Literary Movements (in the English Language)

- Also known as epochs

Timeline:

1) Old English 450-1066
2) Middle English 1066-1500
3) The Renaissance 1500-1660
    - The Elizabethan Age 1558-1603
    - The Jacobean Age 1603-1625
    - The Caroline Age 1625-1649
    - The commonwealth Age 1649-1660
    - Metaphysical poetry
    - Cavalier poetry
4) The Neoclassical Period 1600-1785
    - The Restoration 1660-1700
    - Augustan 1700-1745
    - Age of Sensibility (Age of Johnson) 1745-1785
5) Age of Enlightenment 1685-1815
6) The Romantic Period 1785-1832
    - The Gothic Era 1786-1800
7) The Victorian Period 1832-1901
    - Early 1832-1848
    - Mid 1848-1870
    - Late 1870-1901
    - Pre-Raphaelite 1848-1860
    - Aestheticism and Decadence 1880-1901
8) The Edwardian Period 1901-1914
9) The Georgian Period 1910-1936
10) The Modern Period 1914-1945
11) The Postmodern Period 1945 – Present

Old English (Anglo Saxon)

This period lasted from circa. 450 CE until the Norman Conquest (1066 CE) when Norman France, under William, conquered England. Old English was influenced by the languages of the Anglo Saxons, along with Latin, and is the earliest form of written English. The formation of this period is due to the linguistic exchange happening at the time among the countries of Western Europe, particular Germany, France and Italy. As a result, we can find traces of German, French and Latin in Old English (and modern English). The term Anglo Saxon comes from two Germanic tribes, the Angles and the Saxons. The Anglo-Saxons (comprised of the Angles, Saxons and Jutes) were a cultural group of three powerful Germanic tribes; before invading England, they inhabited Scandinavia and northern Germany.

The Anglo-Saxon invasion began following the Roman evacuation of England in 410 AD whereby all Roman soldiers were ordered back to Rome to help with the ongoing battles occurring there and so England was left undefended and ready to be conquered. By 450, the Anglo-Saxons had a strong foothold across all of England and thus spread the earliest known version of the English language, a West Germanic language closely relation to Old Saxon and Old Frisian. After taking up residence in Britain, the Anglos, Saxons and Jutes brought their language and culture with them, and so Old English was more closely related to the West Germanic language family than it was to the version of English we know today.

Before their invasion, England predominantly spoke either a variation of Celtic or some form of Latin introduced by the Roman Empire. During the invasion, native Britons were driven away to Scotland, Wales and Ireland, leaving much space for the Anglo-Saxons. Old English dialects differed depending on geographic regions: the four main dialects were West Saxon, Northumbrian, Kentish and Mercian.

The first traceable examples of Old English Literature date back only to the seventh century and coincide with the introduction of Christianity to the Anglo-Saxon people. As a result, Old English History presents the Christianisation of the Anglo-Saxons is often portrayed as the most important event and of much cultural significance. Christianity encouraged the idea of writing large manuscripts on parchment in Latin. Prior to this, writing went no further than short messages inscribed in runic letters on wood and stone.

Key Features:

- Wide range of vocabulary including words for elements and metal, domestic objects, flora and fauna, medical, social, political and military concepts (as Latin was the language of scholars and education).
- Much of the first half of this period, prior to the seventh-century, was oral literature.

- Characterised by a large number of inflexions which alter the meaning of words; the language takes a unique approach to verbs, nouns, grammar and punctuation. For example, 'Lord's Prayer':

  Fæder ure şu şe eart on heofonum

  Our father, which art in heaven,

- It is believed that Old Norse introduced third person plural pronouns to English, as the Vikings has already established their presence in Britain by this time and further influenced popular speech.
- Three genders to describe nouns: masculine, feminine and neuter (today this is only seen in language like German and Icelandic).
- The encouragement of the spread of education in Britain is credited to King Alfred (c. 849-899).
- A lot of the prose during this time was a translation of something else or otherwise legal, medical or religious in nature, due to the administrative nature of much of Old English prose writing, and so much prose was written to uphold legislation and thus were an important part of daily life.
- Scholars put in a large amount of work to translate Latin texts into Old English, both for educational and religious purposes. Other works chronicled key events, important laws and historical information.
- Old English was not standardised, meaning that different people may have written the same word differently.
- Old English began to lose its inflectional endings, as well as other linguistic changes, which brought about the transition from Old English to what became Middle English.

Key Works and People:

- Beowulf – The epic 3182-line poem is believed to be composed between 700-750 AD, but committed to writing sometime in the eleventh century. It is one of the most translated works in Old English, although the author of which is unknown. It is written in the Germanic Heroic tradition and was originally passed own and performed as part of an oral storytelling tradition but was eventually preserved by two scribes. Initially, it contained mainly pagan elements, to which Christian elements were later added by the scribes, reiterating the prevalence of religion within all the period's written texts. The poem tells the story of Beowulf, a Scandinavian hero who vanquished Grendel, a dark monster descended from Cain. Later, he defeats Grendel's mother, then a dragon. After defeating a number of monsters and enemies, he eventually reigns as King of the Geats. The narrative illustrates themes like family, fame, pride, Christianity and warriors.

- The Exeter Book (c. 960-80) – a large codex containing a wide range of Old English poems. It is said to have been collated in the 10th century AD, although many of the poems were most likely to have been passed down orally for generations. It is recognised as one of the foundational volumes of English Literature and contains some of the most famous, anonymous Old English poems such as 'The Wife's Lament,' 'The Wanderer,' and 'The Seafarer,' which are early example of elegies. For example, in 'The Wanderer,' a man meditates in the meaning of life now that he has lost all that is important to him. He is on a journey to find a new meaning in life while reminiscing on his memories. The speaker reminds himself that God is the only solution to his problems, emphasising again the Christian themes present in many traditional Germanic narratives.
- Caedmon's Hymn – composed between 658 and 680, but was not written down until the eighth century. Caedmon legitimised Old English verse by using it to write about Christian themes, and is now recognised as the earliest known English poet (beforehand, oral storytelling was a significant part of Anglo-Saxon culture, and many stories were passed down and recited for generations). It was composed by a Northumbrian monk named Venerable Bede, and is about an illiterate herder who is touched by God and sings in his honour.
- Many poets are anonymous but there are four named:
    - Bede: 672/3-735 AD
    - Caedmon
    - Alfred: 848-899 AD
    - Cynewulf: 9th century AD
- The Anglo-Saxon Chronicle – compiled in 890 in an effort to document Anglo-Saxon history, year by year. It was complied during the reign of King Alfred the Great (971-899). It is especially revealing in regards to the Danish invasion and opinions regarding the reigns of specific kings.

Anglo Norman

Anglo-Norman was a French dialect spoken by the Normans and was the dominant language in England between approximately 1100-1350. It combines Old Norman French with a selection of loanwords taken from Old English.

The process that would create the Anglo-Norman language was set in motion after the Norman conquest of England in 1066. The Normans were a group of Vikings (Norsemen) descended from the modern-day Denmark, Norway, and Iceland who settle in northern France during the late 9th century. Before the invasion of the Normans, England has

been controlled by the Anglo-Saxons, who had invaded England after the collapse of the Roman Empire in the 5th century AD. In 1066 the Norman's sailed across the channel and conquered England during the infamous battle of Hastings, causing the way of English life to be forced changed.

One of the most significant changes was the implementation of the Normans' native dialect (Old Norman French) into the language of nobility, law, and administration. During the 8th and 9th centuries, scholars had begun creating world of literature in Old English. This resulted in Old English falling out of use within written works almost entirely. Most of the lower-class population still spoke the language, but Old English became the least important written language in its own country. During this period, Latin remained the primary language used in writing because of its prevalence in religious texts. This also made England a trilingual country, with speakers of Latin, Norman French, and Old English.

After conquering England, the Norman's began adopting words from the Ol English language. This commons phenomenon is known as taking 'loanwords', in which speakers of one language takes words from another, adding them to their own vocabulary over a period of many years. By 1100, the Norman dialect was primarily Old Norman French but with a noticeable Anglo-Saxon influence. Hence, the mix of these languages being referred to as Anglo-Norman.

French was the dominant language in England for hundreds of years after the Norman conquest, but by 1350, it had once again been almost completely replaced by English. This was because of the gradual isolation of the Normans from mainland France. Numerous conflicts like the Hundred Years War, which was fought between England and France from 1337 until 1453, soured the relationship between the two countries. Therefore, the Norman's began associating themselves with an English culture to distance themselves from their own, and in doing so slowly started enthusiastically adopting English values, customs, and vocabulary, helping English to replace French once again as the language of law and nobility. The first kind to start speaking English in his courts after the Norman invasion was King Henry IV 1367-1413).

This, however, was not the same Old English as before; English speakers now had thousands of French words in their vocabulary. English grammar had also been simplified, likely so that the native English and the Normans could understand each other more comfortable (this simplified dialect of English mixed with French is now referred to as a Middle English).

For example:

In the Parliament of the United Kingdom the phrase 'The King/Queen will consider it' is spoken. In Anglo-Norman it is translated into 'Le Roy/ La Reyne s'aviser'. Whereas, in Modern French it is: 'Le Roi/ La Reine l'examinera'.

It is therefore clear that Anglo-Norman relates more to Modern French, than to Modern English. This is unsurprising considering the Normans spoke Old French before conquering England in 1066. Anglo-Norman us primarily a French dialect with several loanwords from Old English. However, some of the words in Anglo-Norman look similar to Modern English vocabulary. The word 's'aviser' sounds a lot like the English 'adviser'. This is because 'adviser' derived from the Old French 'avis' meaning opinion.

As Anglo-Norman became more dominant, it started producing its own literature, which reached its peak between the beginning of the twelfth century and the first quarter of the thirteenth century. The cultural differences between England and France prevented Anglo-Norman literature from being a complete imitation of French literature, although the style of Anglo-Norman works did mirror traditional French literature in some ways. For example, much of the political, historical, and religious writing from the period was concerned with chronicling England father than the histories of France. A genre known as 'romance also particularly enthralled the English nobility. In the medieval period, romance referred to tales of heroic knights (who were often mythical figures of English origin) going in incredible quests and adventures. This shows that there was a significant breakaway from French literature into distinctly English narrative tropes.

Key Works and People:

- Roman de Brut (1155), Wace: An expansion of Geoffrey of Monmouth's Latin Histoia regum Britanniae (1136), which translates to 'History of the Kings of Britain'. This pseudo historical work provides a largely fictional account of all of the legendary kings of Britain, dating back over 2000 years from the time it was written. Monmouth's work was though to be completely accurate, until the 16th century, but today it is seen as unreliable and at least partly falsified. While the Historia regum Brittaniae has little use as a historical reference, the important of the text lies in the narratives it created. Monmouth's work first depicted many popular cultural figures including Merlin the mage, King Arthur, and Brutus of Troy. Wace translates the original Latin text into Anglo-Norman whilst adding additional material. For example, he expanded on Monmouth's description of King Arthur by telling the tale of King Arthur's Round Table for the first time. This story has now been adapted many times and is still a part of popular culture today.
- Le Roman de Waldef: A romance narrative created by an unknown author in Medieval England during the early thirteenth century, making it a prominent example of Anglo-Norman literature. It follows the exploits of an East Anglican King named Waldef, with the narrative focusing on political strategy, battle, and adventure, which are all typical features of the romance genre.

- Tristan (c. 1155-1160), Thomas of Britain: This is an early Anglo-Norman adaptation of the famous Celtic legend 'Tristan and Iseult'. His version only exists in eight fragments but contains over 3000 lines of verse. It is also evident that the write used Wace's Roman de Brut as a reference guide to plan their narrative, as Thomas' Tristan referenced the largely fictional dynasties present in the list of kings.

Middle English

This period began following the Norman conquest of England (prior to this England was controlled by the Anglo-Saxons who themselves had invaded the island following the collapse of the Roman Britain in the 5th Century AD). Prior to the invasion, the Normans spoke a regional dialect of Old French knows as 'Norman French', after conquering England, the Normans began to adopt loan words from the Anglo-Saxons which lead to a new variant of the French language called 'Anglo-Norman'. This invasion did begin the process of mixing Old English and the Norman dialect, but the Anglo-Norman language was still primarily based on French (it would still take hundreds of years until the use of English was popularised again). The upper class used Anglo-Norman and so became the language of nobility, law, courts and administration; most of the lower-class continued to speak Old English.

