Renaissance Literature Study Guide

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Introduction

It could be argued that no other literary period in history is as rich or paradoxical as the Renaissance. Many historians place the Renaissance from the mid-fifteenth until the early seventeenth century. There are, however, a few writers from other time periods whom historians and critics commonly associate with the Renaissance. The European Renaissance produced some of history's greatest writers and works of literature, yet most historians and critics have not reached a consensus as to *when* it actually took place. In addition, the very ideas that began the Renaissance eventually led to other movements that signaled its demise. So what is the Renaissance? Contemporary "Renaissance" fairs and many movies set in "Renaissance" times are often set in England. In reality, however, the Renaissance started in Italy, then spread slowly to other European countries, most notably France, Spain, and finally, England.

At its most pure form, the Renaissance (from the French word for "revival") refers to the widespread renewal of interest in classical Greek and Roman learning and culture that took place between the Middle Ages and the modern period. With the advent of the printing press in 1450, the development of vernacular languages, and the weakening influence of the Catholic Church on daily life, among other historic events, Renaissance writers and scholars received new avenues for expressing their views. The explosion of literary works that followed live on today as some of the most celebrated in literary history. Early writers like Desiderius Erasmus and Thomas More staged direct attacks on the Church and society with works such as Erasmus's *The Praise of Folly* and More's *Utopia*. These writers helped open doors for later writers, including William Shakespeare, who is considered the greatest writer of all time by some critics.

Themes

Antiquity

The Renaissance was sparked by a return to a classical style of learning, which had largely been ignored during the Middle Ages, when most writers glorified the Catholic Church and its teachings. As cities began to prosper, religious corruption increased and the influence of the Church waned; however, writers rediscovered the classics and began to incorporate them into their own works. "My father was neither the Chaos, nor Orcus, nor Saturn, nor Jupiter," says Erasmus's personified "Folly" in *The Praise of Folly*, referring to four gods, who were figures from the stories of the successions of the gods in Greek and Roman mythology. With the advent of the printing press in the 1450s, the age of mass-market print distribution began, and more writers were able to receive a classical education.

Individualism

Study of the classical languages and values moved Renaissance writers to incorporate the classical style into their own works and encouraged a more worldly view than that of Middle Age religious writings, so that writers and scholars began to look beyond the Church's teachings and to take matters into their own hands, including the interpretion of the scriptures. This dramatic shift in thought, from relying totally on the wisdom of the Church to developing understanding through scholarship, led to the intense examination and appreciation for the human individual. This movement was called Humanism. The glorification of humans and human experience eventually led to the idea that humans could achieve perfection in this life as opposed to only in a divine paradise. Shakespeare's Danish prince Hamlet echoes this sentiment in a famous passage from *Hamlet*: "What a piece of work is man! How noble in reason, how infinite in faculties!" (Faculties in this sense means "abilities.")

Faith in Reason

With the resurgence in classical learning and the focus on more secular, or nonreligious, human issues, scholars and writers embraced a spirit of skepticism and began to place a greater importance on reason. This belief was directly contrary to Church teachings, which encouraged people to have faith in the Church alone. However, it is important to note that the humanists were not against the Church. On the contrary, most humanists believed their faith was strengthened by reason, and when they used rational or skeptical arguments against the Church, it was in an attempt to inspire reform of the Church's practices. In addition to its applications to the Church, humanists also used reason to rebel against the unrealistic ideals popular in medieval literary works, most notably the chivalric romances. Cervantes's *Don Quixote* embodied this application. The old man in the story is so blinded by the idealism he has read about in medieval

romances that he can no longer see the truth, thinks he is a knight, and goes seeking adventures. In one of the most famous examples from the story, Quixote attempts to fight a number of windmills, which he mistakes for giants. Says Quixote: "This is noble, righteous warfare, for it is wonderfully useful to God to have such an evil race wiped from the face of the earth."

Education

Education was extremely important to Renaissance writers, and they pursued their own educations with vigor. As literacy increased due to the printing revolution and more people than just scholars were able to read, writers also turned their focus outward. Historian Norman Davies says in *Europe*, "The humanists knew that to create a New Man one had to start from schoolboys and students." From students, Renaissance writers turned to other specific sections of the public, toward whom they aimed a number of educational publications detailing the proper ways to do just about everything. In 1518, Baldassare Castiglione wrote *The Courtier*, a manual for courtly behavior. In 1530, Erasmus wrote *Manners for Children*. In 1532, Guillaume Budé emphasized the importance of learning itself in *The Right and Proper Institution of the Study of Learning*, while in the same year, Machiavelli wrote *The Prince*, his handbook for government leaders.

Style

Vernacular

The Renaissance movement began with a resurgence in classical learning, including the study and proper use of Latin. However, Latin was the language of scholars, not the common person. As more people became literate, many authors began to write in their own vernacular, or native language, to reach this wider audience. At the same time, many writers attempted to demonstrate that their native languages were just as good as Latin, as Rabelais did when he published his *Gargantua and Pantagruel* in his native French. In addition, many writers produced works defending the decision to use vernacular, of which Joachim du Bellay's *Defence and Illustration of the French Language* is one of the most famous. "I do not, however, consider our vulgar tongue, as it now is, to be so vile, so abject as do these ambitious admirers of the Greek and Latin tongues," says Bellay, arguing against the prevailing belief of the time that only the classical languages could produce literary greatness.

