History of English Literature
Book (2)

سری کتاب‌های کمک آموزشی کارشناسی ارشد

مجموعه ادبیات انگلیسی

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«ن والقلم و ما یسطرون»

کلمه نزد خدا بود و خدا آن را با قلم بر ما نازل کرد.

به پاس تشکر از چنین موهبت الهی، موسسه ماهان درصدد برآمده است تا در راستای انتقال دانش و مفاهیم با کمک اساتید مجرب و مجموعه کتب آموزشی خود برای شما داوطلبان ادامه تحصیل در مقطع کارشناسی ارشد گام موثری بردارد. امید است تلاش‌های خدمتگزاران شما در این موسسه پایه‌گذار گام‌های بلند فردای شما باشد.

مجموعه کتاب‌های کمک آموزشی ماهان به‌منظور استفاده داوطلبان کنکور کارشناسی ارشد سراسری و آزاد تالیف شده‌اند. در این کتاب‌ها سعی کرده‌ایم با بهره‌گیری از تجربه اساتید بزرگ و کتب معتبر داوطلبان را از مطالعه کتاب‌های متعدد در هر درس بی‌نیاز کنیم.

دیگر تالیفات ماهان برای سایر دانشجویان به‌صورت ذیل می‌باشد.

● **مجموعه کتاب‌های ۸ آزمون:** شامل ۵ مرحله کنکور کارشناسی ارشد ۵ سال اخیر به همراه ۳ مرحله آزمون تالیفی ماهان همراه با پاسخ تشریحی می‌باشد که برای آشنایی با نمونه سوالات کنکور طراحی شده است. این مجموعه کتاب‌ها با توجه به تحلیل ۳ ساله اخیر کنکور و بودجه‌بندی مباحث در هر یک از دروس، اطلاعات مناسبی جهت برنامه‌ریزی درسی در اختیار دانشجو قرار می‌دهد.

● **مجموعه کتاب‌های کوچک:** شامل کلیه نکات کاربردی در گرایش‌های مختلف کنکور کارشناسی ارشد می‌باشد که برای دانشجویان جهت جمع‌بندی مباحث در ۲ ماهه آخر قبل از کنکور مفید می‌باشد.

بدین‌وسیله از مجموعه اساتید، مولفان و همکاران محترم خانواده بزرگ ماهان که در تولید و به‌روزرسانی تالیفات ماهان نقش موثری داشته‌اند، صمیمانه تقدیر و تشکر می‌نماییم.

دانشجویان عزیز و اساتید محترم می‌توانند هرگونه انتقاد و پیشنهاد درخصوص تالیفات ماهان را از طریق سایت ماهان به آدرس mahan.ac.ir با ما در میان بگذارند.

موسسه آموزش عالی آزاد ماهان

سخن مؤلف

Preface

English Literature's university entrance exam for MA is quite different from many other examinations. Very often students are required to study a definite number of books as the 'sources' for the exam. Potentially, if students learn all the materials, other things being equal, they will be able to answer correctly all or at least 90 percent of the questions. However, when we come to literature, everyone has to recognize that it is an endless filed. As one of my peers used to say, it has a beginning but no end.

It is very difficult to say students have to study this and not that author; by the same token, it is exorbitant to expect students to know about all authors and all those sophisticated schools of thought. Expediency demands that students focus on more – although the word "more" itself is problematic – important subjects and go on reading more and more about other concepts.

The more the better, yet they are to remember not to expect too much. Upon asking some top students who have recently taken the exam, I have been informed that one who gets the first rank could answer between 60 to 70 percent on average. The present volume is a totally revised version which will hopefully assist students to concentrate on those more significant topics for the exam. Considering the abovementioned grounds, this book is necessary but not enough. The bibliography can be very useful for those who aspire to learn more for the exam.

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Chapter 1

Old English

◆ **Beowulf**

Old English (400-1066)

700:    Probable composition of Beowulf (700-750).
1000: Probable date of Beowulf manuscript (1000).

It extended from the invasion of Celtic England by Germanic tribes in the first half of the fifth century to the conquest of England in 1066 by the Norman French under the leadership of William the Conqueror. The poetry written in the vernacular Anglo-Saxon, known also as Old English, included Beowulf, the greatest of Germanic epic poems, and such lyric laments such as "The Wanderer," "The Seafarer," and "Doer", all of which, although composed by Christian writers, reflect the conditions of life in the pagan past.

It was in 669 that Theodore of Tarsus, a Greek bishop, is named archbishop of Canterbury. He establishes a school at which the Greek and Latin languages are taught, thus facilitating the spread throughout Britain of classical culture. By the end of the eighth century, Britain will boast an appreciable number of scholars able to read Virgil's Aeneid and other classical epics, which may thus have exercised a direct or indirect influence on **Old English** heroic poems such as **Beowulf**.

700-750: The most probable period of composition of Beowulf, though some scholars claim that the poem dates from the late seventh century. Around this time a scop, that is, a professional court poet, either wrote Beowulf or, more likely, transcribed his own version of an orally transmitted fold epic dealing with the Beowulf story. It is not known where Beowulf was written, although West Mercia (now known as the West Midlands) is the most likely location.

1000: Approximate date at which the so-called Beowulf manuscript, containing the only extant text of the poem, was produced. It is likely that two or three transcriptions of the poem intervened between its original compositions and writing of the manuscript we have. One of four surviving manuscripts which contain almost all known Old English poetry, the Beowulf manuscript also includes other texts, such as a **fabulous** life of St. Christopher, a collection of travelers' tales called Wonders of the East, and a Letter of Alexander the Great to Aristotle. Nothing is known of the history of this manuscript until the seventeenth century.

1066: Date of the Norman conquest of England, which will place the country under French rule and virtually eliminate the use of Old English as a literary language. When English reemerges in the thirteenth century, it will have been transformed by the Norman influence, making the purely Teutonic language of Beowulf into a foreign tongue for all later English-speaking generations.