Scholars began writing works of literature in Old English in the 8th and 9th centuries which was a turning point got the English mother tongue, as it had only ever been a spoken language before. All documents at the time were only written in Latin. Similarly, after the Norman invasion, Latin saw a resurgence within religious texts, and English once again fell out of use within written work. Much of the lower-class still spoke the language but it still became the least important written language within its own country. It took many years for English to re-establish itself as the country's dominant language. On reason was because of the Normans' gradual loss of touch with French culture, which occurred in part due to King John, who lost control of Normandy – the reign of France under Norman control – to the King of France Philip II. As a result of this defeat, the Norman's became isolated in England and so they saw themselves as English rather than French. Many Anglo-Norman words had Lund their way into the Old English language, but this was the first time that Anglo-Norman speakers had residing and extensively adopted Old English words into their own vocabulary. This mix of languages resulted in what we know as Middle English.

During this period, there was a huge transition in the language, culture and lifestyle of England, and results in what we can recognise today as a form of "modern" (recognisable) English. Around the year 1400, the Great Vowel Shift begun, bringing considerable change to an English pronunciation. It lasted from c. 1400-1700, in which

there was a considerable change in long vowel sounds, as well as the silencing of some consonants. This was due to the migration of large groups of people, hence a mixing of accents along with French influence because of the Norman conquest and the war with France.

Key Features:

- Writings were religious in nature, but form approximately 1350 onward, secular literature (fictional texts, but event these contain religious symbols and themes) began to rise.
- Simplification of grammar – in Old English word order was left up to the dissection of the author and so writer needed to use other grammatical function to convey meaning within their work (inflections). By contrast, Middle English was based more heavily on fixed word order, meaning that the arrangement of words could communicate the writer's intention over unnecessarily complex inflections.
- Saw the transition towards the prepositional constructions that we find in English today, making it easier to understand.
- The invention of the printing press in 1436 allowed texts to be mass-printed which helped to regulate the written word, eventually making spelling, punctuation and grammar consistent throughout the country.
- Most of the surviving literature is either administrative or religious; sermons, hymns, laws and documents are the most readily available texts.
- Most literature was written in either Latin or French; English only made a complete resurgence within written work during the fourteenth century.
- Concern for honour and chivalry
- Depictions of chivalry – chivalry binds a knight to a strict code of honour that shapes how they act and speak. Some of their necessary virtues include generosity, chastity, piety and courtesy. The legend of King Arthur, the Canterbury Tales and, Sir Gawain and the Green Knight all feature elements of chivalry that guide their character's choices.
- Religion – one of the most important concerns as most citizens believed that God decided their fate and so saw religion as a way of life. The church held authority over daily life and therefore the majority of texts instructed citizens on how to live content and religious lives while warning the of what not to do should they want to make it to the afterlife.
- Anonymous authors – most Medieval literature comes from an oral tradition, meaning it was designed to be spoken rather than read. Stories were therefore often memories, adapted and altered by different people, so knowledge of the original author was unimportant.

Key Works and People:

- Robert Henryson
- Piers Plowman
- Published anonymously approximately in the year 1400, Sir Gawain and the Green Knight tells the sort of a knight at King Arthur's court, Camelot. Sir Gawain, the knight, accepts a challenge from a Green Knight who arrives at court, after which Sir Gawain is put through a series of challenges that test his honour and loyalty. It is now seen as an important example of the 'romance' genre – medieval romance typically shows a brave knight embarking on an e pic quest on which his masculinity, heroism and morality will prevail. This poem revels to us much about the medieval concern for honour and chivalry, which was a common theme. Although anonymous, we know the poet was form the Northwest Midlands as the entire manuscript is written in this dialect.
- The Canterbury Tales, Geoffrey Chaucer (c. 1387-1400) – contains twenty-four (supposedly meant to be one hundred) unique takes good form the perspective of travelling pilgrims while on a pilgrimage from the Tabard Inn in Southwark to the shrine of St Thomas Becket in Canterbury, who are trying to win a story-telling contest. Chaucer is a notable author who had a significant influence on the development of the English literary canon. It is mainly written in poetry, but the occasional passage is written in prose. Chaucer wrote this for thirteen years until his death in 1400 and so there is debate as to whether he completed it in his lifetime or left the work unfinished, but survives in 92 manuscripts. By this time, English was beginning to resemble the language as we know it today, and thus is easier to understand when the spellings are modernised. The fixed word order also makes this piece more accessible.
- The Book of Margery Kempe, Margery Kempe (c. 1440) – published in the early 15th century and is the earliest example of an autobiography in the English Language. She was one of the first writers to depict the reality of a typical middle-class life in Medieval England. Interestingly, Margery was also a brewer, a horse-mill owner, a visionary, a mystic and a mother to fourteen children. She could not read or write and so recited her stories to a scribe who wrote the book for her, in which the narrative tells us much about the belief held in England at the time. For example, she saw the collapse of her business as punishment for her sins and so devoted herself entirely to religion. This autobiography also reveals a lot about common attitudes to women; she describes being accused of heresy, repeatedly arrested, and being told she would be burnt alive in the street.
- La Morte d'Arthur, Thomas Malory (c. 1485) – the work features stories about the legendary King of Camelot, King Arthur, and the Knights of the Round Table. Featuring themes of honour and chivalry, it is one of the most important texts of Arthurian literature.

The Renaissance:

Also known, recently, as the Early Modern period. The movement originated in Western Europe, primarily in Europe, and was based on principled of humanism, relating to Greek and Roman ideas about human beings being at the centre of life (not to be confused with the modern idea of secularist humanism which is the idea that people can do very well on their own without the need for a God). The word 'Renaissance' means 'new birth' and so it marks the rebirth of society, culture, and art in the renewed enthusiasm for classical culture, leading to innovation and reform across Europe, such as the development of the history play or the historical drama. The reason it is called 'rebirth' is due to the movement's conscious effort to bring back to life the ideals, art, and accomplishments of the ancient or classical civilisations of Greece and a Roman, known as classical antiquity. The Renaissance was manifested predominantly in literature, art, scientific progress, architecture, technology, and politics. It also marked the rise of figures such as Michelangelo and Leonardo Da Vinci in Italy, along with notable authors such as William Shakespeare, Edmund Spenser, and Christopher Marlowe in England.

Several situations are believed by historians to have lead either directly or indirectly to the new era. Two severe problems confronted Europe in the 14th and 15th centuries: the Great Famine (1315-1317) and the Black Death (1347-1351). The Great Famine needed a time of prosperity and wealth in Europe as a result of unusually warm weather causing crops to fail and disease and death among livestock populations. The Black Death was a European pandemic, affecting a vast area as far south as North Africa and as dar East as parts of the modern Middle East.

The Renaissance originated in Florence, Italy. The first and most important reason is the role played by the famous Medici family, who were based in the city. They are important because of their generous patronage of the arts, supporting the likes of Michelangelo, Botticelli and Leonardo da Vinci. It can be argues instead that it was more like the artists themselves who were the reason the arts flourished as there were many great artists living at the same time in the same place. However, one could not exist without the other: artists need patronage and patrons need art to commission.

Another reason is the role of humanism; in Renaissance thought, this term did not relate to an abstract idea but to an approach to learning. Beforehand, scholasticism had been the norm, stemming from the monasteries, emphasising the use of reason to resolve contradictions, using argumentation as a method of learning. Contrastingly, humanism was preoccupied with the 'humanities': philosophy, poetry, history, and grammar. In its purest sense it was about recovering and understating the world of Ancient Greece and Rome. Thomas Moore was one of the most significant thinkers of

the time he had been against the Reformation but was a proponent of the Renaissance project.

It is also important to note the discrepancies between the dating of the Renaissance period (and literary movements in general). Some historians date it from the 14th to the 17th centuries (it is normally dated between the 16th and 17th centuries, long after its origins in Italy in the late 14th century). This could be the result of the geographical distance between Italy and England and so the developments which happened a century easier in Italy took a while to reach England. The Elizabethan era is the period of English history associated with the Renaissance, although some historians consider the Renaissance to have started under the reign of Henry VIII in the previous century. Due to these discrepancies there is therefore also notable difference between the Italian and English Renaissance: literature and music dominated the cultural landscape of the English Renaissance rather than the visual arts, which were a more prominent feature in Italy, although the visual arts were not unimportant in England (most writing at the time painted portraits, especially those of Elizabeth I). Indeed, it is difficult to define literary period in such a 'black-and-white' way: changes do not suddenly occur, but rather take time to occur and societies to adapt.

Literature was at the centre of the development of Renaissance ideas in England, especially as a result of the invention and widespread use of the printing press and the translation of the Bible into vernacular English in 1611 (the King James Bibles and the advent of the Reformation (a split between the Catholic Church and what became known as the Protestant Church).

This period is often subdivided into four parts: the Elizabethan Age (1558-1603), the Jacobean Age (1603-1625), the Caroline Age (1625-1649) and the Commonwealth Period (1649-1660] which will be discussed in greater detail below.

Key Features:

- Emphasis on the ancient/classical world
- The development of the humanities
- The centrality of the human being
- Librarians were made available to the general public for the first time as literature was made so important. This allowed people from all classes to gather, debate, share ideas, read, and improve themselves. Even some of the rich allowed the public to use their private libraries. The church also followed suit, often housing their libraries in impressive buildings designed and built for the purpose. Thus, the Renaissance was the era of the democratisation of learning.

- Merged art with science, in the domain of scientific enquiry: artists like Da Vinci drew precise and careful depictions of the human body and anatomy. Ordinary people across Europe took up scientific experimentation.
- It was also a period of exploration and geographical discovery with explorers mapping the world as they explored it.
- The Renaissance led towards secularism despite it flourishing in a religious environment. For example, Martin Luther published his Ninety-Five Theses in 1517 to challenge the Catholic Church; it took aim at the corruption of the Church and the idea of the Pope's authority as God's representative on Earth, which led directly to the Protestant split from the Catholic Church.

Key Works and People:

- The Faerie Queene, Edmund Spenser (1552-1599) – an epic poem which pioneered a stanza style which become known as 'Spenserian stanza', featuring 9-line blocks of verse. The first 8 lines of the Spenserian stanza are written in iambic pentameter with the final in iambic hexameter. The titular character is said to have been based on Queen Elizabeth I, who granted patronage to Spenser.
- William Shakespeare (1564-1616) – wrote many plays including Macbeth, Romeo and Juliet, Othello, and Antony and Cleopatra, containing universal themes of love and envy.
- Paradise Lost, John Milton (1667) – an epic English poem narrating the expulsion of Adam and Eve from the Garden of Eden and the fall of the devil.

The Elizabethan Age

The title of this literary movement is derived from the then reigning Queen of England, Elizabeth I. As a great patron of the arts, she invited artists to perform for her and her court, including William Shakespeare. She herself was a poet and proved to be a competent ruler: she survived numerous assassination attempts and is credited with defeating the Spanish Armada. She portrayed herself as 'The Virgin Queen', especially in paintings of herself, to show that she was married to Britain. As a result of her patronage, art thrived during her reign, resulting in this period being knows as 'The Golden Age'. As she was so popular, many works have characters that allude to her, such as Spenser's The Faerie Queene.

Key Features:

- Religion: Elizabeth's father, Henry VIII, broke away from the Catholic Church (to divorce his wife, Catherine of Aragon) leading to much religious unrest. Elizabeth, however, was far more religiously tolerant, leading to a time of peace between religious factions, and thus people celebrate her reign.
- Social background: no famines, harvest was bountiful but people loved in extreme poverty due to a wide wealth gap among the different social groups. Sons were sent to school if their families could afford it, whilst daughters were either sent to work and earn money for the household or be trained to manage a household, do domestic chores, and take care of children in hopes of them marrying well. The population increased leading to inflation (as labour was available for cheap). Able-bodied people were expected to work and earn a living. Major cities, especially London, were overcrowded due to the population increase leading to rat infestation, filthy environments, and the rapid spread of diseases.
- Political background: at the time, the parliament was not yet strong enough to pit itself against Royal authority. For example, an elaborate spy network and a strong military foiled numerous assassination attempts on the Queen. Similarly, Elizabeth's naval fleet and army prevented the invasion of England by the Spanish Armada in 1588, establishing England and Elizabeth's supremacy in Europe. Political expansion and exploration also occurred: the trade of goods thrived, leading to a period of commercial progress.