Irony

Irony is found in literature in two forms, verbal and situational. In its most basic sense, verbal irony refers to saying one thing when meaning the opposite, often for a humorous effect. Situational irony, on the other hand, refers to an instance where a situation directly contradicts the expected outcome. For example, in Shakespeare's *Macbeth*, the title character is given false confidence from a prophecy by three witches, stating that he cannot be killed by a man born of a woman. At the end of the play, Macbeth relies on this prophecy when he goes to battle Macduff and is so sure he will kill the man that he taunts him, telling Macduff about the prophecy that he cannot be killed. However, as Macduff tells Macbeth:

Despair thy charm;
And let the angel whom thou still hast serv'dTell thee, Macduff was from his mother's womb
Untimely ripp'd.

Because Macduff was not technically "born," he has the capability of killing Macbeth, which he does. This is contrary to the expectations of both Macbeth and the audience.

Satire

Satire is a sort of attack or protest, which is created by portraying the object of the protest in an unfavorable manner. In Renaissance times, writers like Erasmus and his friend More responded to the social injustices they saw with satirical attacks, as an example from Erasmus's *The Praise of Folly* demonstrates. When speaking about Christians, who he says are "enslaved to blindness and ignorance," Erasmus writes that

priests encourage this blindness because they have wisely foreseen "that the people (like cows, which never give down their milk so well as when they are gently stroked), would part with less if they knew more." Erasmus is saying that if people were more educated about the Church and its injustices instead of just relying on the Church's comforting assurances, people would not be so willing to give their faith to the Church. By referring to the process of duping the people into faith as milking a cow, Erasmus sets up a negative image in the readers' minds and causes them to think about his argument.

Utopia

More's *Utopia* inspired many imaginary societies in the sixteenth and seventeenth centuries and is so famous that the word "utopia" now refers both to any idealized place and the literary form that utilizes such a place. Renaissance utopian works sought to inspire social change by creating a new, imaginary, society that addressed problems in a different way. Two related examples from *Utopia* illustrate how More did this. In the first part of the book, More has his fictional character Raphael Hythloday talk to Cardinal Morton (King Henry VII's chancellor) about some reforms he proposes. Hythloday brings up a current problem of the day, the wool trade. Says Hythloday, "Your sheep . . . that commonly are so meek and eat so little; now, as I hear, they have become so greedy and fierce that they devour men themselves." This is not a literal eating of men, but a symbolic one. It points to the fact that landlords who wished to get rich from the wool trade were creating widespread poverty by stealing all of the common land people formerly used for agriculture, so that the landlords' sheep could graze on it. As a result, many of the new rural poor crowded the cities, which led to other social ills such as disease and crime. In the second part of the book, about utopia itself, Hythloday demonstrates how the utopians do not have this problem because they conserve their resources when making and using clothes: "They use linen cloth most because it requires the least labour . . . . a Utopian is content with a single cloak, and generally wears it for two years."

Historical Context

From the mid-fifteenth to the early sixteenth centuries, Europe experienced many vital changes, many of which were interconnected, and most of which were built upon technical, social, and political developments from the late Middle Ages. The most notable of these was the development of printing, which in turn influenced a number of other events. In Germany, Johann Gutenberg's invention of the moveable-type printing press in 1450, which combined a number of existing technologies, quickly caught on in other European countries. With the renewed interest in classical literature and the increasing contributions to Renaissance literature, book production rose steadily. Johnson notes, "By 1500, after forty-five years of the printed book, the total has been calculated at nine million." As vernacular languages gained in popularity, the number of printed books increased even more.

Meanwhile, an increasing number of people were flocking to universities, which had been created in the late Middle Ages to educate members of the clergy. However, as literacy increased and people renewed their interest in classical education, universities began to offer more secular curricula like law. Many Renaissance writers were trained at these universities.

The Renaissance was also a time of mobility, both within Europe and abroad. As the Holy Roman Empire and the Roman Catholic Church waned in power, Italy's city-states and Europe's monarchies increased in importance. With this development, Rome was no longer the intellectual or cultural center of Europe, and Renaissance scholars began to travel elsewhere, spreading their ideals in the process. The most notable of these traveling scholars was Erasmus, whose visits to England in the late fifteenth century introduced him to several other influential humanists and helped him to develop the ideas that would make him famous. As Johnson notes, Erasmus came in 1498 to study at Oxford University in England because "it was no longer necessary to go as far as Italy."

Meanwhile, explorations outside Europe were on the rise, and a whole new world was being discovered. The successful navigation around Africa's Cape of Good Hope in the 1450s was one such voyage, while Christopher Columbus's discovery of America in 1492 was another. The resulting expansion of the world in the eyes of Europeans influenced Renaissance writers like Rabelais, whose *Gargantua and Pantagruel* incorporates fantastical islands that can be reached by ocean travel, and features very odd beings: "We got sight of a triangular island. . . . The people there. . . . all of them, men, women, and children, have their noses shaped like an ace of clubs."

In England, the Renaissance spirit of criticism increasingly focused on the Catholic Church. In 1517, Martin Luther posted his famous ninety-five theses to the door of his church; these, with the aid of the printing press, were also widely distributed. One of the theses demonstrates the main point of his argument: "Thus those preachers of indulgences are in error who say that by the indulgences of the pope a man is freed and saved from all punishment." Although Luther, like the humanists who inspired him, had

hoped his theses would inspire a reformation of the Church while keeping it whole, most historians agree that his symbolic act launched the Protestant Reformation. From this point on, parishioners gathered in two factions, Catholics and Protestants. In 1529, the Catholic Church refused to acknowledge King Henry VIII's divorce from his second wife, Catherine of Aragon, who had failed to bear the king a male heir. Two years later, Henry retaliated by declaring himself the supreme head of the Church of England.