Beowulf

At one point in the epic, Beowulf is called "the protector of seafarers," and the sea itself represents a significant force in the lives of the Germanic tribes depicted in the poem. The sea carries a major thematic significance in Beowulf. It represents an ever-present danger to the Danes, an elemental force which must be guarded and continually watched. At the same time, it symbolizes a trial to all those who try to traverse it: the man who successfully does battle with the sea becomes a hero to his people and, in the case of Beowulf, their king.

Beowulf may be seen as divided into two sections, both of which are directly concerned with the sea. In the first section, Beowulf must cross the sea in order to meet and destroy the monster Grendel. And after Grendel has been killed, Beowulf must travel to the undersea lair of Grendel's mother to battle with and destroy her. The blood spilled in this battle, which Hrothgar and his retainers see staining the water during the fight, effectively symbolizes the danger lurking in the sea in Beowulf.

In the poem's second section, the Beowulf-poet recounts another swimming feat of the hero. After the slaying of Hygelac by the Frisians, Beowulf returns to his people by swimming the entire expanse of water with thirty sets of armor on his back. At last, Beowulf dies of the wounds suffered in his battle with the dragon; he is carried home to the land of the Geats so that they may honor their kin. But even after death Beowulf seems to remain for the Geats as the warden of the seas.

Beowulf is the complete Germanic hero: a warrior of great prowess, a king generous with his treasure, and a ruler who defends and protects his people at the expense of his own life. From the opening episode of the poem, reader sees Beowulf's extreme courage and wisdom. Even the monster Grendel senses that he has made a mistake in choosing Beowulf for one of his victims: "Straightway the fosterer of crimes knew that he had not encountered on Middle-Earth, anywhere in this world, a harder hand-grip from another man". Throughout the poem, the Beowulf-poet reinforces the hero's stature with additional examples of his brave deeds and excellent rule. The poem ends on an elegiac note as the warriors mourn the passing of their great king. As Tolkien remarked in his famous essay on Beowulf, "It is an heroic elegiac poem; and in a sense all its first 3136 lines are the prelude to a dirge…one of the most moving ever written."

Choose the best Answer

1- Which of the following writers is the writer of Aeneid?
   1) Virgil   2) Homer   3) Sophocles   4) Chaucer

2- ……… is called the protector of seafarers.
   1) Aeneid   2) Beowulf   3) Sir. Gawain   4) Everyman

3- Which of the following information is not correct about Beowulf?
   1) Beowulf dies of the wounds suffered in his battle with the dragon.
   2) Beowulf is carried home to the land of the Geats so that they may honor their kin.
   3) Beowulf's mother is carried home to the land of the Geats so that they may honor their kin.
   4) After Beowulf's death, he was considered for the Geats as the warden of the seas.

Answer Keys

1- Choice 1
2- Choice 2
3- Choice 3

Chapter 2

Middle English Period

◈ **Geoffrey Chaucer**

Middle English Period

Ca. 450:   Anglo-Saxon Conquest.
1066:   Norman Conquest.
Ca.1200:   Beginning of Middle English literature.
1360-1400:   The summit of Middle English literature: Geoffrey Chaucer; Piers Plowman; Sir Gawain and the Green Knight.
1485:   William Caxton's printing of Sir Thomas Mallory's Morte Darthur, one of the first books printed in England.

The four and a half centuries between the Norman Conquest in 1066, which effected radical changes in the language, life, and culture of England, and about 1500, when the standard literary language had become recognizably "modern English"-that is, close enough to the language we speak and write to be intelligible to a present day reader.

The span from 1100 to 1350 is sometimes discriminated as the Anglo-Norman Period, because the non-Latin literature of that time was written mainly in Anglo-Norman, the French dialect spoken by the invaders who had established themselves as the ruling class of England, and who shared a literary culture with French-speaking areas of mainland Europe.

The first great age of primarily secular literature-rooted in the Anglo-Norman, French, Irish, and Welsh, as well as the native English literature-was the second half of the fourteenth century. This was the age of Chaucer and John Gower, of William Langland's great religious and satirical poem Piers Plowman, and of the anonymous master who wrote four major poems in complex alliterative meter, including Pearl (an elegy), Sir Gawain and the Green Knight. This last work is the most accomplished of the English chivalric romances in verse; the most notable prose romance was Thomas Mallory's Morte d'Arthur, written a century later. It was the age of many excellent songs, secular and religious, and of diverse folk ballads, as well as the flowering time of the **miracle** and **morality play**, which were written and produced for the general public.

The thematic and stylistic differences between Beowulf and Sir Gawain are in part due to the generic differences between an Old English epic and a Middle English romance. In Beowulf, the primary virtues of the hero are bravery and military prowess. Grendel and the other monsters in the poem represent evil threats to the very survival of the warrior society. The importance of love and courtesy in the chivalric tradition is apparent in the diction of Sir Gawain as well as its plot and theme. Whereas Beowulf abounds in stock phrases suggestive of life's struggle (such as "battle brave," "grim and greedy," "fierce spirit"), the diction of the romance concerns appearances as well as morals. The tone of the two poems also differs markedly. Beowulf is solemn and portentous: beginning and ending with a funeral, it is much gloomier than Sir Gawain, which treats of games and flirtations and begins and ends in celebration. Although a note of sobriety does enter Sir Gawain through the chastening of its hero, the tone of the romance is still much lighter than

that of the epic. The world of Sir Gawain seems magical and, at times, whimsical, whereas the world of Beowulf is mythical and austere. In the construction of the poem, the repetition is an important element of the romance genre, in which a major theme is the necessity of discriminating between two similar appearances. For example, in Spenser's The Faerie Queene, a sixteenth-century romance, the Red Cross Knight encounters the evil lady (Duessa) in the disguise of the ideal lady (Una). In Sir Gawain, both the knight and the reader must distinguish between the true and the false, what seems and what is.

Geoffrey Chaucer (1343-1400)

Geoffrey Chaucer was the most prominent figure of this era with his masterpiece, The Canterbury Tales. Norman-French had been the language used by the upper class since the Norman invasion of England. Because the lower classes also spoke French to impress or imitate the upper classes, the country was largely bilingual. It should be noted, however, that history, science and philosophy were written primarily in Latin; and that some literature aimed at the lower classes-fables, for instance-and some religious instruction were in English.