Key Works and People:

- Christopher Marlowe – a prolific poet and playwright, best known for his translation of Goethe's tale of Dr. Faust, which Marlowe titled The Tragical History of the Life and Death of Doctor Faustus (1592). He employed the blank verse (unrhymed lines written in iambic pentameter) to compose his works, popularising the form in the Elizabethan Age. His works include: The Jew of Malta (1589), Dido, Tamburlaine the Great (1587), Queen of Carthage (1585). His sudden death at age 29 is matter of debate among scholars, some of whom think he was killed by a spy in the Privy Council.
- Francis Bacon
- Edmund Spenser – most famous for his epic poem The Faerie Queene, which includes pastoral themes and whose titular character is inspired by Queen Elizabeth I. Widely read at the time of publication, the poem celebrated the Tudor dynasty and continue to be an important part of the literary canon emerging from the period. He is also the pioneer of the Spenserian stanza (lines written in iambic pentameter with the final in iambic hexameter; the rhyme

scheme is ababbcbcc) and the Spenserian sonnet (14 lines long, wherein the final line of each quatrain is linked to the first line of the quatrain; the rhyme scheme is ababbcbccdcdee), both named after him.

- Sir Walter Raleigh
- William Shakespeare (1564-1616) – known as the 'Bard of Stratford', credited will writing 39 plays, 154 sonnets and other literary works. Much of the vocabulary we use today was coined by Shakespeare, making him a prolific writer. He often performed a supporting character in the theatrical iterations of the plays he wrote and was a part-owner of a theatre company that came to be known as the King's Men (previously known as the Lord Chamberlain's Men)– as it received Great favour and patronage from King James I. The King's Men also included what were considered celebrities of the time, Lawrence Fletcher, and Richard Burbage. He also received patronage from Elizabeth and often performed for her.
- Ben Jonson – his work popularised the genre of comedy of humours (which typically offices on one or more characters, particularly highlighting their 'humours' or shifts in temperaments), such as Every Man in His Humor (1598). He is identified by some as the first poet Laureate as he received patronage from aristocrats as well as a yearly pension. His social, cultural and political engagements influenced his works. Due to being well acquainted with Shakespeare, his theatre company often produced Johnson's plays. Jonson often criticised Shakespeare's works but also credited him as a genius in the preface to the First Folio. Some of his works include: The Fox (1606), The Alchemist (1610), Volpne, Bartholomew Fair (1614) and Mortimer His Fall (1641).

The Jacobean Age

Named after the reigning monarch, King James I. It is called the 'Jacobean' era rather than the 'Jamesian' era as 'Jacobus' is the Latin version of the King's name. This style can be seen in world of architecture, literature, decor, and visual arts. This age was a highly productive period in English literature, particularly in drama and tragedy. T was a period of uncertainty and social unrest following the successful Elizabethan era; the country was divided in both religion and politics, emphasises by the attempted attack on the Houses of Parliament on November 5th, 1605.

The political uncertainly felt in society was reflected in the theatre. During the Elizabethan era, comic dramas were the popular form of drama. The Jacobean age also oversaw the development of a new sub genre known as the masque. These shows featured elaborate dance sequences with performers wearing masks. They were known for their highly technical production providing a high visual spectacle. This sub-genre was famous for being expensive to produce and disliked by puritans for its excess. This period also gave rise to the revenge tragedy genre and allowed playwrights to scrutinise

the political and social realities of the time, often casting light on corruption, decay, and the abuse of power (playwrights drew on audiences' fears in their work)

Key Features:

- The literary style is considered both dark and questioning
- Explored the different sides of human nature with themes of corruption, sex, and violence.
- Metaphysical poetry came to prominence – used figurative language, conceits, and metaphors to explore philosophical ideas. John Donne is known as the father of metaphysical poetry.
- Dark plays, often concerned with subjects of evil or tragedy. Tragedy was the most popular genre of play at the time. Plays reflected the uncertain time in British history and the nation's fear of impending civil war. One such play is Shakespeare's Macbeth which explored the fatal corruption of ambition.
- Cavalier poetry – inspired by Ben Jonson. Known for their support of King Charles I. Examples included Robert Herrick and Richard Lovelace. These poems were short and lyrical and usually on the subject of pleasure.
- Questioning the social order and its idea of morality - as a result of the uncertainty at the time, rebellions were frequent (though usually failed). The King's reign was constantly under threat and the nation was divided between the more puritanical and the cavalier, reflected by the writers of the Age and the two popular forms of poetry. Many satirical plays were produced such as Ben Jonson's The Alchemist (1610) which satirises almost all aspects of Jacobean society and the era's particular follies, most notably human greed and moral corruption.
- Conceits – first made popular in the sonnets of Francesco Petrarch (1304-1374) and Shakespeare, which were adopted by metaphysical poets. Metaphysical conceits were often complex and abstract ways to present philosophical ideas. For example, John Donne's poem 'The Sun Rising' (1633) uses the conceit of the Sun as a 'busy old fool'.
- Revenge – the revenge plays came to prominence, a theatrical genre where the protagonist is seeking revenge for a perceived injustice. The form was inspired by the works of Spanish tragedy, which could explore themes of retribution. One of its most successful writers was William Shakespeare, who produced Othello (1603), along with John Webster's White Devil (1612).
- Satire – Ben Jonson is one of the best examples of this. King James I's reign was far from secure, and the nation was divided between the puritanical and the cavalier.
- Human evil – many Jacobean plays explored themes of morality and particularly questioned humanity's capacity for evil. Jacobean drama would often have protagonists who commit acts of crime or violence. It was not always guaranteed

that a character considered 'good' would prosper in Jacobean drama. A good example is John Webster's The Duchess of Malfi (1614).

- Complex characters and plots – characters are deeply flawed with intricate plots involving political intrigue, deceit, and manipulation. These plays probe deeply into human motivations, desire, and fears.
- Moral ambiguity- there is a distinct move away from clear moral positions; characters often inhabit a morally ambiguous world, where right and wrong are not easily distinguished.
- Language – texts were known for their rich and elaborate use of language, characterised by intricate metaphors and rhetorical flourishes.
- Focus on the supernatural and the macabre: ghosts, witches, and other supernatural entities frequently featured.
- Tragicomedy: blends elements of tragedy and comedy.

Key Works and People:

- The works collected by Francis Bacon, an influential figure of the Jacobean Age in the fields of literature and science. He is known as the father of empiricism, a method for research and data collection. His notable works include: Novum Organum (1620), Masculine Birth of Time (1605), Advancement in Learning (1605), Essay (1625)
- Shakespeare's life also spanned the Jacobean Age, during which he produced King Lear (1606), Macbeth (1606), Othello (1603) and The Tempest (1610). These plays are among his most famous tragedies and hint towards the darker tones that became popular at the time. He also published his sonnets in his Quarto (such named due to the volume being made of single sheets of paper folded into four) (1609), though it is widely considered that the poems were written throughout his life.
- The King James translation of the Bible also appeared during this period, which came about in 1611. The King James Bible is considered the most successful English translation and proved highly influential for English literature (it is widely considered to have changed English literature).
- John Donne – poet and scholar who later became a cleric for the Church of England, and the most well-known of the metaphysical poets. His metaphorical style was used in many poetic forms, including sonnets, epigrams (short poems that usually express a satirical or surprising statement), and satires. Initially he wrote erotic poems but after becoming increasingly ill in 1610, his poetry became more serious in tone. One of his most famous poems is the holy sonnet called 'Death be not Proud' (1633).
- Michael Drayton

- John Webster, The Duchess of Malik (1614)
- Elizabeth Cray
- Ben Jonson – produced comic plays rich in biting satire and lunged a new form of theatre known as 'the masque', which were extravagant shows performed by a small group of a rod wearing masks. These performances were highly technical and expensive to produce, so plays were often performed within the King's court. At the time, he was also famous for his influence on the Cavalier poets; his short, lyrical poems often avoided using the more popular form of the time, the sonnet. His work is some of the few Jacobean plays that are still performed today (along with Shakespeare's).
- Lady Mary Wroth
- Thomas Middleton, The Changeling (1622)
- William Rowley
- George Chapman – a playwright, poet, and translator. He created the landmark translation of Homer's, The Zillow's (1617) and The Odyssey (1617). It was the first time either book had been written in English verse. He also wrote many comedies, becoming known for the experimental nature of his plays. He co-wrote the play Eastward Ho (1605) with Ben Jonson, which saw the pair imprisoned for offending a member of the King's court. His later tragedies were successful but also caused trouble. For example, The Conspiracy of Charles, Duke of Byron (1608) was banned from the stage, and his company had to leave London to perform it.
- George Herbert – metaphysical poet who was also a priest of the Church of England. He was sometimes called a 'devotional lyricist'. He became a priest after the death of King James I and spent most of the Jaco earn Age devoted to poetry. Many of his poems have a religious theme and he frequently made use of conceits. His most famous poem is 'Easter Wings' (1633), which is unusually shaped like a pair of wings.
- Robert Herrick – along with Ben Jonson he was an early pioneer of Cavalier poetry. He was a lyric poet and Anglican cleric. His poetry was sometimes criticised for its perceived obscenity. His only known collection of poems is Hesperides: Or, The Works Both Human and Divine (1648). One well-known poem of his is 'To the Virgins, to. She Much of Time' (1648).

The Caroline Age

Covers the reign of Charles I ('Carolus'). Notable figures include John Milton, Robert Burton and George Herbert.

The Commonwealth Age

Named after the period between the end of the English Civil War and the restoration of the Stuart monarchy – this is the time when Oliver Cromwell, a Puritan, led parliament, who ruled the nation. At this time public theatres were closed (for nearly two decades) to prevent public assembly and to combat moral and religious transgression. John Milton and Thomas Hobbes' political writings appeared and, while drama suffered, prose writers such as Thomas Fuller, Abraham Crowley, and Andrew Marvell published prolifically.

The Neo-classical Period

There have been debated between literary scholars over when this period began: there are two basic schools of thought. One believing it began in the early 1600s, whereas the other suggests the movement began closer to 1660 when the Restoration occurred. Nevertheless, this period was prevalent across Europe and focused on taking aspects of Ancient Greek and Roman art and literatures (known as classical works) and imitating them. Neo-classicism reworked these forms from antiquity for the modern day. Much of this was inspired by Grand Tours (young people, typically upper-class young men, would travel around the continent of mainland Europe to engage in cultural education) that were common across Europe at the time. After becoming increasingly more aware of the artistic cultures of Ancient Greece and Rome, young artists used them in their own art.

It was significantly different compared to the previous Renaissance period. The Renaissance focused on the importance of the individual, particularly on humanity's inherent moral good whereas Neo-classicism focused on more universal issues and portrayed humans as much more nuanced and flawed. It also coincided with the Age of Enlightenment; the principles of this period came to influence Neo-classicist writing. Writers in the movement often questioned accepted social and cultural norms, moving toward new perceptions of more widespread equality.

An integral feature of neo-classical literature was engaging in criticism of various social norms and hierarchies. Texts were often didactic: the movement took issue with overt displays of emotion and chaos and instead encouraged its readers to approach life with measured logic. It also challenged powerful church hierarchies, monarchies and governments.

Although there are debated about when it exactly began, the neo-classical period is typically divided into three definable periods: The Restoration Period, The Augustan Period and the Age of Sensibility (the Age of Johnson) – as discussed is greater detail below.

Key Features:

- Order and structure: texts had a strict formal structure which deviated from the looser structure of the Renaissance period.
- Discussion and social issues: whilst the renaissance focused on the individual, social issues were frequently explored in neo-classicism. This mirrored the social revolutions happening across Europe at the time, whereby people were fighting for better living and working conditions and wished to see this reflected in their literature.
- Flawed characters: neo-classicism took the Renaissance's interest in humanism and modernised it. The Renaissance suggested human were inherently morally good, but neo-classical work saw humans as much more flawed and nuanced, just as capable of doing bad and doing good.
- Borrowing from antiquity: a defining feature is that ideas were borrowed from the works of Ancient Greece and Rome, including genres, techniques and themes, but used in a modern context.
- An emphasis on logic and rationality: this period heavily focused thematically on portraying logical and sensible viewpoints. Neo-classicist authors rationalised s in their word, focusing on what is knowable rather that what is not, like religion and spirituality.