The Protestant Reformation inspired the Catholic Church's response, the Counter-Reformation, in which the Church changed its tactics and started to embrace some of the humanist aspects it had originally fought so hard against. During these two major movements, both Catholic and Protestant printers used their trade as a weapon, creating propaganda literature they distributed to people in hopes of keeping or gaining their faith.

Movement Variations

The Protorenaissance

Many historians and critics acknowledge a "protorenaissance" that preceded and laid the groundwork for the actual Renaissance. While critics are in disagreement as to when this protorenaissance began, the period lasted approximately from the twelfth century (when many universities were built) to the first half of the fifteenth century (up until the advent of the printing press). During this time period, many influential writers began to create the Renaissance spirit that would influence later Renaissance writers. The most notable of these are three Italian writers☐Dante Alighieri, Francesco Petrarch, and Giovanni Boccaccio☐and English writer Geoffrey Chaucer. When Dante wrote his *Divine Comedy* in Italian in the early fourteenth century, he literally created and defined the written version of Italian, paving the way for later Renaissance writers to develop their own vernaculars. At around the same time, Petrarch not only helped to track down and reproduce many of the great classical works later writers would study, he also helped popularize the use of the sonnet, a type of lyrical poem that many European Renaissance writers utilized for centuries.

Giovanni Boccaccio also helped to recover and translate ancient texts and, as historian Paul Johnson notes in his book *The Renaissance: A Short History*, "he produced a number of reference works, including two massive classical encyclopedias," one on the topography of the ancient world and one categorizing all of the ancient deities. Boccaccio also wrote *The Decameron*, a collection of one hundred tales some critics think influenced Geoffrey Chaucer. Chaucer's work, most notably *The Canterbury Tales*, published in 1400 after his death, helped to develop the English vernacular, inspiring later English writers as Dante's work had done in Italy. *The Canterbury Tales*, which tell the stories of several pilgrims on their way to Canterbury, are also noted for their humanistic depiction of late medieval society. Johnson says of the pilgrims: "These men and women jump out from the pages, and live on in the memory, in ways that not even Dante could contrive."

The American Renaissance

Ralph Waldo Emerson issued a ringing challenge to the literary community of the young American nation in his 1837 Harvard address, "The American Scholar": if American writers were "free and brave," with words "loaded with life," they would usher in a "new age." Emerson looms over that age, whether as an inspiration to reformers and artists of his generation and the next or as a bugbear to those distrustful of social and institutional change or literary innovation. Never wishing to lead a party or to be imitated himself, he always thought it his role (and that of the scholar) to provoke others to discover their own resources of genius and power. The rich literary production in New England during the next quarter century☐in many senses a response to Emerson's provocation ☐constituted what has come to be known as the "American Renaissance."

The Renaissance Man

The Renaissance inspired the term "Renaissance man," which defines an ideal to which men of the time period aspired. A Renaissance man was a person who pursued as many vocations and interests as possible, following the humanist notion that man's capacity to learn and improve is endless. This ideal was emphasized in the Renaissance education, which included study in several different areas. One of the most famous examples from the time period is the Italian Leonardo Da Vinci, who was accomplished as a painter, sculptor, and scientist, just to name of few of his many vocations. Davies says, Leonardo "possessed seemingly limitless talents to pursue his equally limitless curiosity." In the twenty-first century, the term Renaissance man or woman applies to any well-rounded, learned individual who is successful in many areas.

Representative Authors

Miguel de Cervantes (c. 1547-1616)

Miguel de Cervantes (Saavedra), son of Rodrigo de Cervantes Saavedra and Leonor de Cortinas, was born circa September 29, 1547, in Alcalá de Henares, Spain. After studying under a humanist teacher in Madrid, Cervantes enlisted in the Spanish military and helped to defend southern "Europe from the invasion of the Ottoman Turkish Empire. While involved in this effort, Cervantes suffered an injury that crippled his left hand. On the way back home from the front, Cervantes and other Spanish soldiers were captured by pirates and detained in northern Africa for five years, at which time they returned to Spain as heroes. However, economic times were tough, and Cervantes's status as hero soon waned. He turned to writing plays but with little success. He finally was able to secure a civic position as a supplies manager, whereupon he was blamed for the mismanagement of food and jailed. Following these misfortunes, Cervantes wrote his masterpiece *El ingenioso hidalgo Don Quixote de La Mancha* (translated as *The History of that ingenious gentleman: Don Quixote de La Mancha*), commonly referred to as simply *Don Quixote*, which details the misadventures of a madman. Cervantes died of edema on April 22, 1616, in Madrid, Spain.

