to avenge his father's death. They duel, with Laertes using a poison-tipped sword. During the intense fight, Queen Gertrude drinks a cup of poisoned wine (meant for Hamlet in case the sword idea didn't work) and she promptly dies. Also during the fight, the poisoned sword switches hands and both men are cut with the tip. Before Hamlet dies, he stabs Claudius, causing him to die also.

MACBETH – Tragedy from the mid 17th Century

- **Macbeth** - General in the Scottish Army
- **Lady Macbeth** - His wife
- **Duncan** - King of Scotland
- **Malcolm** - Duncan's son
- **Banquo** - Macbeth's original good friend
- **Macduff** - High-ranking soldier in the Scottish Army.

Macbeth is a courageous soldier who is told by Three Witches that he will one day become King. Too eager to wait on fate, he and Lady Macbeth take matters into their own hands and secretly murder King Duncan, causing Macbeth to be elected King. Malcolm flees to England to wait until he can reclaim the throne. Worried that he might lose the throne, Macbeth kills anyone who might challenge his title, including Banquo. However, he fails to kill Macduff, who began to distrust Macbeth and so he fled to England to join Malcolm. Malcolm's army comes back to execute revenge on Macbeth, killing him and reclaiming the throne.

OTHELLO – Tragedy from the early 17th Century

- **Othello** - Black soldier
- **Brabantio** – Senator
- **Desdemona** - Brabantio's daughter and Othello's wife
- **Iago** - Othello's villainous soldier
- **Cassio** - Othello's honorable soldier.

Othello is a successful soldier, noted for his bravery. Desdemona falls in love with him and they decide to wed. They keep their marriage a secret from Brabantio because they are not sure how he will feel about a mixed-race union. Eventually he discovers the truth and gives them his blessing. Envious of their happiness, Iago tries to seduce Desdemona but she refuses him because of her love for Othello. Furious, Iago vows to tear Othello and Desdemona apart. He arranges for Othello to find Desdemona in what looks like a compromising position with Cassio, although it is completely innocent. Filled with intense jealousy, Othello kills Desdemona. Upon realizing her innocence, Othello commits suicide.

MERCHANT OF VENICE – Comedy from the late 16th Century

- **Antonio** – Merchant
- **Shylock** - Jewish money lender
- **Bassanio** - Antonio's close friend
- **Gratiano** - Bassanio's friend
- **Portia** - Bassanio's rich fiancée
- **Nerissa** - Portia's maid and Gratiano's fiancée.

Antonio borrows money from Shylock to fund a trip for Bassanio to go court Portia. When the ships with Antonio's goods get lost at sea, he can't pay Shylock back and asks for an extension on the loan. According to the original agreement, Antonio would give Shylock a pound of his flesh if he could not pay on time. Shylock, who had harbored secret hatred towards Antonio, would not grant the extension and insisted on taking the flesh from Antonio's heart. Meanwhile, Portia gives Bassanio her hand in marriage, along with Gratiano and Nerissa. When learning of the situation at home, Portia and Nerissa dress like men to represent Antonio in court. They confirm that taking the pound of flesh is lawful but by the contract, blood is not included. Therefore, Shylock cannot take the pound of flesh because otherwise blood would be taken as well. Shylock admits his defeat and Antonio wins. All ends happily, except for Shylock, who loses his revenge and secludes himself.

KING LEAR – Tragedy from the early 17th Century. Considered Shakespeare's best poetic tragedy.

- **King Lear**- King of Britain
- **Fool** - Lear's conscience.
- **Goneril, Regan, and Cordelia** - Lear's daughters

In his old age, proud King Lear offers to divide his kingdom amongst his daughters, size being dependant upon the measure of love they confess. Cordelia loves him most but will not confess this love just for show. King Lear is enraged by Cordelia's seeming defiance and sends her away, giving the other two sisters rule over the land. Once they have reached this place this power, they begin to treat their father cruelly and then completely cut him off, causing him to go insane. Eventually Lear is reunited with Cordelia but only in time for her to die in his arms. Out of grief, he soon follows.

THE TEMPEST – Tragicomedy from the early 17th Century

- **Prospero** - rightful Duke of Milan
- **Antonio** - Prospero's evil brother
- **Corfu** – island
- **Ariel** - servant/spirit

- **Miranda** - Prospero's daughter
- **Ferdinand** - Prince of Naples.