Key Works and People:

- Volpne, Ben Jonson (1606) – this okay is a significant contributing factor to the belief that neo-classicism began in the early 1600s. It is an influential play that imitates Ancient Greek and Roman works. The play follows the eponymous character Volpne, meaning fox in Italian, as he attempts to deceive three men who wish to inherit his ruched after he is dead – Voltore, Corbaccio, and Corvino. It is set in Venice where a series of chaotic plots ensue as Volpne pretend to be on his deathbed in order to trick these three men. Each are duped in different ways in their efforts to secure Volpone's fortune. Yet, in the end none involved receive a happy ending. This play is satirical, a genre popular in Ancient Greece and Rome. Volpone epitomises the characteristics of neo-classical literature: all characters in the play are highly flawed, giving a nuanced representation of humanity. Similarly, a sense of logic and justice prevail at the end of the play. Characters driven by greed, including Volpone himself, are punched by the court for their actions. Thus, they are held up as something not to be imitated.
- Gulliver's Travels, Jonathan Swift (1726) – a satirical novel that revolves around Lemuel Gulliver, a surgeon and seafarer, who travels the world, discovering new

countries and their species. Gulliver ends up in multiple countries, each inhabited by various kinds of non-human creatures. He finds himself in Lilliput, for example, an island belonging to the Lilliputians, a race of creatures only a few centimetres tall. These creatures are portrayed by Swift as absurd, basing political affiliations on what shoes people wear and engaging in petty arguments. On a macroscopic scale, this was a field criticism of the superficiality of the British political system at the time. Houyhnhms are the last new species Gulliver comes across. These are a hyper-intelligent race of horses who prioritise rationality and logic primarily. Gulliver surprises the horses as he seems to be a more evolved version of another species they share their island with, the Yahoos. These creatures human in appearance but in reality are unclean, harsh, and brutish. Gulliver eventually returns to England, utterly unsettled by all he has learned. By the end of the novel, Gulliver has lost all faith in humanity and believes the Houyhnhnms correct to judge the Yahoos so harshly. Once back in England, he isolates himself, only surrounding himself with horses, interacting only with them form that time on. The use of satire in this novel borrows directly from antiquity. Swift's novel also explores various social issues thought the different species that Gulliver encounters, which are used metaphorically. The characters of the Yahoos represent humanity's various flaws, insinuating that humans are not as evolved and logical as they may think. The values of rationality, emotional detachment, and common sense are instead lauded in the houyhnhnms, and thus Gulliver believes only the Houyhnhnms are approaching life in the correct way, which is the moral that Swift wants his readers to take away.

The Restoration Period

This epoch refers to the restoration of the Stuart monarchy in England in 1660. The restoration period sees some response to the puritanical age, especially in the theatre (theatre returned after an 18-year ban. To understand this movement we must first understand what caused it, beginning with Charles I (1600-1649), who became monarch of England in 1625. He continually disagreed with parliament as he believed he should be able to make any decision he liked, but parliament believed they should have their say in the workings of the country. This argument continued for many years, leading to a lengthy civil war fought between those o the side of Parliament and those on the side of the monarchy, raging on for nearly a decade. King Charles I was eventually trialled for treason and executed (the only English Monarch to ever be publicly executed). His son, Charles II, was also exiled.

During the civil war, one politician shows his prowess as a military leader – Oliver Cromwell (1599-1658). Cromwell disliked Charles on a personal and political level

because Charles had married a Roman Catholic (Cromwell was a Puritan). When Charles I was executed, the country was ruled by senior ministers and officers of Parliament and the Council of State under the Lord Protector, Cromwell – who established the 'Commonwealth of England', ending the monarchy. The period without any reigning king is known as the Interregnum. Cromwell began by integrating his Puritan beliefs and removing any religious ceremonies he saw fit. He also reinforced a theatre ban that Parliament had first put in place years earlier during the Civil War. Thus, law ordered the closure of all London theatres and made it illegal to stage plays. Parliament's reasoning behind this was due to the light-heartedness of drama, stating that it was incompatible with the social and religious climate of the time. As a result, Cromwell's regime quickly became unpopular with the public.

Cromwell died peacefully in his bed in 1658, insinuating is regime was bound to fall. His son, Richard, was not up to the task of leadership and proved even more unpopular with the public than his father. Hence, Royalists began to plot the rerun from exile and ascent to the throne of Charles II. The monarchy was restored on 25th May 1660 when Charles II arrived back in England.

The return of the monarchy was accompanied by the rerun of theatres after 18 years. Two new threatens were introduced to London: The Duke's Company and the King's Company. Festivals also made a comeback: citizens could now celebrate Christmas again, and so there was an atmosphere of liberty and opportunity. Indeed, after the theatre ban was lifted, drama witnessed a tremendous resurgence, and Restoration theatre quickly became one of the most popular modes of entertainment.

One prominent genre that arose during this time was the Restoration comedy, a style of drama based on wit, satire, bawdy humour, and social commentary. Playwrights began to push to boundaries of what could be shown on stage after years of censorship. Restoration comedies frequently commented on marriage and class and include sexual content that would have been far too explicit for stage only years earlier. For example, William Wycherley was one of the most famous playwrights of the period and was best known for his lewd comedy The Country Wife (1675), which included sexual scene and satirised the upper classes. This was also the first-time women were allowed to perform on stage; the licenses granted by Charles made it a requirement for female parts to be played by female performers, whereas they were performed by young boys. This social and political upheaval also allowed female dramatists to begin writing plays as a full-time profession. Much of the Literature of this time is a reaction to the restoration as well as a comment on life before (during the interregnum, in which Puritanism and an austere lifestyle were imposed).

Key Features:

- Writers were free to experiment with content, structure and form
- Much of the work had a political focus – some worries welcomed Charles II, whilst others did not
- Poets of the time helped to popularise the use of Heroic Couplets (one line of iambic pentameter followed by one line of iambic tetrameter). Alexander Pope and John Dryden are credited as Pete that have perfected the style.
- Texts are referred to as 'neoclassical' because they often initiate the traditional styles of the Greeks and Romans

Key Works and People:

- Aphra Behn – was the first female playwright to earn a living through her work, making her a pioneer for female dramatists. Indeed, the changing nature of the theatres provided the perfect opportunity for a skilled playwright like Behn to rise to fame. For example, her The Rover (1677) tells the story of a group of English gentleman holidaying in Naples. This Restoration comedy tackles themes of marriage, gender roles, and love with clever with and cynical humour. Some of her other famous plays include: The Dutch Lover (1673), The Emperor of the Moon (1687), and The Town Fop (1676).
- John Bunyan
- John Locke
- Astraea Redux: A Poem on the Happy Restoration and Return of His Sacred Majesty Charles the Second, John Dryden (1660) – Dryden welcomes King Charles II with open arms, apprised his traits, and recommends policies the King should adopt.
- Paradise Lost, John Milton (1667) – Milton was a Puritan and supported Parliament, meaning he publicly endorsed the execution of Charles I. Unsurprisingly, Milton was an unpopular figure with Charles II when he returned to the throne, even to the point that Milton was under threat of arrest and execution in 1660. He was eventually pardoned but this did not give him a new-found appreciation for the monarchy. Interestingly, he was blind when creating Paradise Lost, so he had to recite his verses to someone who could write for him. Paradise almost explores the downside of placing faith in one being. Milton was an anti monarchist and so we can infer that he is using the narrative of Paradise Lost to warn against giving one individual, like a King or a Queen, absolute power. It is written entirely in Blank verse meaning it has a regular metrical structure (usually iambic pentameter) but contains no rhymes and so Milton is famed as one of the leading poets who popularised this unique style of poetry.
- Mary Pix – emerged as a profession dramatist in 1696, creating several successful plays throughout her lifetime. Some of her plays include: The

Different Widows (1703), The Double Distress (1701), and The Thirteenth Emperor of the Turks (1696). She was inspired by Behn and was the colleague of many other critical female playwrights like Delariviere Manley (1663-1724) and Catherine Trotter (1679-1749).

- It was during the Restoration that Samuel Pepys kept his infamous diary, eh un is now one of the most important surviving sources of the Restoration period.

The Augustan Age

The time of Alexander Pope and Jonathon Swift (whose lives date this period), who imitated those first Augustans and even drew parallels between themselves and the first set. Lady Mary Wortley Montagu, a poet, was prolific at this time and noted for challenging the stereotypically female roles. Daniel Defoe was also popular. The writer Samuel Johnson (who wrote the first English dictionary in 1755) has been linked to this period desire living and producing important works after the supposed end of the age.

In Roman times, the Augustan era was largely peacefulness this movement harks beck to the age of the Roman Emperor Caesar Augustus (63BC-14AD). This was also the period in which the novel rose in prominence as a literary form. As well as genres like political satire, especially drama. Elsewhere, poetry turned inwards, characterised by reflections on the inner person. Science and philosophy as saw developments: empiricism (in which it is believed learning comes from a combination of experience and observation) came to occupy a central position. In economics, capitalism developed, expanded, and ultimately produced the form of capitalism we are familiar with today.

In literature, the period was known as the Augustan Age partly because of Alexander Pope's use of the reference in his poetry: his use of the name Augusta for Queen Anne draws a comparison between the early 18th century and the reign of Caesar Augustus, the Roman Emperor praised for his peaceful reign. Due to the Roman reference, some field outside the field of poetry have given it a different name: some call it the Age of Reason (in which the scientific method became prominent; older systems of belief, especially religious ones, were rejected in favour of empirical knowledge, that is, knowledge based on experience and the use of reason or deduction), whilst others call it the neoclassical age.

In Augustan theatre, the same emphasis on satire existed. The Licensing Act of 1737, however, made it law for all plays to be scrutinised before being allowed to be performed, leading to numerous plays being banned. Popular plays before the passing of the Act included: John Gray's The Beggar's Opera (1728) and Henry Fielding's Tom Thumb (1730).

Key Features:

- Poetry was concerned with philosophy, politics, and satire – it came from the brain.
- Satire and emulation of the classics, especially Ancient Greek. The Augustan poets satirised each other, developing each other's poems and often writing directly contrasting poems.
- Intellectual and empirical – the idea that there is one discoverable truth
- Lofty and formal language
- Classical, more rigid rhyme scheme such as heroic couplets
- Very available – printed material of all kinds (books, newspaper, tracts, magazines, poems). The proliferation of printed material brought down the price of books, which meant even greater circulation. Copies were also more widely circulated without the author's permission as copyright was not yet a thing, resulting in educational levels increased among the general population.
- A political tendency: novelists, playwrights, poets and journalists were all political. Political and human satire characterised the age, but not only were politicians and important people satirised, but novels were also written satirising other novels. For example, Samuel Richardson's novel Pamela (1740) was satirised by Henry Fielding.
- The essay also developed as, at the time, collections of essay began to be circulated in periodicals. One of which was The Spectator (a political magazine) which is still in print today. In this way, essays were considered objective ways of 'spectating or observing what was going on and commenting on it.
- Lexicons and dictionaries also became popular, along with philosophical and religious writing.
- Sentimental novels (popular around 1740)
- Increase in the number of women writing novels at this time
- The idea of the 'individual' was invented in the eighteenth century
- The emphasis in the early part of the century was on the subjective self rather than on the public persona oriented primarily towards society.
- Poetry became studies of the individual (older styles of poetry were turned to other uses): one interpretation of this shift of attention form the public to the private is the rise of Protestantism. The idea that it is the individual who stand before God changed the idea, dominant in Catholicism for so long, that it was being part of the community that mattered most.
- The pastoral theme: landscape in the eighteenth century was a common feature. The seasons were depicted in the poetry of John Dyer, in Grongar Hill (1726), and Thomas Gray in 'Elegy Written in a Country Churchyard' (1750).

Key Works and People:

- Gulliver's Travels (1726), Jonathan Swift – satirical
- Robinson Crusoe (1719), Daniel Defoe – satirical
- Pamela (1740), Samuel Richardson – sentimental
- Tristram Shandy (1759-67), Laurence Sterne – sentimental (and satirical); this was written in the mould of Gulliver's Travels by Swift. It is autobiographical, but it is unusual in that it moves backwards in time. Sterne explains one detail of his life, then explains the cause or reason for that in detail, then the reason for that, continually, backwards in time.
- Alexander Pope: a prime mover in the Augustan poetic tradition of 'updating' the classical writers. His most celebrated poetic satires are: The Rape of the Lock (1712; 1714), based on a poetic structure used by the Roman poet Virgil, and The Dunciad (1722), a satire of Pope's enemy Lewis Theobald.
- Julie (1761), Jean-Jacques Rousseau – sentimental
- The Sorrows of Young Werther (1774), Goethe – sentimental

The Age of Sensibility (The Age of Johnson)

The time of Edmund Burke, Edward Gibbon, Hester Lynch Thrale, James Boswell, and Samuel Johnson. Ideas such as neoclassicism, a critical and literary mode, and the Enlightenment, a particular worldview shared by many intellectuals, were championed during this age. Novelists include Henry Fielding, Samuel Richardson, Tobias Smollett, and Laurence Sterne, as well as the poets William Cowper and Thomas Percy.