Desiderius Erasmus (c. 1466-1536)

Desiderius Erasmus was born circa October 1466, most likely in Rotterdam, Netherlands. He attended cathedral school, where he was first exposed to Renaissance humanistic thought, and his desire for the intellectual life was born. He used his religious education to access as many classics as he could find. Unlike many Renaissance writers who followed him, Erasmus wrote entirely in Latin, still considered at this time to be the language of the educated. Although he made plans to obtain a degree in theology, these plans were constantly put on hold because of his intellectual pursuits, including several trips to England, where he met influential English humanists like Thomas More. Following More's lead, Erasmus eventually combined his religious and intellectual interests into a new program of reform, using his literary works to stage satirical attacks on the Church and society. Out of all of his works, Erasmus's satire *The Praise of Folly* had the greatest influence on later humanist writers, who mimicked Erasmus's style in their own satirical works. It should be noted that Erasmus, like other humanist writers, wished to reform the Catholic Church while keeping it unified. However, in his criticisms of the Church and his scholarly interpretation and translation of the Bible, Erasmus was one of many humanists who inadvertently helped to instigate the Protestant Reformation and subsequent division of the Church. Erasmus died on July 12, 1536, in Basel, Switzerland.

Niccolò Machiavelli (1469-c. 1527)

Niccolò Machiavelli was born on May 3, 1469, in Florence, Italy, to a middle-class family of civic workers. He studied Latin from an early age and was drawn to the classics, particularly texts about the Roman Republic. He followed family tradition and entered the Florentine political scene during Italy's politically unstable "city-state" period, when large cities like Florence acted as independent republics. Within Florence, a number of factions vied for power. In 1498, Machiavelli helped one of them overthrow the dominant religious and political figure. Through a few other political posts he held over the next fourteen years, Machiavelli gained influence, while observing the harsh realities of politics. After the Medici family returned to power in 1512 and exiled Machiavelli to his country home, Machiavelli spent much of his time translating his political experiences into two treatises, or explanatory documents. The most infamous of these is *The Prince*. Machiavelli died of illness circa June 21, 1527, in Florence.

Christopher Marlowe (1564-1593)

Christopher Marlowe, son of John and Catherine Marlowe, was born in February 1564 in Canterbury, England. Although he embarked on a humanistic education, receiving his bachelor of arts from the University of Cambridge while on scholarship, Marlowe was initially denied his master of arts due to his absences during his studies. Marlowe's activities were vouched for, however, by the court of Queen Elizabeth. Historical evidence suggests that during his educational absences, Marlowe was serving as a spy in the queen's service, helping to uncover and foil an insurrection plot by expatriate Roman Catholics. This life of intrigue and suspicion continued during Marlowe's six years in London, where he was imprisoned for a short time as an accomplice to murder. During the six years he was in London, Marlowe wrote plays, the most famous of which is *Dr. Faustus*. Marlowe was again a suspect when a friend of his was found with incriminating papers, which the friend testified were Marlowe's. Shortly after the incident, Marlowe was stabbed to death on May 30, 1593, in a Deptford tavern by one of his companions during a fight over the tavern bill.

Michel de Montaigne (1533-1592)

Michel Eyquem de Montaigne, son of Pierre Eyquem, was born on February 28, 1533, in Perigueux, France. The Montaigne name was a noble title, purchased by the author's great-grandfather and first used by the author. At the direction of Montaigne's father, the entire Eyquem household spoke Latin in an effort to instill it into the young Montaigne. Montaigne studied and practiced law for several years and served two terms as mayor of Bordeaux. However, his major focus during his adult life was writing. Despite his background in Latin, Montaigne wrote his major work, *The Essays*, in his native French. Montaigne died on September 13, 1592, in Perigueux.

Sir Thomas More (c. 1478-1535)

The records for Sir Thomas More's birth are not exact, although historians surmise he was born February 7, 1478, in London, England. More was the son of John More and Agnes Graunger More. While in his early to mid twenties, More lived with monks and adopted their lifestyle. Like his friend Erasmus, More combined his religious and intellectual pursuits into one humanistic ideal that he pursued for the rest of his life. The ultimate expression of this ideal came with the publication of *Utopia* (1516). In his adult life, More served King Henry VIII and Parliament, and in 1521 he was knighted. When Henry declared himself head of the Church of England in 1531, however, More was forced to choose between his king and his Church. Faithful to the Church until his last days, More resigned his chancellor position and three years later refused to swear an oath endorsing King Henry VIII's authority over the Church of England and nullifying that of the pope in England. More was sent to the Tower of London and was beheaded July 6, 1535.

François Rabelais (c. 1494-1553)

Details about François Rabelais's life are incomplete, but it is believed that he was born circa 1494 in Chinon, France, into a wealthy family. Rabelais embodied the spirit of the Renaissance, which encouraged the pursuit of multiple vocations and interests. In his varied career, Rabelais worked as priest, physician, scholar, and writer. He also served his brother, the governor of Italy's Piedmont region, as an intermediary in the escalating conflicts between Catholics and Protestants. This was an ironic task, since Rabelais's *Gargantua and Pantagruel* was condemned by the Sorbonne☐the Catholic theological faculty at the University of Paris☐as sympathetic to the Lutheran cause, while the Calvinists (Protestants) thought Rabelais's books promoted atheism. Despite this animosity from religious groups, Rabelais's books enjoyed a wide circulation, thanks to his protection from the French crown. Most of Rabelais's work was written in the French vernacular, which inspired other French writers to do the same. Rabelais's writings influenced other European humanists as well, most notably Cervantes. Rabelais died in 1553 in France.