The French influence accounts for many French borrowings, particularly for words associated with rank or position. For this reason, in The Canterbury Tales both Chauntecleer and the Pardoner use French derivatives when they are trying to appear more educated.

Literature written in Old English would have to be studied in translation; only from the time of the writings of Chaucer and his contemporaries can English literature be studied by the modern reader in its original form.

The narrator of "The General Prologue" of The Canterbury Tales is Chaucer himself in the fictional guide of a pilgrim who is on his way to Canterbury and has met the other pilgrims purely by chance. This factious Chaucer joins in the landlord's story-telling competition; indeed, "Chaucer" is the only pilgrim from whom we have two tales.

In The Canterbury Tales, the physical description of a character often reveals the kind of person he is. The crudity and energy of the Miller, reflected in the tale he tells, are first revealed in his description in the "General Prologue". The animal imagery used to describe him conveys his brute strength and his coarseness: like a ram or a bull, the Miller butts a door with his head; his beard "as any sowes or fox was reed **Geoffrey Chaucer**"; and the tufts of his wart are "Rede as the bristles of a sowes eres." The Miller's lasciviousness and brutishness are suggested by the red of his hair (the traditional color of lust and anger) and by his habitually flared nostrils ("His nostrils were black and wide").

"The Miller's Tale" is a kind of love story, involving a cuckolded husband, two lovesick suitors, and a beautiful young woman. But the Miller includes the trappings of romance for the purpose of deflating the idealization of lover at the center of romance. He thus "quiets" the knight's chivalric tale not with a true romance but with a **fabliau**, a short, comic tale that involves middle-and lower-class characters in an outrageous, often obscene plot. As in the traditional fable, punishment is meted out to the "sinners" at the end of "The Miller's Tale."

"The Nuns Priest's Tale" has a frame consisting of the opening description of the poor widow and the concluding description of a rural fox hunt. The opening is in sharp contrast with the luxurious splendor in which Chauntecleer lives with his harem of hens and at the same time, the description hints at social satire, for the "ideal" poverty presented here is clearly not far above starvation and want. There are some stylistic devices contribute to the mock-heroic tone of the story. Many features of "The Nun's Priest's Tale" are borrowed from the elevated literary modes of the epic and the chivalric romance.

Choose the best Answer

1- Which of the following writers is not in Middle English period?
   1) Geoffrey Chaucer   2) Wycliff
   3) Sir Gawain   4) Sir Philip Sidney

2- Who is the writer of Piers Plowman?
   1) William Langland   2) John Gower
   3) Geffrey Chaucer   4) Sir Thomas Mallory

3- The thematic and stylistic differences between Beowulf and Sir Gawain are in part due to the generic differences between an Old English epic and a Middle English ……… .
   1) epic   2) tragedy   3) melodrama   4) romance

4- Beowulf is solemn and portentous: beginning and ending with a ………, it is much gloomier than Sir Gawain, which treats of games and flirtations and begins and ends in celebration.
   1) wedding   2) quarrel   3) funeral   4) game

5- The world of Sir Gawain seems ……… and, at times, whimsical, whereas the world of Beowulf is ……… and austere.
   1) mythical / magical   2) magical / mythical
   3) magical / magical   4) mythical / mythical

6- In the construction of the poem, the repetition is an important element of the romance genre, in which a major theme is the necessity of ……… two similar appearances.
   1) explanation of   2) description of
   3) discriminating between   4) connotation of

7- The narrator of "The General Prologue" of The Canterbury Tales is:
   1) Chaucer   2) The priest
   3) Chaucer and the priest   4) none of them

8- The Millers Tale is a kind of ……… .
   1) Exemplum   2) Fable   3) Epigram   4) Fabliau

Answer Keys

1- Choice 4
2- Choice 1
3- Choice 4
4- Choice 3
5- Choice 2
6- Choice 3
7- Choice 1
8- Choice 4

Chapter 3

The Sixteenth Century & Renaissance

- ◈ **The great authors of this era**
- ◈ **Sir Thomas More 1477-1535 & Utopia**
- ◈ **Christopher Marlowe 1564-1593**
- ◈ **William Shakespeare 1564-1616**
- ◈ **As you like It**
- ◈ **Julius Caesar**
- ◈ **Macbeth**
- ◈ **The Tempest**

The Sixteenth Century & Renaissance

1485:   Accession of Henry VII, inaugurates age of the Tudor sovereigns.
1509:   Accession of Henry VIII.
1534:   Publication of Totters' Miscellany, containing poems by Sir Thomas Wyatt, Henry Howard Earl of Surrey, and others.
1558:   Accession of Queen Elizabeth I.
1603:   Death of Elizabeth I, accession of James I, the first Stuart king

 Literary conventions are patterns that have become habitual, and arouse certain expectations in the reader. They are by no means stale and lifeless, but are charged with values and associations: for example, we all recognize the conventions in a patriotic song or a religious hymn pertaining to subject, topics, tone, and expected responses.

 Clusters of such literary conventions-pertaining to subject matter, attitude, tone, values, and some set topics-identify several important literary modes (or "kinds" as Sidney terms them) in the period, including pastoral, heroic, lyric, satiric, elegiac, tragic, and comic. Other conventions-pertaining not only to subject matter and attitude but also to formal structure, meter, style, size, occasion, and the like-identify such important Elizabethan genres or particular literary forms as epic, tragedy, sonnet, verse epistle, epigram, hymn, masque, funeral elegy, and many more. Accordingly, Renaissance poets of lofty ambition, like Spenser and Milton, consciously followed the course of poetic development set by Virgil, beginning with pastoral and rising to epic. It is important to remember, however, that such genres and modes are not simply a cluster of conventions and patterns: their values relate to man and woman, nature, language, heroism, virtue, pleasure, work, and love.