Age of Enlightenment

Also known as the Enlightenment and the Age of Reason, this was a European social and intellectual movement during the seventeenth and eighteenth centuries, driven by a mindset that favoured science and reason over religious beliefs. The age had a predisposition towards logic, scientific enquiry, and individual liberty. There is an ongoing debate in the timeline of this age. For example, some would argue that the start of the age is dated from the death of Louis XIV of France in 1715 and its end in 1789 with the beginning of the French Revolution. Others believe it dates back to 1637, the year René Descartes's Discourse on the Method was published. It contained his most quoted phrase, 'Cogito, ergo sum', which translates into 'I think, therefore I am', reflecting the philosophical enquiry into knowledge and its origins. Some also argue it began with the publication of Sir Isaac Newton's Principia Mathematica (1687) and the death of Immanuel Kant in 1804 as the end of the era.

The era gets its name form the translation inspired by the French Siècle des Lumières and the German Aufklärung, centred on the idea of light, both referring to the Enlightenment in Europe. It is thus described as a period marked by scientific, political, and philosophical conversations that heavily influenced European society.

The origins of the Enlightenment can be traced back to the English Civil Wars. After the re-establishment of the monarchy in 1660 with Charles II, political thinkers of the time, like Thomas Hobbes and John Locke, began to contemplate political systems that could be more conducive for progress. For example, John Locke's Two Treatises of Government argues for secularism, the separation of church and state, and harped on the government's obligation to recognise the birthrights of everyone.

Thinkers like Francis Bacon, Descartes, Voltaire, and Gottfried Wilhelm Leibniz are said to have been part of the inspiration between the mindset of the Enlightenment. The philosophy of Immanuel Kant is considered to be an important philosophy from this age. Kant's essay 'What's is Enlightenment?' (1784) defines Enlightenment as the liberation of humankind from self-imposed oppression.

The scientific revolution brought forth the discoveries and inventions of Nicolaus Copernicus, Newton, and Galileo Galilei, who challenged the mainstream religious beliefs and dogmas of the time. Benjamin Franklin and Thomas Jefferson were thinkers and political figures who represented the principles of the Enlightenment in America, who ultimately helped shape the founding documents of the United States. In France, many French authors of the era were inspired by the classic tales and legends along with the classicist aesthetic.

In Britain, the Enlightenment coincided with political and social challenges, especially surrounding the monarchy and social hierarchy. Some scholars debate the existence of an English Enlightenment, or argue that the Enlightenment ideals had already been part of the intellectual climate in England before the seventeenth century. The prominent figures who are considered Enlightenment figures in Britain include: Jonathan Swift, John Locke, Alexander Pope, and Isaac Newton. In Scotland, the Enlightenment in the eighteenth and nineteenth centuries was characterised by empiricism and rationality with an emphasis on virtue, improvement, and benefits for the individual and society collectively.

Regardless, the Enlightenment was a turning point in history, often claimed to be a pathway into modernity (its ideals inspired several events in modern history). The modern culture based on facts and technological advances is hugely inspired by Enlightenment values. It's mindset was characterised by a shift form religion as the primary source of authority, replaced by the trust in human reason, individualism, tolerance, exploration, and scientific advancement, which are some of the hallmarks of the modern world.

The poetry of this age showed an erudite nature in how the poets sought to educate the public. Poetry was still considered to be a superior form of art, but it became more concerned with the Humanist tradition that began during the Renaissance. The thematic shift towards reason was justified by the arguments that nature is best understood though reason (instead of the conventional requirement for poetry to imitate nature). Poets realised the power of poetry to influence society, and so poets of different political persuasion used their voiced to promoted both conservative and liberal agendas. By the eighteenth century, the earlier systems of circulation of poetry and literature had changed radically, from patronage to the printing press. Copyright laws were introduced, and so writers had more creative freedom to express their opinions and earn a living. The expansion of the publishing industry also gave rise to different genres of literature, not only for education but also for enjoyment.

Additionally, the Age of Enlightenment was part of the formative age of the novel, starting from the 1500s. The rise of the novel was not complete until the nineteenth century, and novelists were less popular during that time, but there have been great works that have now secured their place in the Western Canon, such as Miguel de Cervantes in Spain, François Rabelais in France, Johann Wolfgang von Goethe in Germany, and the writer Henry Fielding. In England, Daniel Defoe and Jonathan Swift are examples of how writers of the Enlightenment era attempted to educate and inform the public.

Key Features:

- Shift towards reason.
- Sentimental poetry
- Satire: writers of the time challenged the authority of religion and government. Via their work, they became vocal opponent of censorship and constraints on individual freedom and, especially, interference of the Church in civil society. These issues became the thematic concern for many writers at the time, including Jonathan Swift and Alexander Pope (see The Rape of the Lock, 1712), culminating in what is known as the Golden Age of Satire.
- Essay poems
- Emphasis on knowledge, freedom, and progress (Knowledge itself is power, Francis Bacon in Meditations Sacrae, 1597)

Key Works and People:

- Jean Baptiste Poquelin (wrote under the pen name Molière: His masterpiece, Le Misanthrope (1666), is a satirical composition attacking the petty pursuits and unfairness of high society.
- Alexander Pope's An Essay on Man (1733) is an example of essay poems that offered philosophical and educational information in poetic form. His mock-epic The Rape of the Alice (1712), and other mock-epic poems during the Augustan age, are examples of Neoclassicism that coincided with the Age of Enlightenment. In the poem, Pope narrated the tensions and tussles between a woman and her suitor, who cuts a lock of her hair as an act of revenge. In the mock-heroic poem, Pope satirises this trivial incident using exaggeration and hyperbole to compare their scuffles to epic battles between Gods as portrayed in the Greek classics. He also wrote An Essay on Criticism (1711).
- John Milton: His work is regarded as the best of the age. His epic poem Paradise Lost (1667) is one of the greatest poems in English after Homer's epics and the works of Shakespeare. It contains ten books with over ten thousand lines of verse, and tells the Biblical story of Adam and Eve's fall from grace and Satan's revolt.
- Daniel Dofoe: Robinson Crusoe (1719) and Moll Flanders (1722)
- Jonathan Swift: Gulliver's Travel (1726). His satirical prose on different topics, including ethics and politics in society and the ill treatment of the Irish. Swift was among the Theo leading figures of the Enlightenment satire (the other being Voltaire).
- Voltaire: Candide, ou l'Optimisme (1959) is a French Novella that showcases the nature of satire in the Age of Enlightenment.
- John Locke: In Thoughts Concerning Education (1693), he spells out the three natural rights that are fundamental to man: life, liberty, and property. He also wrote about knowledge and perception, suggesting that the mind was a clean slate at birth and acquires idea later through experience.

<u>The Romantic Period</u>

The beginning date for this period is often debated: some claim it it 1785, immediately following the Age of Sensibility. Others say it began in 1789 with the start of the French Revolution whilst others still believe 1798, the publication hear for Wordsworth and Coleridge's Lyrical Ballads, it it can also be argued that the period started with William Blake's collection Songs of Innocence in 1789. Nevertheless, it ends with the passage of the Reform Bill (which signalled the Victorian Era) and with the death of Sir Walter Scott.

This period developed its distinctive characteristics as a reaction to neoclassicism. The Romantics valued chivalry, honour, union with nature, a sense of individualism, and the expression of emotions. It was during this period that a challenge was issued by a group of authors and poets holidaying in Switzerland. The challenge, issued by Lord Byron, was to write a ghost story, which suited the atmosphere of Villa Diodati, where they were residing at the time. Mary Shelly produced her seminal work Frankenstein (1818) was the winner, and consequently became a notable author. The Romantic Period was significantly influenced by the social, political, and cultural happenings of the time, particularly the Industrial Revolution and the Enlightenment.

The philosophy surrounding romanticism came about in response to philosophers such as Kant, who amongst other things, wrote that there was a shared sense of morality and aesthetics that would exist with or without God. This ties to the Romantic movement because it does away with the idea that every questions has a single, true answer – the answer that God would give.

The Gothic Era: Matthew Lewis, Anne Radcliffe, William Beckford.

Key Features:

- The figure of the Byronic hero was established in works by Lord Byron
- Poetry is about love, emotion, and nature – it comes form the heart
- Drew inspiration from the French Revolution, picking up themes of freedom and equality
- Creative and self-contained – often references the classics but can mostly be read without prior knowledge
- Subjective, stemming from the emotions of the author – multiple and varied interpretations can be made
- Often simple language – the language of the people
- Makes use of a range of rhyme schemes and meters
- In his preface to the second edition of Lyrical Ballads, Wordsworth summed up his view of what poetry should be: 'the spontaneous overflow of powerful feelings' in which feelings took centre stage
- Exploration of the supernatural and the legendary; blurred the lines between the real and the weird
- Personification of nature and the world
- Questioning humanity's place in the world and celebrating the sense of belonging and wonder of being in nature
- Writing about nature (especially Wordsworth)
- Beauty is the most important thing in any form of art

- The sublime – the experience of something that far exceeds out understanding, such as a vase and wild landscape or an incomprehensible passage of time. It taps into the human fear of that which we cannot understand and so it is both awe-inspiring and terrifying. Romantic poets were interested in the sublime becuase of the epic scale of the natural would and the excess of emotion that it causes. For example, Shelley's Ozymandias

Key Works and People:

- William Wordsworth: His hometown, the Lake District in Cumbria, became a huge source of inspiration for his poetry. He was also close friends with Coleridge. Some of his works include: I Wandered Lonely as a Cloud (1802) in which he compares himself to a cloud, making himself into a part of nature. Similarly, A Slumber did My Spirit Seal (1800), and his gargantuan autobiographical blank verse poem 'The Prelude' (1850).
- Samuel Taylor Coleridge: The Rime of the Ancient Mariner (1800) is one of his longest poems. It is about a mariner who shoots an albatross and brings a curse on his ship and crew-mates. His crewmates die and leave him alone, but torment him from beyond the grave, and he meets Death and Life-In-Death, who gamble for his fate. The themes that arise include nature, sin, and perspective, and is where the phrase 'the albatross around one's neck', meaning an inescapable burden, comes from. Certain lines in this poem were directly contributed by Wordsworth, showing how deeply they influenced each other. His other works include: 'Kubla Khan' (1816) and The Eolian Harp (1796).
- William Blake: Not only a painter, Blake was also an engraver. In 1783, Blake published the collection Poetical Sketches, which much more closely resembled his satirical, political predecessors. In 1789 he published Songs of Innocence, which was a huge turning point, and then Songs of Experience in 1794 – which held The Tyger. The poems in these collections were fuelled by imagination and a deep appreciation for nature and the natural order, and they were a great desk more sentimental than the poetry that came before them. Blake's poetry was more concerned with religion that the other Romantic, and he believed that God was in everything and everyone, informing his love of the world around him.
- Lord Byron: known to be a bit of a dandy and a womaniser, which comes out in his work. His poetry is deeply autobiographical and is often concerned with feelings of rejection, frustration, alienation, love, and lust. He was known to use complex's structures in his work, weaving different rhyming and metrical effects to create poetry that was pleasing to multiple sense. He wrote She Walks in Beauty (1814), which is in iambic tetrameter, a rare rhyme scheme becuase of its difficulty and awkwardness. He also wrote Don Juan (1819)

- John Keats: Much of his poetry was interested in transience, the idea that things can only truly last for a short thing, he felt desperately helpless about the fact that his love for his girlfriend Fanny Brawne could not last forever (Bright Star, 1838) and the idea that he may die before he could fully release his artistic potential (When I Have Fears That I May Cease To Be, 1848). He also wrote Ode to Autumn (1819); in this poem, Keats considers an urn created about two thousand years ago and how unlikely it was to have survived for him to see. He concludes that it is because of its beauty that it has survived, showing beauty to be an incredibly powerful force. Ode to a Nightingale (1819) is another of his most famous works along with Endymion (1818).
- Charles Lamb
- Mary Wollstonecraft
- Percy Bysshe Shelley: Ozymandias (1818); Shelley highlights the sublime by showing that even the 'King of Kings' means nothing in the grand scheme of things becuase time and the cruel desert are is much bigger and more powerful than anything a human can achieve or imagine.
- Thomas De Quincey
- Jane Austen: criticised the institution of marriage and sensibility
- Mary Shelley: Frankenstein (1818), which had Romantic influences and all expressed a fascination with gothic IM's, galvanism, and electricity
- Robert Burns: A Red Red Rose (1794)
- Sir Walter Scott: Ivanhoe (1819), Rob Roy (1817)

<u>The Victorian Period</u>

This period is named after the reigning monarch at the time, Queen Victoria of England. It was a time that saw many changes and innovations which shaped the modern world, heralded by the passage of the Reform Bill, which expanded voting rights. Politically, the British Empire was powerful and had many colonies all over the world. Due to political expansion and colonisation, trade was facilitated across international waters. For example, tea was imported to England from the British colonies of Sri Lanka and India.