William Shakespeare (1564-1616)

Tradition holds that William Shakespeare, son of John and Mary Arden Shakespeare, was born on April 23, 1564, in Stratford-upon-Avon, England, although the specific date of his birth has not been verified. In fact, for a man who is regarded by many critics as one of the most important writers in history, surprisingly little is known about his life. Most of the details are derived through speculation. Because his father was a man of some civic importance, it is assumed that Shakespeare received a well-rounded, humanistic education. Scholars also make evidence of Shakespeare's references to schools in his plays as some measure of his own education. Given the enormous variety of experiences Shakespeare describes in his plays, it is also assumed that he pursued or observed many vocations and activities. Not much else is known about

Shakespeare until 1592, when he became popular as an actor and writer in the London theater scene. He wrote more than thirty plays, including *Hamlet*, *Macbeth*, and *Julius Caesar*. Shakespeare died in Stratford-upon-Avon, on April 23, 1616, exactly fifty-two years after his birth.

Representative Works

Don Quixote?

The two parts of Miguel de Cervantes's *The History of that ingenious gentleman: Don Quixote de La Mancha*, commonly referred to as simply *Don Quixote*, were published in 1605 and 1615, respectively. Both parts are generally included together in one publication. The story details the misadventures of an old man who has gone mad from reading too many chivalric romances, a form of medieval literature that was popular in Spain during Cervantes's lifetime. True to the form of chivalry, the old man idealizes everything he sees, to much humorous effect. At the end of the novel, Quixote comes to his senses and denounces chivalric ideals before he dies. The novel painted an accurate picture of life in early seventeenth-century Spain and struck a resonant chord with Cervantes's public. Although Cervantes himself thought the work nothing more than a parody, modern critics have noted the book's Renaissance view of favoring realism over idealism and have credited the book for its influence on the development of the modern novel. In addition, Cervantes's novel spawned the term "quixotic" (the pursuit of foolish ideals), which is still used in the twenty-first century.

The Essays

When Michel de Montaigne wrote his collection of inquiries known as *The Essays*, first published in 1580, he created the modern literary essay form. However, the book itself composed of three books of 107 chapters of widely varying length is not organized into essays as recognized by modern readers. Rather, the term "essays," translated from the original French title of the book, *Les essais* (meaning "tests" or "attempts"), refers to the introspective, or self-driven, experimental methods that Montaigne used to explore the limits of his own human experience the dominant idea of Humanism. This method is the only unifying factor in the book. The essays lack chronological order and sometimes contradict each other. In some cases, the essays are about subjects that have nothing to do with the title, and in other cases, the author switches topics within the essay. Although a few critics have attacked this lack of cohesiveness, the majority have looked past the structure of the book to its idea of introspection and its use of a conversational tone that creates an intimate bond between author and reader. Montaigne's in-depth, critical examination of subjects both large and small emphasized the idea of extreme skepticism popular in humanist thought, which influenced later Renaissance writers, including Shakespeare.

Hamlet

William Shakespeare was first and foremost a humanist, and all of his plays distinctly capture this Renaissance spirit. In his first tragedy, *Hamlet*, Shakespeare gives his title character an introspective intellect that is both humanist and modern. The play,

published in 1600 or 1601, details the internal struggle that Prince Hamlet faces in deciding whether or not to avenge his father's murder. Although his father's ghost commands Hamlet to kill the murderer (Hamlet's uncle), Hamlet is not so easily swayed and thinks through the problem for himself. In the process, Hamlet discusses many ideas about philosophy and human experience, all the while experiencing a spiritual crisis. The play resonated with Shakespeare's contemporary audience and has continued to impact audiences and critics into the twenty-first century, many of whom note its psychological depth.

The Praise of Folly

Desiderius Erasmus published his satire *The Praise of Folly* in 1511. Making use of the goddess Folly, the book features biting commentary on the injustices the author perceived in his world, most notably examples of religious foolishness such as the sale of indulgences (vouchers people could buy to absolve themselves of sin). When the work was released, it angered conservative Church officials. In Renaissance fashion, Erasmus incorporates classical references throughout the work and parodies the blind idealism of medieval times, a technique which influenced later humanist writers in the sixteenth and seventeenth centuries, including Cervantes. Erasmus's use of the word "folly" in different ways throughout the book has kept critics busy for the last four centuries trying to ascertain Erasmus's true intentions with the work.

The Prince

It can be argued that no other work in the history of literature has inspired more long-term, widespread distaste than Niccolò Machiavelli's *The Prince*, published in 1532, five years after the author's death. Although Machiavelli intended the work to be a handbook for political leaders, most readers in the sixteenth century were outwardly disgusted by the book's cold discussion and support of the unethical methods, such as murder, that successful leaders used to acquire and remain in power. At the time of its publication, the book was condemned as a manual for tyranny, and many critics since that time have had a similar response to the work. Largely due to the deliberate spread of mistranslations of *The Prince*, English Renaissance writers like Shakespeare and Marlowe incorporated negative depictions of Machiavelli into some of their works. The book even inspired the term "Machiavellian" (meaning duplicitous), which remains in use into the twenty-first century.

It has only been in the last two centuries that *The Prince* has been accurately translated and reevaluated in its historical context. In this new light, the intentions of the author have been hotly debated. Some critics have conjectured that Machiavelli was simply reporting on behaviors that he observed, while others believe that Machiavelli wrote the book as a satiric attack on tyranny. In any case, through works like *The Prince*, Machiavelli has been referred to as the founder of empirical political science.