 Often, Elizabethan lyrics retained something of the original association of this mode with song the lyre. There were dance songs with their definite rhythms and refrains, and many well-known tunes provided the formula by which poet after poet composed new words. There were also many varieties of song, written to fixed formal specifications: the popular ballad with its simple four-line stanza, of anonymous or perhaps composite authorship.

 A most important lyric genre in the sixteenth century was the sonnet which reached the height of its vogue in the 1590s. Its conventions were established by Petrarch (1304-1374), carried on by his numerous imitators in Italy and France, and introduced into England by Wyatt and Surrey in the reign of Henry VIII.

 In sixteenth-century England the only real success in epic is Spenser's Faerie Queene, which is, properly speaking, a romantic epic, in that it draws more heavily upon the conventions of the romantic Italian epics than upon the classical epics. We should remember that genres and modes

were often mixed in Renaissance England, and that large poems like The Faerie Queene contained elements of many kinds. Some new, mixed kinds-like tragicomedy-attracted considerable criticism, but flourished nonetheless. Some others, like Sidney's Arcadia, are obviously experimental-a prose romance incorporating both pastoral and heroic elements.

If the morality play Everyman at the end of the fifteenth century marks the end of medieval drama, some new beginnings are in evidence at the same time in the household of John Morton, archbishop of Canterbury and chancellor of England under Henry VII, where young Thomas More served as a page.

Many varieties of comedy developed during the Elizabethan and Jacobean age, influenced by classical models and also Italian and French examples. The conventions of romantic comedy call for noble characters and a central love plot (as in Shakespeare's As You Like It and Twelfth Night). Domestic comedy, as the name implies, has a domestic situation at the center of the plot (as in Thomas Dekker's Shoemaker's Holiday). Humor comedy (such as Ben Jonson's Every Man in his Humor) has type characters created on the theory that the predominance of a particular fluid, or humor, in the body creates a specific temperament (melancholic, choleric, splenetic, and phlegmatic). Johnson also wrote classical intrigue comedy in The Alchemist and Volpone, with their complex, fast-paced plots and discoveries, their characters based on classical types, and their witty dialogue. Tragic-comedy was a mixed kind, in which evils and problems which seem destined to end tragically are brought to sudden, happy resolution (as in Shakespeare's Measure for Measure and, in different mood, The Winter's Tale).

While Aristotle's Poetics did not provide rigid norms for tragedy in England as it did on the continent, it did influence the conception of the genre. Particularly important were the Aristotelian principles that the tragic fall should be caused by some error or moral weakness in the protagonist. That the plot should involve a fall from eminent success into misery, marked by reversals and discoveries; that the characters should evoke pity and fear in the viewers, working at last to achieve a purgation (catharsis) of those emotions. Some of Shakespeare's great tragedies (e.g., Othello, King Lear) can be analyzed in such terms, though, like most other Elizabethan tragedies, they are far from classical in their use of subplots and comic relief, their violations of the unities of time and place their sheer expansiveness.

The English Renaissance made no sharp break with the past. Attitudes characteristic of the fourteenth or fifteenth centuries persisted well into the era of Humanism and Reformation. The Dance of Death and related images were still living symbols to the Elizabethans, as Shakespeare's Richard II.

The Elizabethan spirit has been described as "sensuous, comprehensive, extravagant, disorderly, thirsty for beauty, abounding in the zest for life." But we need also to remember Ben Jonson, with his classical principles of structure and decorum, his ideal of the centered self and the balanced moral life, his emphasis upon learning, and his reconciliation of classical and native English elements in his poetry and drama.

Renaissance ("rebirth") is the name commonly applied to the period of European history following the Middle Ages; it is usually said to have begun in Italy in the late fourteenth century and to have continued, both in Italy and other countries of Western Europe, through the fifteenth and sixteenth centuries. The development came late to England in the sixteenth century, and did not have its flowering until the Elizabethan and Jacobean periods; sometimes, in fact, John Milton is described as the last great Renaissance poet.

Many attempts have been made to define "the Renaissance" in a brief statement, as though a single essence underlay the complex features of the intellectual and cultural life of a great variety of European countries over several hundred years. It has, for example, been described as the birth of the modern world out of the ashes of the Dark Ages; as the discovery of the world and the discovery of man; and as the era of the emergence of untrammeled individualism in life, thought, religion, and art. Furthermore, during the span of time called "the Renaissance," it is possible to identify a number of events and discoveries which, beginning approximately in the fifteenth century, clearly effected distinctive changes in the beliefs, productions, and manner of life of many people in various countries, especially those in the upper and the intellectual classes.

The innovations during this period may be regarded as putting a strain on the relatively closed and stable world of the great civilization of the later Middle Ages, when most of the essential and permanent truths about God, man, and the universe were considered to be adequately known. The full impact to many developments in the Renaissance did not make itself until the Enlightenment in the later seventeenth and the eighteenth centuries, but the fact that they occurred in this period indicates the vitality, the restless curiosity, and the imaginative audacity of many people of the era, whether scholars, thinkers, artists, or adventurers. Prominent among these developments were:

Renaissance scholars of the classics, called humanists, revived the knowledge of the Greek language, discovered and disseminated a great number of Greek manuscripts. In the mid-fifteenth century the invention of printing on paper from movable type which made books for the first time cheap and plentiful, and floods of publications, ancient and modern, poured from the presses of Europe to satisfy the demands of the expanding population who had learned to read. The humanistic revival sometimes resulted in pedantic scholarship, sterile imitations of ancient works and styles, and a rigidly authoritarian rhetoric and literary criticism. It was at this time that the ideal rounded or Renaissance man developed in all his faculties and skills-physical, intellectual, and artistic. Leonardo da Vinci in Italy and Sir Philip Sidney in England are often represented as embodying the many aspects of the courtly ideal. The reformation led by Martin Luther was a successful heresy which struck at the very foundations of the institutionalism of the Roman Catholic Church. The result was a political and theological compromise that remained the subject of heated debate for centuries.