Different religious groups began fighting for religious dominance in England as they gained more followers. These religious institutions include the Evangelicals, The Protestants, the Church of England, and the Methodists. The Victorian people were held to higher moral standards as they fought for prominence. Austerity and adherence to social norms were encouraged while breaking from convention was highly discouraged.

The family was a central unit in socket at the time; the roles of each member of the family were clearly defined. Resultantly, women were strictly confined to domestic duties and were expected to be austere, delicate, and deferent to their husband, father,

and brother(s). They were also unable to inherit property. Children's literature and works featuring characters that were children surged in fame. There was a renewed interest in prose, with Gothic fiction and the sensation novel being widely read. As these gained popularity, along with progress in medicine, there was an increasing fascination with death, spirituality, the macabre, the supernatural, and mysticism.

Additionally, education and literacy progressed greatly, meaning the popularity of literature was heightened. Printing technology was firmly established and easy to replicate and so the number of publications significantly increased. Serialised publications became immensely popular as large groups of people, including the newly emerged middle-class, subscribed to periodicals. For example, Charles Dickens published numerous stories in instalments. While he aimed to entertain audiences, he often used his publications as a means to offer commentary on and to criticise certain aspects of Victorian society.

The Victorian novel became so popular and appealing that today the 'neo-Victorian novel' is a popular genre. Neo-Victorian texts are set in the Victorian age and often feature the 'asylum' trope, although written in modern times. An example of this is Sarah Waters' Finger-smith (2002) and A.S. Byatt's Possession (1990). Reading culture was also transformed as periodicals and pamphlets became popular along with libraries increasing the desire to read.

Furthermore, science and medicine advanced greatly. With this came superstition and medical malpractice. This features in numerous Victorian period literary texts featuring the asylum, where individuals were locked up and poorly treated, with little to no hope of freedom. Texts such as Mary Elizabeth Braddon's Lady Audley's Secret (1862) and The Women in White (1859) by Wilkie Collins reflect the state of science, medicine, and asylums in Victorian Britain.

Due to the advances in photography and visual tool, along with more sophisticated art sets and talented personnel, dramas and theatre pieces were hugely popular with Victorian audiences. Genres such as comedies, farce, satire, and musical masquerade were adapted to theatre and performed before audiences.

The Industrial Revolution (1760-1840): A time of great societal, political, and economic change. The resulting industrialisation, influx of new technology, and mad mov ent of people from the countryside to cities naturally became topics of literature as well. Some writers were inspired by the potential of machines, while others such as Charles Dickens produced seething social critiques of the exploitation of the working class during the time.

The Industrial Revolution also spread to other countries. During this time, manual labour was replaced by mass production, leading to great economic growth. There became an increased division of labour, along with technology being used more to

provide solutions to problems (rather than relying on people to solve them). Previously, people carried out tasks like processing and fabrication by hand at home, yet later that was achieved in factories through industrial manufacturing processes.

As a result of more manufacturing facilities, transportation, communications, and finance industries also expanded to accommodate the increase in the production of goods. For example:

- The Factory System: replaced the cottage industry. It was more autonomous, effective, and time-efficient than the cottage industry, in which workers used hand tools and limited machinery to create goods in their homes. Richard Arkwright's invention of the water-powered frame in the 1760s led to the first factories being produced. This system allowed the owners to amass a significant wealth and produce more goods and completely changed how people worked; workers were now part of the production line and worked in shifts.
- Technology: sped up the production line and completely revolutionised how things were produced. Machines could now create objects very quickly compared to before where everything had to be made by hand. For example, cloth production became faster, meaning human labour was needed less. The development of the metal and textiles industries allowed commercial and personal goods to be mass-produced. Key inventions include: the steam engine, flying shuttle, water frame, spinning jetty, and power loom.
- Transportation: More goods needed to be transported due to the increased production of goods as a result of the technological advances. The invention of steam power led to steam-powered locomotives being used to transport freights. Goods were also carried along British canals and rivers across the Atlantic via steam-powered ships and boats. Steam engines required coal, but steam power let miners go deeper and dig out more of this supposed inexpensive energy source. This led to an increase in the demand for coal as it was needed to run the factories, and for railroads and steamships.
- Communication: as trains were faster, better communication was needed and so in 1837, two British inventors, William Cooke, and Charles Wheatstone, presented the first-ever commercial telegraphy system. It was initially used for railroad signalling, but it also changed the world of communication. It would previously take days or even weeks for a message or letter to be sent, but messages and signals could now be sent much quicker, paving the way for our current hyper-connected world.

The industrialisation of the time positively impacted the lives of some as it significantly increased their wealth and well-being. However, for others, primarily the poor and working class, their lives were negatively impacted. With urbanisation happening rapidly, people moved to towns and cities for better opportunities. They were often met

with harsh working conditions and discrimination, however. The Poor Law of 1834 made workhouses for the poor. They were supposed to be harsh places to stop people from staying on government food aid (which was called ‘relief” at the time). Families were separated as soon as they entered the workhouses and were confined in prisons and had to work every day. Other examples include:

- Working conditions: terrible living and working conditions were experience due to the mass mov ent of people from the countryside into the cities. Overcrowded cities experience elevated levels of pollution, a lack of drinking water, and unacceptable sanitation.
- Pollution: machines used up vast amounts of energy which needed fossil field like petroleum and coal to be burned, causing air pollution and smog. Further pollution was created by the chemicals that were used to create various goods. To create railroads, farmlands and forests were destroyed, and waste was thrown into rivers. The effects of pollution were therefore made worse on the population by the fact that cities were so densely populated.
- Child labour: children had worked beforehand but due to the rapidity of time there was a greater demand for workers. Orphans and poor young people were taken fro, London’s Workhouses and forced to work long houses, with no access to education. They were subjected to dangerous jobs and forced into horrible situations. They were viewed as ideal for fixing machines (as they were running) due to their small size. Inevitably, this led to many brutal workplace accidents, which have been describe in John Brown’s A Memoir of Robert Blincoe, an Orphan Bog (1832), when a ten-year-old girl’s apron got stuck in a machine in a textile mill.
- Discrimination against women: gender inequalities in the workplace were established and solidified during this time. Cloth-making was traditionally a woman’s job, and carried out at home, but the industrialisation of the textile industry meant that cloth could now be mass produced in factories. Women’s work had been devalued by machines. If women wanted to still be able to support their families, they were now essentially forced to work in factories and mines, yet were paid half of what men were for the same work. This was because factory owners assumed women did not have families to support.

Charles Dickens, perhaps one of the most famous Victorian writers, was appalled at the consequences of the Industrial Revolution. The cruel treatment of the poor, in particular orphaned children, influenced his second novel Oliver Twist (1838). This social novel greatly critiques workhouses, child labour, and representation of poverty. Dickens critiques Victorian preconceptions that the poor deserve their suffering, by choosing to have an orphaned child as the novel’s protagonist. The novel follows Oliver Twist, born in a workhouse and forced to work with little food or safety. After asking for more gruel,

Oliver is sold into an apprenticeship, form which he soon escapes. He is then forced into the criminal underworld as is give no other options.

He also wrote A Christmas Carol (1843), a novella that satirised the cold ruthlessness of the factory owners and their obsession with money during the Industrial Revolution. Ebenezer Scrooge is the protagonist and is a 'squeezing, wrenching, grasping, scraping, clutching' businessman. He refused to part with money either through donations to the poor or properly paying his overworked clerk, despite his amassed fortune. The ghost of his former business partner visits him, and in the spirit of Christmas, forcing Scrooge to learn to become kinder.

Another key figure was Elizabeth Gaskell. Much if her childhood was spent in rural Cheshire until she married the Unitarian minister William Gaskell, then moving to Manchester – the world's first industrial city. The terrible working and living conditions of Manchester's working class became the basis of her first novel Mary Barton (1848). The novel follows two working-class families, the Wilsons and Bartons, and their attempts to navigate the unequal distribution of power and wealth. Her third novel, North and South (1854), then switched the perspective and uses a protagonist from Southern England to comment on factory owners. Like Gaskell herself, the protagonist Margaret Hale moves from the countryside to an industrial town, witnessing the havoc caused by the Industrial Revolution. The complexity of labour relations is shown thought a series of strikes, resulting in clashes between workers and employers. It is set in Milton, whose inspiration is drawn from Manchester, where Gaskell lived.

Literature if the Industrial Revolution was then countered by the rise of Romanticism (discussed in greater detail below). Escaping from the crashing modernity and rise of technology, factories, and cities, Romantics focused on natures, rural life, and subjectivity. The Industrial Revolution led to the rise of urbanisation and cities, the rise of class inequalities and industrial factor owners, and more technological inventions demanding rationality and logic. By contrast, Romantic literatures focused or rural life and nature, emphasised the common human, and explored subjectivity and imagination. This can be seen in the Preface of the Second Edition of Lyrical Ballads (1801) by William Wordsworth and Samuel Taylor Coleridge, in which Wordsworth outlined the manifesto of what poetry is. A large emphasis is placed on nature and the countryside, harking back to a time before the Industrial Revolution caused an increase in urbanisation and moved the population to the city. Wordsworth also critiques technology and how the Industrial Revolution has placed technology at the highest value. He argues that technology distracts the mind and prevents critical thinking by leaving the mind overly stimulated and sluggish – the mind is left in 'a state of almost savage torpor.' This is a great criticism as imagination is incredibly important in Romanticism. Romantics held that the act of reading becomes sublime as it draws in

the reader's powers to generate new worlds. Imagination is recognised as a productive capacity, yet their appeared to be stilted by the Industrial Revolution.

Another key figure to arise in the Industrial Revolution was Karl Marx. He saw the factories and the unfair treatment of workers during the time. He witnessed first-hand in the UK how the government supported the wealthy classes, who profited from the toils and suffering of the working class. The working-class and poor people continued to suffer while the middle and upper classes thrived on the economic output of industrialisation. The increasing gap between workers, owners, and production resulting from the Industrial Revolution encouraged him to write Das Kapital (Capital: A Critique of Political Economy, 1867), which started the philosophy of Marxism. Marxism is a political, social, and economic theory that states that a revolution of workers will reverse the effects of capitalism and allow a communist state to take over. It had a lasting impact on the world as it inspired the rise of communist states across the globe, from China, Vietnam, East Germany, Cuba, and the Soviet Union. Other writers such as Bertolt Brecht, George Orwell, and John Steinbeck picked up this philosophy, writing about it, including Marxist and socialist themes. Marxism even influenced critical theory in literature, spurring a whole framework of examining texts through Marxist literary criticism.

Similarly, the Industrial Revolution considerably accelerated the process of urbanisation, impacting Modernist literature, as the city and urban life played a vital role in Modernist texts. The city often became the predominant character itself, such as in the film Berlin: Symphony of a Great City (1927). WWI then shattered any sense of optimism in technological progress during the Industrial Revolution. This sense of disillusionment and loss is reflected in the alienation explored in Modernist literature, such as HG Wells' The Wasteland (1922).

Key Features: (of the Victorian era in general)

- Gothic fiction: features supernatural occurrences and hauntings, uncanny atmospheres, and settings like manor houses or mansions that seemingly take a life of their own. For example, Daphne du Maurier's Rebecca (1938)
- Sensation novel: uses descriptions of sensory experiences and heightened drama to entertain its audiences. Wilkie Collins' The Moonstone (1877) is an example.
- Macabre: refers to the feeling of being disturbed or horrified due to death or ghastly events.
- With the increased consumption of fictional stories and the surge in literary criticism and reviews, authors strived to create larger-than-life characters and memorable narratives.