Utopia

Thomas More's *Utopia*, published in 1516, is one of the most influential works written during the Renaissance. The book has two parts. The first critiques the social and political problems More saw, while the second describes life in an idealistic fictional society called Utopia. Utopians employ various communist methods to prevent problems experienced in sixteenth-century England. In both parts, More himself is the narrator and, as such, acts as the Renaissance skeptic for the reader. In addition to criticizing his own society, he also criticizes as absurd the methods that the utopians use, causing critics to debate what More's true beliefs were. The author never resolves the issues, leaving the book open-ended instead of trying to provide a clear solution. Critics have noted that this ambiguity invited his readers to join in the discussion on these topics, a call heeded by other Renaissance writers.

Critical Overview

The confusion over what constitutes the official period of the Renaissance and its role in history dates back to 1858. Samuel Johnson says, "The term 'Renaissance' was first prominently used by the French historian Jules Michelet." Two years later, Jacob Burckhardt immortalized the term in the publication of his *The Civilization of the Renaissance*, in which the period was viewed as the beginning of the modern age.

From that time until late in the twentieth century, historians and critics alike envisioned the Renaissance as a transition period between the Dark Ages in which there was little or no technical innovation or cultivation of the arts and the modern age. In fact, Renaissance critics themselves were under a similar impression about the importance of the time period. Critic Vernon Hall sums it up in his book *A Short History of Literary Criticism*, when speaking about the literary critics of the time: "Looking upon the Middle Ages as a semibarbaric period, they were out to bestow form, classical form, on the literature and life of their age."

During the Renaissance, the new humanistic literature inspired both positive and negative responses from readers and critics. Because many Renaissance works criticized the Catholic Church, they were not received well by either the Church or the Church's supporters, who would often ban or burn these works. On the other hand, for those who were open to the new ideas Renaissance literature proposed, the works were received very well. So to a large extent, the reception of a work depended on the predisposition of the critic examining it. In addition, in many cases the writer and critic were the same, as in the aforementioned examples of works promoting the use of vernacular language. Hall says about the Renaissance critics, "regardless of whether their influence was good or bad they succeeded admirably in doing one thing. They established literary criticism as an independent form of literature."

As scholars in later years have looked back on the Renaissance, critics have tended to focus on one country. Says Jonathan Hart in his introduction to *Reading the Renaissance*, a collection of essays examining the Renaissance as a whole, "Most often, scholars examine the national literatures of the Renaissance in isolation."

Some of the most famous criticism has been for one particular author, as in the famous "Preface to Shakespeare" by eighteenth-century writer and critic Samuel Johnson, in which he notes, "Shakespeare is above all writers. . . . the poet of nature; the poet that holds up to his readers a faithful mirrour of manners and life." Shakespeare has been, without fail, the single most studied writer of the Renaissance, in part because his works synthesize many of the humanistic themes that Renaissance writers employed, which still ring true with many critics and audiences in the twenty-first century.

Criticism

- Critical Essay #1
- Critical Essay #2
- Critical Essay #3

Critical Essay #1

Poquette has a bachelor's degree in English and specializes in writing about literature. In the following essay, Poquette discusses Doctor Faustus as an example of two warring ideologies in Christopher Marlowe's play of the same name.

Christopher Marlowe's play, *Doctor Faustus*, written in 1604 at the height of the Renaissance in England, lends itself to countless interpretations. Critics have read it as an extreme humanist play, focusing on Faustus's decision to pursue knowledge at all costs, even damnation, a concept which he does not initially believe in. Others, however, have read it as a medieval Christian morality play, a type of cautionary tale that demonstrates the battle for a human soul between primal good and evil forces like "God" and "The Devil." Indeed, there is evidence in the text to support both of these assumptions. The truth is, the play is both. Faustus, a product of the transitional times in which he (and the playwright, Marlowe) lived, is a character so saturated in both medieval Christianity and Renaissance Humanism that he is incapable of committing to either. In the end, this spells his ruin.

As the play starts, Faustus has come to a decision. True to humanist fashion, he has set himself on a task of consuming all of the worldly knowledge he can, and in doing so "thou hast attained the end." Faustus here begins his practice of referring to himself as "thou" (the Renaissance version of "you") in addition to referring to himself as "I." He will continue to refer to himself as "thou" or "Doctor Faustus" off and on throughout the play. By having Faustus refer to himself as both an insider ("I") and outsider ("thou" and "Doctor. Faustus"), Marlowe underscores the division between fantasy and reality on which Faustus will tread on the road to his damnation.

This road is deliberately chosen by Faustus. Having reached the limits of human knowledge, he turns instead to the magic arts: "A sound magician is a mighty god. / Here, Faustus, try thy brains to gain a deity." With this decision to turn to magic to try to make himself a god, Faustus turns to the dark side, and the play takes a turn from skeptical Humanism to medieval mysticism. A true humanist, schooled in all of the natural sciences, would not believe in magic. This is one of the many paradoxes in the play.

After seeking out some magician friends, Faustus acquires the skill to conjure. His first major act is to call forth the devil, Mephistopheles, which he does with the aid of some Christian implements, such as holy water. When the devil appears for the first time, he is so hideous that he scares Faustus: "I charge thee to return and change thy shape. / Thou art too ugly to attend on me." Faustus forces Mephistopheles to come back in the shape of a "Franciscan friar," which is more pleasing to him. Faustus is willing to forsake himself and his religion, but only if the items he gets in return fit a certain mold. As Roland M. Frye notes in his article "Marlowe's *Doctor Faustus*: The Repudiation of Humanity," "From this point onward Faustus's hold upon reality steadily dissolves."