1. The new world was discovered by Christopher Columbus and widespread belief in the old Greek idea that the world is a globe, sailed west to find a new commercial route to the East, only to be frustrated by the unexpected barrier of a new continent. The magic world of Shakespeare's The Tempest, for example, as well as the treatment of its native inhabitants by Prospero and others, is based on a contemporary account of a shipwreck on Bermuda and other writings about voyages to the New World.

2. The new cosmos was introduced by Copernicus. The cosmos of medieval astronomy and of medieval Christian theology was Ptolemaic (that is, based on the Greek astronomer Ptolemy, second century). The Copernican theory proposed a system in which the center is the sun, not the earth, and in which the earth is not stationary, but only one planet among many planets, all of which revolve around the sun.

3. Investigations have not borne out the earlier assumption by historians that the world picture of Copernicus and of the scientists who followed him (sometimes referred to as the **new philosophy**) delivered an immediate and profound shock to the theological and secular beliefs of thinking people. For example in 1611, when Donne, wrote in the First Anniversary that "new Philosophy calls all in doubt," for "the Sun is lost, and the earth," he did so only to support the ancient theme, or literary topos, of the world's decay, and to enforce a traditional Christian "contempt us mundi" (contempt for the worldly). Still later, Milton in Paradise Lost (1667) expressed a suspension of judgment between the Ptolemaic and Copernican theories; he adopted, however, the older Ptolemaic scheme as the cosmic setting for his poem.

4. Much more important, in the long run, was the effect on opinion of the general principles and methods of the new science developed by the great successors of Copernicus in the late sixteenth and early seventeenth centuries, such as the physicists Johannes Kepler and Galileo and the English physician and physiologist William Harvey. Even after Copernicus, the cosmos of many writers in the Elizabethan era not only remained Ptolemaic, it also remained an animate cosmos that was invested with occult powers and inhabited by demons and spirits, and was widely believed to control men's lives by stellar influences and to be itself subject to control by the powers of witchcraft and of magic. Descartes wrote "Give me extension and motion, and I will construct the universe." In Descartes and other philosophers, the working hypotheses of the scientists about the physical world were converted into a philosophical worldview, which was made current by popular expositions, and-together with the methodological principle that a controlled observation is the criterion of truth in many areas of knowledge-helped constitute the climate of eighteenth-century opinion known as the Enlightenment.

Choose the best Answer

1- Which of the following poets was not living in Renaissance period?
   1) Spenser   2) Milton   3) Virgil   4) Ben Jonson

2- In sixteenth-century England, the only real success in epic is Spenser's ……… .
   1) Faeri Queene   2) Arcadia   3) Everyman   4) Volpone

3- The conventions of ……… call for noble characters and a central love plot (as in Shakespeare's As You Like It and Twelfth Night).
   1) romantic comedy   2) domestic comedy
   3) tragic-comedy   4) humor comedy

4- Ben Jonson's Every Man in his Humor is an example of:
   1) romantic comedy   2) domestic comedy
   3) tragic comedy   4) humor comedy

5- Thomas Dekker's Shoemaker's Holiday is an example of:
   1) romantic comedy   2) domestic comedy
   3) tragic-comedy   4) humor comedy

6- Shakespeare's Measure for Measure and, in different mood, The Winter's Tale are examples of:
   1) romantic comedy   2) domestic comedy
   3) tragic-comedy   4) humor comedy

7- The Dance of Death and related images were still living symbols to the Elizabethans, as Shakespeare's ………
   1) King Lear   2) Othello   3) Hamlet   4) Richard II

8- ……… commonly applied to the period of European history following the Middle Ages; it is usually said continued, both in Italy and other countries of Western Europe, through the fifteenth and sixteenth centuries.
   1) Neo-classicism   2) Restoration
   3) Elizabethan age   4) Renaissance

9- Renaissance has been described as all of the following definitions, except:
   1) as the birth of the man in a world which itself has not been born.
   2) as the birth of the modern world out of the ashes of the Dark Ages.
   3) as the discovery of the world and the discovery of man.
   4) as the era of the emergence of untrammeled individualism in life, thought, religion, and art.

10- Renaissance scholars of the classics are called ……… .
   1) artists   2) stoicists   3) scientists   4) humanists

11- It was at this time that the ……… or Renaissance man developed in all his faculties and skills-physical, intellectual, and artistic.
   1) scientist   2) philosopher
   3) ideal rounded   4) artist

12- The Reformation led by ……… was a successful heresy which struck at the very foundations of the institutionalism of the Roman Catholic Church.
   1) Leonardo da Vinci   2) Sir Philip Sidney
   3) Christopher Marlow   4) Martin Luther

13- The magic world of Shakespeare's ……… is based on a contemporary account of a shipwreck on Bermuda and other writings about voyages to the New World.
   1) Macbeth   2) King Lear   3) Hamlet   4) The Tempest

14- Milton in Paradise Lost expressed a suspension of judgment between the Ptolemaic and Copernican theories; then:

  1) he rejected the older Ptolemaic scheme as the cosmic setting for his poem.

  2) he couldn't accept the older Ptolemaic scheme as the cosmic setting for his poem.

  3) he adopted the older Ptolemaic scheme as the cosmic setting for his poem.

  4) he congregated on the older Ptolemaic scheme as the cosmic setting for his poem.

Answer Keys

1- Choice 3
2- Choice 1
3- Choice 1
4- Choice 4
5- Choice 2
6- Choice 3
7- Choice 4
8- Choice 4
9- Choice 1
10- Choice 4
11- Choice 3
12- Choice 4
13- Choice 4
14- Choice 3

The great authors of this era

John Skelton
Sir Tomas More,
Thomas Wyatt,
Henry Surrey,
Edmund Spenser,
Philip Sidney,
Christopher Marlowe
William Shakespeare.

Sir Thomas More
1477-1535
&
Utopia

1505: Translation of The Life of John Picus.
1516: Utopia completed and published in French.
1529: The Dialogue concerning Tyndale.
1533: Publication of the Apology of Sir Thomas More.
1551: Publication of Rolphe Robinson's English translation of Utopia.