Key Works and People:

- Elizabeth Barrett Browning: an immensely talented poet who rivalled Alfred Tennyson for Poet Laureate. As a staunch opposer of slavery, she also aligned herself with the feminist beliefs of Mary Wollstonecraft. She influenced many poets and writers including Edgar Allan Poe and Emily Dickinson. Some of her most famous works include: Aurora Leigh (1857) a novel written in blank verse, The a runaway Slave at Pilgrim's Point (1850) and How do I Love thee? Let me count the ways (1850).
- Robert Browning: Elizabeth's husband, who wrote poems often featuring the dramatic monologue, giving them a conversation-like feel. He often exchanged poems with his wife which were full of passion and affection for her. His works include: The Laboratory (1844), Love Among Ruins (1855), The Pied Piper of Hamelin (1842) and Porphyria's Lover (1836).
- Alfred Tennyson: He was Poet Laureate from 1850 to 1893. Some of his most famous works include: Ode on the Death of the Duke of Wellington (1852), Tithonus (1859), Break Break Break (1842), Crossing the Bar (1889), and Godiva (1847)
- Charles Dickens: He wrote influential, canonical texts and encouraged and aided several writers and poets during the time, including Wilkie Collins. He also ran several publication, which published serialised works. Dickens often engaged in critical commentary though his texts such as commentating on the stage of orphanages and child abuse. Some of his works include: Oliver Twist (1837-39), The Pickwick Papers (1836-37), Hard Times (1854), and A Christmas Carol (1843)
- The Brontë Sisters (Emily, Charlotte, and Anne): Their works contained Romantic and Gothic elements: Wuthering Heights (Emily, 1847), Jane Eyre (Charlotte, 1847), and The Tenant of Wildfell Hall (Anne, 1848)
- Oscar Wilde: Known to be one of the most prolific playwrights of the age, recognised for the sarcasm and wit in his writings. He is linked to the movement of Aestheticism, which maintained a focus on the aesthetic value of works or art. His popular plays include: A Woman of No Importance (1893), The Importance of Being Earnest (1895), and An Ideal Husband (1895). His works adhere more appropriately to another literary period called fin de siècle, meaning 'turn of the century'. It was marked by Hellenism, decadence, and cynicism. The Picture of Dorian Gray (1891) is a good example of this.
- Arthur Conan Doyle: A Study in Scarlet (1887) brought to us the character of Sherlock Holmes. This consulting detective set the tone for countless detective stories that would be written in the future.

- Lewis Carroll: he wrote a number of children's stories featuring a young girl named Alice, who encounters exotic creatures, animals, and fantastical beings on her adventures. Stories like Alice's Adventures in Wonderland (1865) allowed young readers to exercise their imagination, especially as children's literature was quickly gaining popularity at the time.
- Bram Stoker: His Dracula (1897) contains popular and characteristic tropes including a dark and rich setting, a sense of foreboding and suspense, and a tense atmosphere.
- Christina Rossetti
- Matthew Arnold
- Thomas Carlyle
- John Ruskin
- Walter Pater
- Elizabeth Gaskell
- George Eliot (Mary Ann Evans)
- Anthony Trollope
- Thomas Hardy
- William Makepeace Thackeray
- Samuel Butler

Pre-Raphaelite:

This movement was inspired by the early Renaissance style of painting and artistic sensibility. The Pre-Raphaelites were a group of young writing of the Victorian era who formed the foundation called the Pre-Raphaelite Brotherhood (or were loosely associated with the movement), who liked to contemplate literature and art. It could be argued that they were a countercultural movement against mainstream culture, formed by people who swim against the tide.

They sought to reform the aesthetic values and principles of the Victorian era. They rebelled against the popularity of Raphael, and aspired to turn back the clock in art history. They believed the objective of art was realism and authenticity. Their values and admiration of the aesthetic and artistic conventions of the time before the Italian painter Raphael made them controversial, inspiring their name. The movement was also partly inspired by their contemporary, John Ruskin, who was a writer, traveller, and philosopher who opposed the loyalty of the British Royal Academy of Arts to Raphael. he nudged writing to turn to nature. A return to the Natural was considered an escape from the artificiality of forms amid rapid industrialisation.

They were active during the Victorian era and infamously rejected the Victorian ethos and popular notions of art and literature. They were widely criticised due to the

countercultural beliefs, even from popular personalities like Charles Dickens. Eventually, this public criticism led to their dissolution. Although they were controversial at the time and their fame slowly faded, the Brotherhood influenced several generations of writer and artists, such as the Decadent Movement (another countercultural movement that came to be in the late-nineteenth century). Their literature, however, does not enjoy the fame and attention today as other genres.

The founding members set forth a set of principles to express the brotherhood values. These were: have genuine ideas. Create good art, avoid what is conventional, inauthentic, and repetitive, pay attention to nature attentively, focus of what is direct and serious in art from the past. They believed the artist should be free to form their own conventions and ways of representation. Part of their tradition involved they way literature and art were interwoven: many of their painting are full of literary allusions and references. For example, as an illustrator Dante Gabriel Rossetti did collaborative projects with poets like Lord Alfre Tennyson, and his sister Christina Rossetti on their poetry collections. His illustrations display his creative interpretation of a work, rather than merely visualising the text.

Key Features:

- Christian motifs and imagery (they were devoted to religion, mainly Christianity), albeit in unconventional ways.
- Symbolism and unflattering portraits, which was a facet of their rejection of idealistic portrayals that succeeded Raphael.
- Influenced by naturalism and Romanticism
- Emphasised fidelity and realism, even at the risk of unpleasantness
- Paid attention to details, achieving a unique realism
- Combination of mysticism, elements of nature, and intertextual symbols inspired by art and literature from the past
- Their poetry was also known for symbolism, along with rhymes and themes that boarded on the grotesque. It was unconventional with a spirits of decadence and evocative language. True to its name, it also bore similarities to medieval sonnets and ballads, combined with sensuousness and decadence exposed by the movement.

Key Works and People:

- Dante Gabriel Rossetti: Lady Lilith (1866-1868) and Proserpine (1874). Other works include: The Blessed Damozel, My Sister's Sleep, A Last Confession, Jenny, Dante at Verona, On Mary's Portrait, Ave and The Bride's Prelude. His poetry continues to be the subject of scholarly investigation.

- Christina Rossetti: Goblin Market (1862) is a narrative poem with bold themes and allusions. Modern analysis of this poem focuses on its pro to feminist elements and references to repressed feminine sexuality during the Victorian era.
- William Michael Rossetti
- William Holman Hunt
- William Morris: The Defence of Duenevere (1858), The Earthly Paradise (1868-70)
- Frederic George Stephens
- William Holman Hunt: Our English Coasts (1852)
- Thomas Woolner
- James Collinson
- Sir John Everett Millais: Ophelia (1851-1852) and Christ in the House of His Parent (1849-50)
- John William Waterhouse: Circe Offering the Cup to Ulysses (1891)
- Algernon Charles Swinburne: Poems and Ballads (1866), which included the sensational poems The Triumph of Time and Hymn to Proserpine
- List of Immortals (created by the Pre-Raphaelites themselves) judged and rated renowned artists and writers throughout history based on artistic quality and merit

The Edwardian Period

Unsurprisingly, this period is named after the reign of King Edward VII (the last era in British history to be named after a reigning monarch). Although it was a brief time, it was period of tremendous change and is sometimes known as the 'golden age' due to the great prosperity and luxurious parties among the west hoy elite at the time. The Industrial Revolution was brought by the Victorian era, which rapidly increased the size and population of cities, leading to the poor and working classes living among the wealthier, in turn leading to a demand for social change. This was also the time when woman's suffrage came to prominence; high profile campaigns brought woman's suffrage the forefront of political discussion. Other progressive social change included child labour laws being introduced to prevent children from working; no longer did children have to perform dangerous tasks like sweeping chimneys or mining for coal.

This period began and ended with seismic event in British History: beginning with the death of Queen Victoria after her 63-year reign, during which the British Empire was at its most dominant, and ending with the assassination of Archduke Franz Ferdinand, which was the catalyst for WWI, and thus accelerated the fall of the empire.

Due to the era' short length in time, there is an overlap between the Victorian era and its literature; authors such as Arthur Conan Doyle and Joseph Conrad were prolific in both

periods. Despite this, the era saw the origins on movements such as Modernism, the Bloomsbury Group (a collective of authors, critics, and painters who would often meet in the London district of the name), and Georgian Poets, who were almost anti modern, producing lyric poetry with rural and pastoral themes (many of these poets found themselves fighting in WWI). These movements moved away from traditional forms of storytelling and poetry to embrace more experimental methods. For example, authors started using techniques including unreliable narrators and using a stream of consciousness.

The Edwardian era gave writers cause to reflect on the imperial rule and its flaws, and so its literature became more critical of imperialism compared to Victorian literature. Edwardian writers became more political as they examined issues including colonialism, the class system, and other social issues like women's suffrage. Novels concerning more 'everyday' characters increased during this time. It moved away from the supernatural that took focus in the Victorian era and focussed more on realism. There was an increase in spy thrillers and provincial novels. For example, Arnold Bennett's work was renowned for its realistic depictions of life in the towns that surrounded his youth; but he himself was inspired by the regional fiction of Victorian novelists George Eliot and Thomas Hardy. Thus, despite their efforts to create new for, of literature, the Edwardians were indebted to the Victorians that preceded them.

Key Features:

- Questioning society: writers were able to look introspectively into society due to this era being a time of great transition marked by the dawn of a new century. For example, George Bernard Shaw used his plays to polemicise on society's ills. The theatre became a place where the political ideas of the past were challenged. E.M. Forster also examined the repressive nature of the era.
- New ways of telling a story: the origins of modernism are rooted in this era (although did not come into prominence until after, becuase of WWI), as writers looked for new ways to tell their stories. For example, in The Good Soldier (1915) by Ford Maddox Ford, Ford made use of an unreliable narrator. Writers and readers became more aware of the subconscious as psychoanalysis developed, resulting in characters becoming more complex and their intentions no longer being so clear. This duality is exemplified in G.K. Chesterton's The Man Who Was Thursday (1908) and Joseph Conrad's The Secret Agent (1907).
- The rise of the 'popular' novel: a change in reading habits led to a clear distinction between what was considered 'high' culture in literature and the 'popular' works. These novels were fast-paced to engage readers and were considered lighter in tone. Popular novels included Rudyard Kipling's Kim (1901)

and The Hound of the Baskerville (1902) by Arthur Conan Doyle, were published and considered ‘entertainments’.

Key Works and People:

- George Bernard Shaw: Pygmalion (1912) is a play names after the Greek mythological king. It was first produced in Vienna in German but premiered in English in 1914. During the play two experts are discussing their fields when they decide to place a bet. They bet is that Henry Higgins (one of the experts) can transform a cockney flower girl into a well-spoken lady fit for high society. The musical My Fair Lady (1956) was inspired by this flower girl (Eliza Doolittle).
- E.M. Forster: A Room With a View (1908) is a novel that tells the story of a young woman living in the moderate and repressive world of English Society during the Edwardian period. The first of so parts concerns Lucy Honeychurch and her cousin touring Italy. The pair encounter the Emersons while in Florence.The Emerson’s, consisting of a father and son, try to aid Lucy and her cousin when complaining about the view from their room. In the second part of the novel, Lucy is back in England and is reunited with the Emersons. It is both a critique of Edwardian society and a romance. He also wrote Howard’s End (1910).
- G.K. Chesterton: The Man Who Was Thursday (1908) is a novel that could be considered a metaphysical or surreal spy thriller. It’s story follows Gabriel Syme who is hired by Scotland Yard to join an anti-anarchist task force. He infiltrates a secret anarchist council that plane to commit acts of terrorism led by an enigmatic leader known only as ‘Sunday’. However, Gabriel discovers that he is not the only undercover detective in the council.
- P.G. Wodehouse: the most prolific writer of popular novels, who first introduced characters such as Jeeves and Smith.
- Many children’s classics were also published: Kenneth Grahame’s The Wind in the Willows (1908) and Edith Nesbit’s The Railway Children (1905)
- Joseph Conrad
- Ford Maddox Ford
- Rudyard Kipling
- H.G. Wells
- Henry James
- Alfred Noyes
- William Butler Yeats
- James Barrie
- John Galsworthy

The Georgian Period

This term refers to the reign of George V, but sometimes also included the reigns of the four successive Georges from 1714-1830. It was a turbulent time in British History as WWI began in 1914. An increasing rise in fascism was seen in the years following WWI that preceded WW2. Communism and socialism was also in the rise, bringing fear to the British elite. For example, both India and Ireland began movements to gain independence from Great Britain and its empire. In literature, the Georgian period was known for the emergence of Modernism, a movement where writers began to experiment with new ways to present stories or tell their poetry, such as T.S. Eliot and Virginia Woolf. However, Georgian poetry was, in many ways, a rejection of Modernism.

The Georgian poets were a collective of British poets who predominately worked during the reign of King George V. Their work was anthologised in several volumes in the years between 1910 and 1922. They arrived between two important movements in poetry: the Aestheticism of the Victorian period and Modernism, which followed the outbreak of WWI. However, Georgian poetry was seen as a rejection of Aestheticism and the movement's motto 'art for art's sake' and its devotion to unnatural beauty. Their work was often romantic and sentimental, often being described as 'innocent'.