Faustus's delusions start with his failure to believe that Mephistopheles is actually in hell. Mephistopheles explains that any existence that does not include the grace of God is a hell, and so Mephistopheles suffers whether he is in the earthly realm or the underworld. Faustus refuses to believe the devil and forges ahead with his plan to surrender his soul to Lucifer in exchange for "four-andtwenty years" to have Mephistopheles as a servant to attend on Faustus and give him whatever power he needs.

Still, Faustus falters before he actually goes through with the process; pausing, he entertains the thought of God, although he quickly scolds himself for such thoughts: "What boots it then to think of God or heaven? / Away with such vain fancies and despair!" Faustus even goes to the other extreme, saying he will turn to Beelzebub and "offer lukewarm blood of new-born babes." Again, the forces of rational Humanism and medieval theology war with each other within Faustus, but this is the first time Faustus has offered to murder for his cause. It is at this point that other forces start fighting with each other, namely a good angel and bad angel, who come in to try to fight for Faustus's soul. This is much in the style of a medieval morality play. The evil angel wins the battle by tempting Faustus with the power he so desperately craves.

Faustus, enraptured with the idea of being able to have Mephistopheles for his pet and to be able to "raise up spirits" whenever he wishes, makes the pact with Mephistopheles and Lucifer. It is only at this point that Faustus, confident in his decision, decides to ask Mephistopheles again about the nature of hell. Once again the demon gives an answer similar to the first one, saying that "All places shall be hell that is not heaven." It is interesting that Faustus asks this question. He is confident he will not be damned in hell and that in his rational mind he has gotten the better end of the bargain. He thinks he will have twenty-four years of power and then get off easy, and yet the first question he asks Mephistopheles after officially pledging his soul to Lucifer is what hell is like. Yet once again, Faustus does not believe the devil's answer, saying, "Come, I think hell's a fable." If this is so, then why does Faustus ask about hell? Is he so sure in his mind that he is safe that he wishes to taunt the devil? Or is there a nagging doubt from his Christian side that has prompted him to ask the question? This is another instance where Faustus's contradictory beliefs introduce a paradox in the play.

From this point on in the play, the nagging doubts in Faustus's mind increase in frequency. He asks for a wife from Mephistopheles, and the devil brings him another devil in the guise of a woman. This is not what Faustus requested, and so he is offended. But Mephistopheles cannot give him a human wife. The devil can give him power, but it has its limits. Instead, if Faustus asks for human women, he will bring more devils. Mephistopheles hints at this when he says he will bring women "as beautiful" as Lucifer was, before his expulsion from heaven. Faustus glosses over this and the other spells the devil demonstrates. Faustus is intent on his real wish, which is to "raise up spirits when I please." His wish to be able to raise the dead is reminiscent of Jesus' raising of Lazarus, of which Faustus is aware. Faustus is at this point a humanist to the extreme, for if one carries along to a superlative degree the idea of believing in human power to better oneself, it turns into the belief that humanity can supersede God.

However, Faustus soon takes a turn back to his theological side. After reviewing Mephistopheles's spell book, he sees the error of his ways. He asks the devil to show him the heavens: "Now would I have a book where I might see all characters and planets of the heavens, that I might know their motions and dispositions." The devil shows Faustus, who in the next scene realizes that he is damned and curses Mephistopheles, "Because thou hast deprived me of those joys."

Faustus now fights with himself more openly, first praying to God to save him, then begging Lucifer to forgive him for praying to God. He is a man unhinged, and he alternately clings to one ideology and then the other. In his more Christian moments, he believes in God and hell but thinks he is past the point of saving. In his more humanistic moments, he asks incessant questions of Mephistopheles, trying to disprove the existence of God and hell so that he will not be damned. "Tell me who made the world," Faustus asks the devil, who cannot say God's name, and so refuses. Instead Mephistopheles says: "Think thou on hell, Faustus, for thou art damned." In other words, not only should Faustus forget his salvation, he should concentrate on the fact that when his contract with Lucifer comes due, his life could be made very bad in hell.

Faustus decides to stick to his damnation and starts to enjoy his power. Or at least he tries. Most of his attempts to use magic backfire, as in his attempt to play a trick on the pope, which ends with he and Mephistopheles fleeing before they are cursed: "Forward and backward, to curse Faustus to hell." This is a hard lesson for Faustus. It is no accident that Marlowe chose to have his character try to provoke the pope, who in the medieval Catholic religion is the direct servant of God. Here, Faustus has aligned himself with evil and tries to win over good but cannot.

The rest of his attempts at magic are even worse, as they are squandered doing deeds for others, most of which do not fall in line with his original plan of playing a commanding role over all of creation. "I am content to do whatsoever your majesty shall command me," says Faustus to the emperor, who has Faustus bring forth the spirit of Alexander the Great and his paramour.

At the end of his twenty-four years, Faustus has wasted all of his time and reflects on his plight, being once again of the medieval mind: "What art thou, Faustus, but a man condemned to die?" In one last attempt to please some scholars, Faustus has Mephistopheles bring forth the spirit of Helen of Troy. "Was this the face that launched a thousand ships?" Of course, it is not. None of the spirits that the devil has conjured have been human, but rather demons, just like the first demon Mephistopheles brought forth to Faustus for a "wife." However, at this point, Faustus is lost, and in his delusion, he sees Helen, not the demon, whose "lips suck forth my soul."