One of the outstanding writers of this era was Sir Thomas More who wrote Utopia in Latin, completed and published in French. The foundation of the Utopian state is human reason, which is applied to all questions of domestic and public management. Rational and logical considerations, as defined by More, determine the ethics, amusements, laws, and religious practices of the inhabitants. More in this way presents a perfect opposite to the irrationality and vicious impulse which he sees as dominating sixteenth-century European society.

Utopian religious principles, too, are founded on rational considerations. The Utopians infer the existence of a Creator from the evidence of the natural world. Similarly, they deduce the immortality of the soul as a logical consequence of humanity's God-ordained nature, further espousing belief in salvation as the necessary foundation of all morality.

Reason, then, affects every aspect of Utopian society, from the individual's choice of a marriage partner to the commonwealth's conduct of international affairs. The rationality of the Utopians is not only ethical but natural and pleasurable, for people, according to both Utopian and humanist philosophy, are by definition rational beings that derive pleasure from being true to their essential nature. In the exercise of their reason, More suggests, human beings are capable of striving toward the perfection of a Utopia.

Book I of Utopia is set up as a philosophical debate on government, with legal, social, political, economic, and military issues brought forward for discussion; whereas, book II presents the solution to the problems posed in Book I. Book II has the format of a travelogue, wittily imitating contemporary travel literature in its precise detailing of the strange habits and customs of foreign peoples. In the last paragraph, the relaxation of tension and the return to a natural-sounding kind of speech return the reader to the "real world"; but, in a sense, reality has been present throughout, in the web of allusions and analogues to contemporary society from which the fictional Utopia is constructed.

Choose the best Answer

1- Which of the following authors is not a Renaissance author?
1) John Skelton   2) Sir Thomas More
3) Edmond Spenser   4) Henry Surrey

2- Utopia is written by:
1) Wyatt   2) More   3) Spenser   4) Sidney

3- Utopia was first published in:
1) English   2) Greek   3) French   4) Italian

Answer Keys

1- Choice 3
2- Choice 2
3- Choice 3

Christopher Marlowe
1564-1593

1593: was arrested because of the papers of Thomas Kyd in his room. Twelve days later was stabbed to death at an inn in Deptford.
1594: publication of the plays Edward II and Dido, Queen of Carthage.
1598: Publication of Hero and Leander.
1604: Publication of The Massacre at Paris and Doctor Faustus.
1633: Publication of The Jew of Malta.

He is born at Canterbury in 1564; a son of John Marlowe, a well-to-do shoemaker, and Katherine Arthur Marlowe. Marlowe enters the King's school at Canterbury and Corpus Christi College, Cambridge University, on a fellowship granted by Archbishop Parker to a scholar who, it is assumed, intends to enter holy orders; however, records show Marlowe as a student of dialectics.

Marlowe receives B.A. during the next three years, studies on an irregular basis at Cambridge, with many long, somewhat mysterious absences, often spent abroad. It is rumored that Marlowe intends to join a Catholic seminary at Reims in France; more likely he is working for the English government as a spy among English Catholics in France.

Marlowe petitions Cambridge for his M.A. degree, which is denied him. However, later issues published an order directing that Marlowe is given his degree and stating that he has been "employed…in matters touching the benefit of his country." Later in the year, Marlowe is in London; Part One and Two of his play, Tamburlaine the Great are performed there.

He is a working London playwright during this period, though he may also have been employed as a spy by the government. The works he produces during these five years include the narrative poem Hero and Leander and the plays Edward II, Dido, Queen of Carthage, The Massacre at Paris and Doctor Faustus. None of these works is published during his lifetime. According to some accounts, Marlowe is also the leading figure in a group of London writers known as the School of Night, including Sir Walter Ralegh and George Chapman; they were supposed to have pursued heretical studies. However, nothing is known of this group for certain.

The playwright Thomas Kyd is arrested on charges of heresy and treason. When papers are found in his rooms which are said to deny the divinity of Jesus Christ, he claims that they belong to Marlowe. Twelve days later, Marlowe is stabbed to death at an inn in Deptford. The publication of most of his plays takes place after his death:

Edward II and Dido, Queen of Carthage(1594)
Hero and Leander (1598)
A translation of Ovid's Am ores (1599)
The Massacre at Paris and Doctor Faustus (1604)
The Jew of Malta (1633).

Marlowe used a type of comic tone in Hero and Leander. In order to achieve it he uses a pastiche extravagant conceits and images to construct his portrait of Hero, in the process turning her into a kind of "love machine." Her comically elaborate costume suggests a figurine encrusted with decoration, an icon of love rather than a person of flesh and blood. Hero is, in part, a feast for the senses, appealing to sight, smell, and taste. Her gorgeous array, sweet breath, and honey lips are so many attractions which suggest the marvelous allure of love. But the image of desirability tips over into comic hyperbole when Marlowe describes Hero literally fighting off the bees which swarm about her mouth in search of honey.

In Doctor Faustus, the plot consists of Faustus's descent from the pinnacle of success and renown to the abyss of hell. Although this descent conforms in part to the outlines of tragedy, with a fall from high estate, the peripety, or crisis, occurs not in the middle of the play but in its very opening scenes, when the aspiring scholar commits himself to the black arts and signs his pact with the devil.

In Doctor Faustus, each of these phases is inverted: first we glimpse Faustus's upright early life, followed by his conversion to the devil, the "temptations" to repentance offered by the Good Angel, black miracles, death, and the descent into hell. It is the black miracles which provide the thin thread of plot in a string of farcical intrigues. The "temptations" to repent themselves become a predictable part of the expository structure of the drama rather than a means of complicating or deepening the pattern of tragic action.

The structure of the play has, perhaps, more in common with allegory or morality plays than with true tragedy as conceived by modern critics. Marlowe's main debt is to the medieval conception of tragedy as simply a fall from power and honor into poverty and disgrace caused by the arbitrary turning of the wheel of fortune. His play does not reveal the subtle evolution of character found in Shakespearean tragedy but illustrate, in strong, crude strokes, a stereotype.