Wishing to advance himself politically, Antonio sends Prospero and his daughter Miranda on a boat trip and then causes the ship to wreck on Corfu. Eventually, Prospero becomes a wizard and meets Ariel who acts as his counselor. On a trip himself, Antonio and his trip companion, Ferdinand, also crashes. Once on the island, Ferdinand and Miranda fall in love and Prospero gives up his magic in order to return home. All return to Milan happily, except for evil Antonio, who is killed and is thrown into the sea.

ANTONY AND CLEOPATRA – Tragedy from the early 17th Century

- **Antony** - Roman General
- **Octavius** - Leader of the Roman Empire
- **Cleopatra** - Queen of Egypt
- **Enobarbus** - Antony's close friend.

Although Antony and Cleopatra are already lovers, Antony weds Octavia, sister of Octavius, in an effort to show his loyalty to the Roman Empire. However, Antony is drawn inexorably toward Egypt and Cleopatra, and he soon abandons his wife to return there. Octavius is enraged and declares war on Antony. Antony decides to fight by sea due to the suggestion of Cleopatra. The victory seems to be his until Cleopatra unaccountably hoists sail and flees. Antony follows her, abandoning many of his soldiers to Octavius's forces. This show of poor judgment casts doubt on Antony's leadership abilities and even his best friend, Enobarbus, is compelled to desert to Octavius. However, Antony does not blame him and instead treats him with great kindness. Overwhelmed at Antony's generosity, Enobarbus dies of a broken heart. Octavius once again initiates war, with Antony losing so soundly that he believes Cleopatra and Octavius conspired against him, and he decides to kill the queen. Cleopatra locks herself in a large monument and sends a message to Antony that she has committed suicide, but worried about the effect of her false report, Cleopatra sends another message to Antony, assuring him that she is alive. However, he stabs himself before the second message arrives and is carried up to Cleopatra just in time for his last breath. Cleopatra then kills herself also.

RICHARD III – Tragedy from the late 16th Century.

- **Richard III** - Duke of Gloucester, then King of England
- **Edward V** - Richard's nephew and rightful heir to the throne.

After Edward IV died, Richard III was made ward protector over his son, Edward V. Wanting the crown, Richard III sent Edward V into strict confinement, which eventually killed him. Later, Richard III is killed in battle during the War of the Roses. The famous line from this play is, "A horse, a horse, my kingdom for a horse."

-Compiled by Janell Roth

III: COLLECTION OF POETRY

Canterbury Tales – Prologue

Geoffrey Chaucer

When in April the sweet showers fall
That pierce March's drought to the root and all
And bathed every vein in liquor that has power
To generate therein and sire the flower;
When Zephyr also has with his sweet breath,
Filled again, in every holt and heath,
The tender shoots and leaves, and the young sun
His half-course in the sign of the Ram has run,
And many little birds make melody
That sleep through all the night with open eye
(So Nature pricks them on to ramp and rage)
Then folk do long to go on pilgrimage,
And palmers to go seeking out strange strands,
To distant shrines well known in distant lands.
And specially from every shire's end
Of England they to Canterbury went,
The holy blessed martyr there to seek
Who helped them when they lay so ill and weak

Canterbury Tales – The Rooster and Fox

Geoffrey Chaucer

This Chauntecleer stood hie upon his toos,
Strecchyng his nekke, and heeld hise eyen cloos,
And gan to crowe loude for the nones,
And daun Russell the fox stirte up atones,
And by the gargat hente Chauntecleer,
And on his bak toward the wode hym beer,
For yet ne was ther no man that hym sewed.

Famous Shakespeare Quotations

"Shall I compare thee to a summer's day?"

"This above all: to thine own self be true".

"Though this be madness, yet there is method in't."

"In my mind's eye."

"All the world 's a stage."

"Forever and a day."

"Now is the winter of our discontent".

"A horse! a horse! my kingdom for a horse."

"Off with his head!"

"Parting is such sweet sorrow..."

"As good luck would have it."

"This is the short and the long of it."

"He hath eaten me out of house and home."

"Friends, Romans, countrymen, lend me your ears."

"But, for my own part, it was Greek to me."

"What 's done is done"

"T'is neither here nor there."

"Be not afraid of greatness: some are born great,
some achieve greatness and some have greatness
thrust upon them."

"We are such stuff as dreams are made on."

"The course of true love never did run smooth."

"Out of the jaws of death."

"Full Fathom Five"

William Shakespeare, *The Tempest*

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them,—ding-dong, bell.

IF

Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you
But make allowance for their doubting too,
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your
master,

If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it all on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breath a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,

And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with kings--nor lose the common touch,
If neither foes nor loving friends can hurt you;
If all men count with you, but none too much,
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And--which is more--you'll be a Man, my son!