The anthologies produced were central to this movement; poet Rupert Brooke and editor Edward Marsh had a desire to make their poetry more accessible to a wider audience. Between 1911 and 1922, five anthologies were published. These poems used traditional forms and techniques, using strict meter and rhymes.

Key Features:

- Formal techniques: its poetry used strict meter and rhyme schemes to produce a more traditional form of poetry
- Romanticism: a movement that was a rejection of the newfound modernity of the 18 the century. It believed int he transcendental beauty of nature, a feeling that there is more to nature than science can explain. Therefore, the Georgians wrote often about love and the beauty of nature
- Sentimentality: having a sad and somewhat tender nostalgic feeling towards something. It is sentimental due to its reverence for the more traditional forms of poetic technique and sentimental toward their subject matter, whether they are about love or nature.
- Themes and subject matter tended to be rural or pastoral in nature, treated delicately and traditionally rather than with passion, or with experimentation (as seen in the upcoming Modern period).

Key Works and People:

- Robert Graves: An English poet and novelist who neglected the more experimental fashion of the time to write traditional forms of poetry, unlike his contemporaries. He served in the army during WWI and was affected by it, suffering from PTSD. He often wrote in meter and about love. He wrote the poem The Cool Web (1927) which explores the importance of language, speech, and communication. The poem uses vivid imagery and metaphor to express how important speech is to the human experience and talks about how speech and language give people the ability to process the world around them. It is formed of four stanzas with three quatrains and a final sestet at the end, and uses a consistent rhyme chime for the quatrains, that changed for the sestet. Iambic pentameter is used to create what is a more traditional form of poetry.
- Edmund Charles Blunden: A poet and scholar who spent much time teaching in Japan and Hong Kong, which influence his later poetry. His poetry is usually written in traditional forms and would regard rural life in England. He also fought in WWI as a young man and wrote about his experience in the memoir Undertones of War (1928).
- D.H. Lawrence
- Siegfried Sassoon
- Walter de la Mare: A poet and (prolific) novelist, playwright, who also wrote short story collections. He is renowned for his work in children's literature, with his most famous poem being The Listeners (1912), a poem in which the speaker visits a house inhabited by ghosts.
- The Great Lover (1915), Rupert Brooke: A poems in which the speaker is reflecting back on their romantic past. The speaker starts with the boastful claim of being a 'great lover' throughout their life. The speaker then goes on to talk of the others that they love, like certain scents and foods. It is a long poem made up of there stanzas of differing lengths, with a rhyme scheme of AABBCCDD, and so it consists of rhyming couplets.
- Ralph Hodgson
- John Masefield
- W.H. Davies
- Edward Marsh

<u>The Modern Period</u>

A literary and artistic movement that began in the late 19th century and departed from previous traditional and classical forms of art and literature. It was a global movement where creatives radically produced new imagery, medium, and means to best portray modern life. This movement was embraced by music, architecture, art, literature, and

other fields of thinking. Modernism rejected all the movements that came before it, segueing that these forms of representation no longer adequately reflects the new forms of society. It's key points were: this was a time of increasing internalisation of narration in literature, with aspects such as stream of consciousness, non-linear chronology, and rejection of narrative continuity; many creative stroke form traditional forms of writing as they did not best reflect the struggles and issues of society; modernism grew out of a critical turning point in nearly every area of civilisation and thus is marked by profound shifts in human perception.

Modernism was born out of a time of great societal upheaval caused by industrialisation, modernisation and WWI. The concept of progress what shattered by WWI, resulting in fragmentation in both content and structure. The ideals of the Enlightenment suggested that new technology would bring progress to humans, as technological advances would improve society and the quality of life. Instead of technology being used to advance people's lives, advances simply increased the mass destruction of life, as they war used in war. Leif to the disillusionment of society and a deep pessimism of human nature, which can be seen in T.S. Eliot's The Waste Land (1922).

The Industrial Revolution led to various inventions that the western world began to use by the beginning of the twentieth century, such as the radio, automobile, and aeroplane. These technological advances challenged traditional notions of what was possible in society. Modernists could see the whole of society being transformed by machines. However, significant social and economic inequalities were caused by the Industrial revolution and the resulting urbanisation. Many modernist authors such as T.S. Eliot and Franz Kafka explored the effects of these events on the population and the disillusionment and sense of loss people experienced. The city became the key context and reference point for both human nature and humans due to the mass production movement, and as such, the city often starred as the main characters in modernist texts.

The tremendous social upheavals brought everything into doubt that was once fixed – the world was no longer reliable and set. It instead became slippery and dependent on one's perspective and subjectivity. New models were therefore needed to express this uncertainty. W.B. Yeats' words 'Things fall apart; the centre cannot hold' are often referred to when describing the core tenant or feelings of modernist concerns.

There were various sub-movement within modernism such as:

- The Bloomsbury Group 1906-1930
- The Lost Generation 1914-1918
- New criticism

Key Features:

- Experimentation: writers experimented with their writing styles and broke with earlier storytelling conventions. They went against formulaic verse and narrative conventions by writing fragmented stories to represent the state of society after great upheavals. Ezra Pound's Make it new! statement in 1934 about the Modernist movement emphasised the role of experimentation, as this statement was an attempt to encourage writers and poets to be innovative on their writing and experiment with new writing styles. Modernist poets also rejected traditional conventions and rhyme schemes and started to write in free verse. This breaking away from the established literary tradition highlights a self-consciousness in people, and the fragmented nature of memory and contemporary society.
- Subjectivity and multi-perspectives: texts are characterised by a growing mistrust of language to be able to reflect reality. Writers rejected the neutrality and objectivity of third-person omniscient narrators often used in Victorian literature. Writers instead embraced subjective language dependent on perspective (objects/things will change depending on who is perceiving it). As a result, we cannot really trust what we see if reality changes depending on who perceives it, which also brings into question the nature of reality itself. Modernists texts tried to deal with these questions by suing new narrative perspectives, which became increasingly fragmented and turned inward into the characters. Writers wrote in the first-person but with different characters to present each character's individual thoughts and add complexity to the story. This multi-perspectival narration used several different viewpoints to present and evaluate a novel. These texts had an increased awareness of the unreliability of perspective, so they did not include fixed viewpoints but used techniques like paradox and ambiguity to add depth to the story. First-person narration can be seen through Nick Caraway in Fitzgerald's The Great Gatsby (1925). A multi-perspective narration can be seen in Ulysses (1920) by James Joyce.
- Interiority and Individualism: Many experimental forms of writing increasingly turned inward into the characters, as writers believed that traditional forms of storytelling were no longer fit to describe the world they were in. By turning inwards into the individual characters, modernist texts attempted to explore the diverse and ambiguous sense of self. By doing this, however, the external reality and the perceiving mind became blurred. New techniques allowed these writers to enter the interiority of the characters and emphasise the individual:
    - Interior monologue: a narrative technique where the narrator enters the characters' minds to present their thoughts and feelings.
    - Stream of consciousness: a narrative device that attempts to express the character's thoughts as they come. It is a type of interior

monologue in which the texts is more associative and often has sudden leaps in thoughts, long sentences, and limited punctuation.
        - Free indirect speech: a third-person narrations uses some elements of first-person narration by presenting characters' inner workings.
    - Non-linear timelines: Albert Einstein published his theory of relativity in 1905 and 1915, which proposed that time and space were relative to one's perspective, meaning that time is not neutral or objective but changes depending on who perceives it. This theory exploded the linear perspective that ordered the world: that time can be easily categorised into last, present, and future, could no longer be applicable. As such, modernist writers often rejected linear timelines by dissolving the different time periods. Time becomes discontinuous, creating a text in 'flux'. Plots and timelines became non-linear, just as human thought processes are. An example of this is Kurt Vonnegut's Slaughterhouse-Five (1969).
    - Individualism and alienation: Writers focused on individuals rather than society; they followed the elites of these characters, coming to terms with a changing world and overcoming their trials and tribulations. These individuals often felt alienated from the world as they are unable to find their bearings in the constantly changing environment through no fault of their own, due to the rapid pace of modernity.
    - Nihilism: The philosophy of nihilism influenced modernism in the sense that it rejected moral and religious principles that were perceived as the only way to achieve social progress. Modernists believed that for people to be their authentic selves, they needs to be free from the overwhelming and restrictive control of conventions.
    - Absurdity: The War had a significant impact on the public and writers as globalisation and capitalism re-created society, after poets and writers dies or were greatly wounded in WWI. A sense or absurdity was created by this contradiction in people's lives. The Metamorphosis (1915) by Franz Kafka presents the absurdity of modern life when the protagonist, a travelling salesman, wakes up one day as a giant cockroach.
    - Abstractionism and formalism
    - Freudian and Jungian theories also had a significant influence on literature

Key Works and People:

- James Joyce – one of the great masters of modernist writing, with his incredibly complex texts often requiring intense studying to fully grasp. Texts such as Ulysses 1922) are an example of the way he pioneered the radical use of narration into the modernist canon. This experimental novel mirrors Homer's Odyssey (725-675 BCE), yet in the former all the events take place in one day.

Joyce's use of stream of consciousness, various types of narration, and symbolism helps to explore the complexity of the inner consciousness. Some of his other works include: Dubliners (1914), and A Portrait of the Artist as a Young Man (1916).

- Franz Kafka: The unique nature of his works has coined the term 'kafkaesque'; his experimental used of narrative perspective blurs the subject and object. His non-linear use of time is framed though the characters' subjectivity. For example, in his The Metamorphosis (1915), the passing of time is inextricably linked to the protagonist Gregor Samsa – the length that Gregor passes out at the end of each part is directly linked to the length of time passing in the novella. He also write The Trial (1925) and The Castle (1926).
- Virginia Woolf: Her texts pioneered the literary device of stream of consciousness. Through interior monologue, she developed inward-looking characters and exhibited complex emotions. She also pioneered the start of New Criticism (along with T.S. Eliot, William Empson and other). Her works include: To The Lighthouse (1927) and Mrs Dalloway (1925).
- Ezra Pound: Known for his used of allusion and free verse, and for being one of the first to use imagism in Modernist poetry. His works include: The Return (1917) and In a Station of the Metro (1913).
- Aldous Huxley
- D.H. Lawrence
- Joseph Conrad
- Dorothy Richardson
- Graham Greene
- E.M. Forster
- Doris Lessing
- W.B. Yeats
- T.S. Eliot: known for The Wasteland (1922), remarkable for its introspective and dark tone.
- W.H. Auden
- Seamus Heaney
- Wilfred Ownes
- Dylan Thomas
- Robert Graves
- Tom Stoppard
- George Bernard Shaw
- Samuel Beckett
- Frank McGuinness
- Harold Pinter
- Carol Churchill

The Postmodern Period

Some critics would argue that we are still in the movement of modernism, whilst others would suggest that a new literary movement of postmodernism has evolved since the 1950s. It is characterised by fragmentation and intertextual its in a hyper connected world. Whilst modernist literature rejected previous forms of poetry and prose – as it felt they were no longer sufficient to represent modern life – postmodernism, instead, consciously used previous forms and styles to comment on intertextuality. This period is also sometimes referred to as 'metamodernism' or 'posthumanism', but it is nevertheless a reaction against its predecessor. As a result of globalisation and urbanisation, postmodernism spread all over the world.

There were various sub-movements within postmodernism including:

- Social realism 1930s-80s
- Mersey Beat 1960s
- Literary minimalism 1970s-

Key Features:

- Fragmented narratives
- Introspection
- Rejects 'grand narratives' of literary works
- Skepticism
- Self-referential techniques
- Obscurantism – arguing against simple narrations and concrete binary oppositions
- Writers believe in accurately reflecting the current state of society, which is broken, disconnected, obscure, irrational, and multifaceted.
- Numerous literary theories also flourished with the influence of postmodernism such as feminist theory, eco criticism, and queer theory.

Key Works and People:

- Wide Sargasso Sea (1966), Jean Rhys – a novel written as a prequel to the events that transpired in Charlotte Brontë's Jane Eyre and criticise patriarchy, colonialism, and assimilation.
- Umberto Eco: The Name of the Rose (1980)
- Kurt Vonnegut: Slaughterhouse-Five (1969)
- Margaret Atwood: Oryx and Crake (2003)

- Toni Morrison: Beloved (1987)
- El Doctorow: The March (2005) and Ragtime (1975)
- Joseph Heller
- Anthony Burgess
- John Fowles
- Penelope M. Lively
- Iain Banks
- Samuel Beckett

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