Doctor Faustus is the product of a mixing of the two influences, with certain aspects deriving from medieval morality and mystery plays and others from the genre of tragedy. The theological content of the play-the concern with salvation and damnation, grace and repentance, God and the devil, mercy and judgment-indicates the close connection with a drama like Everyman. The obvious difference from Everyman is that, instead of showing the salvation of a Christian pilgrim, the play is a kind of admonitory sermon diagramming a soul's descent into hell.

The personified abstractions contribute to the diagrammatic, morality like quality of the drama, with the good and evil angels conducting a theological debate over Faustus's soul and Mephistopheles playing the role of the Vice from medieval drama. The setting of the play, which ranges between the heavens and earth and includes a trapdoor to hell, recalls the primitive stage sets of the mysteries with their suggestion of a tripartite division of the world.

The extent to which doctor Faustus resembles a tragedy depends almost entirely on the character of Faustus. In the opening scene Faustus's long soliloquy establishes his tragic flaw: his intellectual pride and overreaching ambition. This "aspiring mind" is not simply a personal vice; it is a flaw with universal scope and significance, a failing bound up inextricably with the greatness of human designs and efforts. The language of the play also suggests a relationship with tragedy. Marlowe's swelling blank verse line and the richness of metaphor which characterizes some of Faustus's speeches and soliloquies create a heroic and larger-than-life image. Thus Faustus's character and language together evoke the cathartic "pity and terror" of tragedy; his fall involves universal questions of character, sin, and evil, and his death creates a sense of loss and emptiness.

On the other hand, the play has some comic scenes for two major functions. The comic grotesquerie creates an eerie atmosphere of superstition, with devils lying in wait everywhere to undo poor mortals; yet, it elaborates the main theme of the play, Faustus's "bad bargain": with the selling of one's soul, life itself becomes absurd, nothing more than an empty joke.

If Faustus is learned, it is nonetheless striking how little he has learned in the course of the play. His last speech is not a recognition scene but rather a confirmation of the hero's fixed and ferocious desires.

Choose the best Answer

1- Which of the following works is not written by Marlowe?
   1) Edward II and Dido   2) The Tempest
   3) Queen of Carthage   4) The Jew of Malta

2- Marlowe used a type of comic tone in ……… in order to achieve it, he uses a pastiche extravagant conceits and images to construct his portrait of one of characters, in the process turning her into a kind of "love machine."
   1) Hero and Leander   2) A translation of Ovid's Am ores
   3) The Massacre at Paris   4) Doctor Faustus

3- In ……… , the plot consists of hero's descent from the pinnacle of success and renown to the abyss of hell.
   1) Hero and Leander   2) A translation of Ovid's Am ores
   3) The Massacre at Paris   4) Doctor Faustus

4- The structure of Doctor Faustus has, perhaps, more in common with allegory or ……… than with true tragedy as conceived by modern critics.
   1) fable   2) fabliau   3) morality plays   4) miracle plays

5- Doctor Faustus is the product of a mixing of the two influences, with certain aspects deriving from medieval morality and mystery plays and others from the genre of ……… .
   1) comedy   2) melodrama   3) tragic-comedy   4) tragedy

Answer Keys

1- Choice 2
2- Choice 1
3- Choice 4
4- Choice 3
5- Choice 4

William Shakespeare
1564-1616

He is born in Stratford in 1564; a son of John Shakespeare, an alderman and later mayor of Stratford, and Mary Arden Shakespeare. Virtually nothing is known of the poet's early life or education, although it is likely that he studied at a grammar school in the area, learning reading, writing, grammar, rhetoric, some Latin, and a smattering of other subjects. In 1582, he marries Anne Hathaway in Stratford. It appears, however, that by the late 1580s Shakespeare had become an actor in London and was probably beginning his literary career, perhaps as a collaborator in the writing of plays.

Venus and Adonis (1593) published; its sensuous style and erotic content make it highly popular; it is reprinted fifteen times by 1640. Shakespeare is probably writing the sonnets at this time.

His narrative poem The Rape of Lucrece (1594) published. The theatrical company known as the Lord Chamberlain's Men is formed at this time; Shakespeare is one of their principal actors and a part owner of the company. In 1598 Shakespeare is listed as a principal actor in Ben Johnson's comedy Every Man in His Humor, Henry IV, Part I (probably Shakespeare's greatest historical play) and Love's Labor's Lost are both printed in quarto editions. During the poet's lifetime, quarto editions of many of his plays will be their only publication; they are apparently pirated, unauthorized versions, produced to capitalize on Shakespeare's popularity.

1603, the death of Queen Elizabeth and the accession of King James I, who becomes the patron of Shakespeare's company, now called the King's Men and the publication of Hamlet. Shakespeare makes his last recorded appearance as an actor, in Ben Johnson's tragedy Sejanus 1611, Cymbeline and The Tempest are performed. The latter is often regarded as Shakespeare's last play, or at least as the last play he wrote independently; the central character, Prospero, is often considered autobiographical, his farewell taken as Shakespeare's own farewell to the stage. This is all conjecture, however.

1613, the Globe Theater is destroyed by fire during the premiere of Henry VIII, probably Shakespeare's last play (evidently a collaboration with John Fletcher). The theater is rebuilt and opens the next year.

1616, He died and buried in Stratfrod.

His other works are:

Two Gentlemen of Verona (1595),

Romeo and Juliet (1596), his earliest tragedy,

Henry IV, Part II (1600),

Merchant of Venice (1600),

A Midsummer Night's Dream (1600),

Twelfth Night (1602),

Othello (1604),

King Lear (1606,

The Winter's Tale (1610).

There are some reasons which make his works universal:

1. He has easily transcended time and space. As Johnson asserted "He was not of an age, but for all time."

2. He is not just a poet of England, but of mankind, a poet of life; therefore, never disappear. He has accepted the dross and gold, the beauty and the ugliness. Nothing human is alien to him. And yet, whatever else he was, Shakespeare was not a reformer. It is in this acceptance of life in its totality that we may trace one of the clues to Shakespeare's universality. His poems are, not doubt, realistic presentations and a meditation upon spiritual illumination of life. Marlowe and Kyd, Greene and Lyly were his masters.