The Compass, by John Donne

John Donne

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.

But we by a love so much refin'd,
That ourselves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fix'd foot, makes no show
To move, but doth, if the' other do.

And though it in the centre sit,
Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
Like th' other foot, obliquely run;

Thy firmness makes my circle just,
And makes me end, where I begun.

The Rape of the Lock

Alexander Pope

What dire offence from amorous causes springs,
What mighty contests rise from trivial things,
I sing - This verse to Caryll, Muse! is due:
This, even Belinda may vouchsafe to view:

Slight is the subject, but not so the praise,
If she inspire, and he approve my lays.
Say what strange motive, Goddess! could compel
A well-bred lord to assault a gentle belle?

O say what stranger cause, yet unexplored,
Could make a gentle belle reject a lord?
In tasks so bold, can little men engage,
And in soft bosoms dwells such mighty rage?

Counsel to Girls

Robert Herrick

Gather ye rosebuds while ye may,
Old Time is still a-flying;
And this same flower that smiles today,
Tomorrow will be dying

The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse and worst
Times still succeed the former.

Then be not coy, but use your time,
And while ye may, go marry;

For, having lost but once your prime,
You may forever tarry.

“On His Blindness”

John Milton

WHEN I consider how my light is spent
E're half my days, in this dark world and wide,
And that one Talent which is death to hide,
Lodg'd with me useless, though my Soul more bent
To serve therewith my Maker, and present
My true account, least he returning chide,
Doth God exact day-labour, light deny'd,
I fondly ask; But patience to prevent
That murmur, soon replies, God doth not need
Either man's work or his own gifts, who best
Bear his milde yoaik, they serve him best, his State
Is Kingly. Thousands at his bidding speed
And post o're Land and Ocean without rest:
They also serve who only stand and waite.

From Paradise Lost

John Milton

My labour will sustain me; and, lest cold
Or heat should injure us, his timely care
Hath, unbesought, provided; and his hands
Clothed us unworthy, pitying while he judged;
How much more, if we pray him, will his ear
Be open, and his heart to pity incline,

Then to the Heaven of Heavens he shall ascend
With victory, triumphing through the air
Over his foes and thine; there shall surprise
The Serpent, prince of air, and drag in chains
Through all his realm, and there confounded leave;
Then enter into glory, and resume
His seat at God's right hand, exalted high

Death Be Not Proud

John Donne

DEATH be not proud, though some have called
thee
Mighty and dreadfull, for, thou art not so,
For, those, whom thou think'st, thou dost
overthrow,
Die not, poore death, nor yet canst thou kill me.
From rest and sleepe, which but thy pictures bee,
Much pleasure, then from thee, much more must
flow,
And soonest our best men with thee doe goe,
Rest of their bones, and soules deliverie.
Thou art slave to Fate, Chance, kings, and
desperate men,
And dost with poyson, warre, and sicknesse dwell,
And poppie, or charmes can make us sleepe as well,
And better then thy stroake; why swell'st thou then;
One short sleepe past, wee wake eternally,
And death shall be no more; death, thou shalt die.

Holy Sonnet XIV

John Donne

Batter my heart, three-person'd God ; for you
As yet but knock ; breathe, shine, and seek to
mend ;
That I may rise, and stand, o'erthrow me, and bend
Your force, to break, blow, burn, and make me new.
I, like an usurp'd town, to another due,
Labour to admit you, but O, to no end.
Reason, your viceroy in me, me should defend,
But is captived, and proves weak or untrue.
Yet dearly I love you, and would be loved fain,
But am betroth'd unto your enemy ;
Divorce me, untie, or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

"Elegy Written In A Country Church-Yard"

Thomas Gray

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds:

Save that from yonder ivy-mantled tower
The moping owl does to the moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude Forefathers of the hamlet sleep.

The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care:
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share,

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!
How bow'd the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;

Nor Grandeur hear with a disdainful smile
The short and simple annals of the Poor.

Kubla Khan

Samuel Taylor Coleridge, 1798

In Xanadu did Kubla Khan

A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

So twice five miles of fertile ground
With walls and towers were girdled round:
And here were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!