1. Shakespeare's universality also consists in his broad humanity. A man, he believes, is a man for all that. Unlike Langland or Swift, he is never carried away by indignation. Not a social reformer or a stern moralist, he never seeks to convert his readers or audience to his point of view, for he has none. Unlike Wordsworth, whose primary object was to teach, Shakespeare is not a preacher or a teacher. He has never thought of using his plays as a convenient pulpit from which to deliver sermons. He has dealt with neither folly nor crimes. Shakespeare has always a friendly approach to man, with all his baseness and limitations. He is profoundly shocked to find man's inhumanity. Charity, tolerance, and forgiveness are his cardinal precepts, while intolerance and revenge are anathema; so that, forgiveness is the dominant theme of most of his works. Many of the characters who had legitimate grounds for revenge are softened into pity towards the end. King Lear, who was suffering from the chastisement of hubris, banished the innocent Cornelia, and later said: "Pray you now, forget and forgive."

2. Shakespeare has implicit faith in a moral order that is one of the secrets of his universal appeal. He never talks like a bishop on a Sunday, nor does he give free rein to man's baser instincts. He retains a good sense, and that has an irresistible appeal to Man.

3. Unlike the theologians of the middle ages, Shakespeare never turns his back upon life. It is this intense love of life with all its colors and beauty that has made his works so ravishingly fascinating. There are a very few characters in Shakespeare's plays, particularly in his comedies, who have recoiled from life. The wicked men and women are, of course, enemies of life. In tragedies, one or two heroes are sick of life, for they have passed through excruciating agony. Macbeth, for example, exclaims after the death of Lady Macbeth:

Out, out, Brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Life and love are inextricably intertwined in his vision, both in the tragedies and the comedies. Love is one of the fundamental instincts of man, shared by the kings living in palaces and the peasants in their humble huts.
Here you become familiar with some of his works: As You Like It, Julius Caesar, Macbeth and The Tempest.

Choose the best Answer

1- ……… was published in 1594; its sensuous style and erotic content made it highly popular; it was reprinted fifteen times by 1640.
1) Venus and Adonis
2) Henry IV
3) Hamlet
4) Love's Labor's Lost

2- Which of the following works is not written by Shakespeare?
1) The Rape of Lucrece
2) Sejanus
3) Two Gentlemen of Verona
4) Twelfth Night

3- Shakespeare's universality consists in his broad ………; so that, charity, tolerance and forgiveness are his cardinal precepts, while intolerance and revenge are anathema.
1) Instructing
2) preaching
3) humanity
4) intellectuality

4- ……… who was suffering from the chastisement of hubris, banished the innocent Cordelia, and later said: "pray you now, forget and forgive."
1) Macbeth
2) Hamlet
3) King Lear
4) Othello

5- In Shakespeare's tragedies, one or two heroes are sick of life, for they have passed through excruciating agony. Macbeth, for example, exclaims the following lines:
    Out, out, Brief candle!
    Life's but a walking shadow, a poor player
    That struts and frets his hour upon the stage,
    And then is heard no more; it is a tale
    Told by an idiot, full of sound and fury,
    Signifying nothing.
1) after the death of Lady Macbeth.
2) after the death of the king.
3) after the death of his friend.
4) at the end of the play.

Answer Keys

1- Choice 1
2- Choice 2
3- Choice 3
4- Choice 3
5- Choice 1

As You Like It

As You Like It has a dramatic structure involving a movement from one "world" into another. The play opens in the ostensibly civilized French court of Duke Frederick. However, its urbane surface masks unnatural tensions: Orlando has been deprived of his rights by his older brother Oliver, and Duke Senior has been usurped by his younger brother Frederick. Duke Frederick's irrational banishment of his niece Rosalind from the court reinforces the idea of a harsh authority which subverts natural familial bonds.

Rosalind, Celia, and Orlando all flee from the hostile court world to the forest of Arden, where Rosalind's father, the exiled Duke Senior, lives in rural simplicity with a band of merry young men. This forest retreat as a green and golden world, associated with nature and with Eden before Adam's fall and linked with dreams of perfect freedom and romantic love. In the green world, everyone is free to play any chosen role, no longer bound by a fixed social identity. Rosalind disguises herself as a boy, and Celia dresses as a shepherdess; Orlando dutifully adopts the role of a student of love, and Duke Senior and his men play at being outlaws.

Thus the forest is a world of romantic illusion, festival release, and, ultimately, magical reconciliation. The series of wooing are like a set of games, with players who mistake each other's identities, burst into song, write verses, and deliver speeches. However, certain aspects of this rural paradise suggest that human beings can never fully escape the dark side of their own nature.

At the end of the play, with romantic love thus domesticated, social relationships can be reestablished on a firmer and more natural basis. Both sets of brothers are reconciled, and the court is reintegrated, with Duke Senior in his rightful place. The masque led by Hymen symbolizes the renewal of an ordered society through love. The movement from court to country and back to court constitutes the play's comic myth, from rigid law through festival release to social reintegration.

Rosalind has a double role in the play. In addition to being one of the lovers with whose happy joining the play ends, she has a special role as one of Shakespeare's "stage managers," like the duke in Measure for Measure or Prospero in The Tempest, who arrange scenes, comment on the action, and assure a happy ending. Masquerading as the shepherd boy Ganymede, she tutors Orlando, scolds Phoebe, and ultimately arranges the appropriate marriage for each. Although Rosalind is clearly an observer of love's folly, she is its victim too, and thus her stage managing is different from the Duke's or Prospero's. The happy endings of Measure for Measure and The Tempest seem to some degree unreal and fantastic because the managing is like dues ex machina, a godlike intervention from above or outside the human situation dramatized.

There are some minor characters wandering the woods which are symbolic and contribute to the theme of the play. Thus the minor characters contribute to Shakespeare's exploration of the themes of the play by offering a range of viewpoints on pastoral life and ideal love. Touchstone stands at the cynical extreme; Phoebe and Silvius, as well as Duke Senior and his men, at the romantic extreme; and Corin in the center, rooted in the natural world.