And from this chasm, with ceaseless turmoil
seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced;
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

The shadow of the dome of pleasure
 Floated midway on the waves:
 Where was heard the mingled measure
 From the fountain and the caves.
 It was a miracle of rare device,
 A sunny pleasure-dome with caves of ice!
 A damsel with a dulcimer
 In a vision once I saw:
 It was an Abyssinian maid,
 And on her dulcimer she played,
 Singing of Mount Abora.
 Could I revive within me
 Her symphony and song,
 To such a deep delight 't would win me
 That with music loud and long,
 I would build that dome in air,
 That sunny dome! those caves of ice!
 And all who heard should see them there,
 And all should cry, Beware! Beware!
 His flashing eyes, his floating hair!
 Weave a circle round him thrice,
 And close your eyes with holy dread,
 For he on honey-dew hath fed,
 And drunk the milk of Paradise.

Love Bade Me Welcome

George Herbert

Love bade me welcome, yet my soul drew back,
 Guilty of dust and sin.
 But quick-ey'd Love, observing me grow slack
 From my first entrance in,
 Drew nearer to me, sweetly questioning
 If I lack'd anything.

"A guest," I answer'd, "worthy to be here";
 Love said, "You shall be he."

"I, the unkind, the ungrateful? ah my dear,
 I cannot look on thee."

Love took my hand and smiling did reply,
 "Who made the eyes but I?"

"Truth, Lord, but I have marr'd them; let my shame

Go where it doth deserve."

"And know you not," says Love, "who bore the
 blame?"

"My dear, then I will serve."

"You must sit down," says Love, "and taste my
 meat."

So I did sit and eat

My Love is Like to Ice

Edmund Spenser

My love is like to ice, and I to fire:
 how comes it then that this her cold so great
 is not dissolv'd through my so hot desire,
 but harder grows, the more I her entreat?

Or how comes it that my exceeding heat
 is not delayed by her heart frozen cold,
 but that I burn much more in boiling sweat,
 and feel my flames augmented manifold?

What more miraculous thing may be told
 that fire, which all thing melts, should harden ice:
 and ice which is congealed with senseless cold,
 should kindle fire by wonderful device?

Such is the pow'r of love in gentle mind
 that it can alter all the course of kind.

The Gods of the Copybook

Headings

Rudyard Kipling

AS I PASS through my incarnations in every age and
 race,

I make my proper prostrations to the Gods of the

Market Place.
Peering through reverent fingers I watch them
flourish and fall,
And the Gods of the Copybook Headings, I notice,
outlast them all.

We were living in trees when they met us. They
showed us each in turn
That Water would certainly wet us, as Fire would
certainly burn:
But we found them lacking in Uplift, Vision and
Breadth of Mind,
So we left them to teach the Gorillas while we
followed the March of Mankind.

We moved as the Spirit listed. They never altered
their pace,
Being neither cloud nor wind-borne like the Gods
of the Market Place,
But they always caught up with our progress, and
presently word would come
That a tribe had been wiped off its icefield, or the
lights had gone out in Rome.

With the Hopes that our World is built on they were
utterly out of touch,
They denied that the Moon was Stilton; they denied
she was even Dutch;
They denied that Wishes were Horses; they denied
that a Pig had Wings;
So we worshipped the Gods of the Market Who
promised these beautiful things.

When the Cambrian measures were forming, They
promised perpetual peace.
They swore, if we gave them our weapons, that the
wars of the tribes would cease.
And the burnt Fool's bandaged finger goes
wabbling back to the Fire;

But when we disarmed They sold us and delivered
us bound to our foe,
And the Gods of the Copybook Headings said: "*Stick
to the Devil you know.*"

On the first Feminian Sandstones we were
promised the Fuller Life
(Which started by loving our neighbour and ended
by loving his wife)
Till our women had no more children and the men
lost reason and faith,
And the Gods of the Copybook Headings said: "*The
Wages of Sin is Death.*"

In the Carboniferous Epoch we were promised
abundance for all,
By robbing selected Peter to pay for collective Paul;
But, though we had plenty of money, there was
nothing our money could buy,
And the Gods of the Copybook Headings said: "*If
you don't work you die.*"

Then the Gods of the Market tumbled, and their
smooth-tongued wizards withdrew
And the hearts of the meanest were humbled and
began to believe it was true
That All is not Gold that Glitters, and Two and Two
make Four
And the Gods of the Copybook Headings limped up
to explain it once more.

As it will be in the future, it was at the birth of Man
There are only four things certain since Social
Progress began.
That the Dog returns to his Vomit and the Sow
returns to her Mire,

And that after this is accomplished, and the brave
new world begins
When all men are paid for existing and no man

must pay for his sins,
As surely as Water will wet us, as surely as Fire will
burn,

The Gods of the Copybook Headings with terror
and slaughter return!