The play, which has taken a roller-coaster ride through competing ideologies, ends on the medieval note, as Faustus awaits his damnation, trying one last time to repent by throwing away the quest for knowledge that has damned him: "I'll burn my books. Ah Mephistopheles!" Faustus is carried off to hell, which is unfortunately more real than his humanist side would have wished.

Source: Ryan D. Poquette, Critical Essay on Renaissance Literature, in *Literary Movements for Students*, The Gale Group, 2003.

Critical Essay #2

In the following essay, Hall examines the poet's station in English society during the Renaissance to belong to, and write for and about, England and its aristocracy.

One cannot discuss the position of poetry in a society without understanding the position of the poet. In Renaissance England the conception of the poet as a seer and divine prophet is borrowed from the ancients and put to frequent use. Sidney says:

Among the Romans a poet was called *Vates*, which
is as much as a Diviner, Fore-seer, or Prophet, as by
his conjoyned wordes *Vaticinium* and *Vaticinari* is
manifest: so heavenly a title did that excellent people
bestow upon this hart-ravishing knowledge.

Thomas Lodge lists such Biblical and church worthies as David, Paulinus, and the "Byshop of Nolanum" as men who were not ashamed to be called poets. He then continues:

It is a pretye sentence, yet not so prety as pithy,
Poeta nascitur, Orator fit: as who should say, Poetrye
commeth from above, from a heavenly seate of a gloriousB
God, unto an excellent creature man; an Orator
is but made by exercise.

Since in this paper we are not interested in Neoplatonism or in any other formal philosophy, why did we bother to insert the above quotation? The answer is simple. In any society the ruling class soon learns, automatically, to use the value terms "good" and "bad" in a class sense, and this is equally true of religious terms. The conception of "divine right" is held by every ruling class that has a religious philosophy. So, when we learn that the poet is considered "divine," we should not be surprised to find that he also must be an aristocrat. Thus Spenser declaims in the *Shepheardes Calender:*

O pierlesse Poesye, where is then thy place?
If nor in Princes pallace the doe sitt:
(And yet is Princes pallace the most fitt)
Ne brest of baser birth doth thee embrace.

Spenser's abstract statement that only people of gentle blood are poets is concretized by Puttenham in his critical treatise, where after saying "In other ages . . . we read that Kinges & Princes have written great volumes and publisht them under their owne regall titles," he proceeds to give a list of royal poets that ranges from Julius Caesar to "our late soveraigne Lord, king Henry the eight," In a passage which supports our contention that the aristocrat identified "good" with his class, Spenser declares that in the past, poetry was limited to princes and high priests and that the trouble with poetry now is that it has been touched by the base hands of common people:

Whilom in ages past none might professe
But Princes and high Priests that secret skill,
The sacred lawes therein they wont expresse,
And with deepe Oracles their verses fill:
Then was shee held in soveraigne dignitie,
And made the noursling of Nobilitie.

But now nor Prince nor Priest doth her maintayne,
But suffer her prophaned for to bee
Of the base vulgar, that with hands uncleane
Dares to pollute her hidden mysterie.
And treadeth under foote hir holie things,
Which was the care of Kesars and of Kings.

Today, says Spenser, we can be thankful that Elizabeth, at least, upholds this noble
tradition by writing poetry. Puttenham openly declares that poetry is the art (if not the
mere plaything) of the aristocracy. He frankly admits that he writes his treatise for this
class alone. He says:

our chiefe purpose herein is for the learning of Ladies
and young Gentlewomen, or idle Courtiers, desirous
to become skilful in their owne mother tongue, and
for their private recreation to make now & then ditties
of pleasure, thinking for our parte none other science
so fit for them & the place as that which teacheth
beau semblant, the chiefe profession aswell of Courting
as of poesie.

Puttenham's position is extreme, not in limiting poetry to gentle-folk, but in reducing it to
a mere toy for them to play with. But what are his geometrical figures, his "tapers
reversed," his "rondels displayed," his "triquete," his "Lozanges rabbated" but toys for
the idle courtier? Isn't it this sort of thing which the "sage and serious" Spenser is
thinking of when he declares that among a section of the courtiers the "artes of school"
are "counted but toyes to busie ydle braines." Spenser does not like this attitude,
because he considers poetry a science for people with gentle blood, a serious science.
This passage from the *Faerie Queene*, which happens to be on the art of
horsemanship, is equally applicable to the art of poetry:

In brave pursuit of honorable deed,
There is I know not what great difference
Betweene the vulgar and the noble seed,
Which unto things of valorous pretence
Seemes to be borne by native influence;
As feates of armes, and love to entertaine;
But chiefly skill to ride, seemes a science
Proper to gentle bloud; some others faine
To menage steeds, as did this vaunter; but in vaine.

One should never forget that the Renaissance also considers itself a learned age. Naturally, the aristocracy considers learning aristocratic, and the literary critics at times almost identify the two. As we remember, the "hexametrists" felt that the way to remove poetry from the people was to use a learned form that only the educated poet could master. Notice how Puttenham equates learning with the court when he speaks of "the authors owne purpose, which is to make a rude rimer a learned and a courtly Poet." Not a little justification for this attitude could be found, indeed. Leaving aside the polyhedral learning of numerous courtiers, one only has to think of the linguistic attainments of Elizabeth or the classical interests of Lady Jane Grey. Spenser considers the patronage of learned men and the desire to be learned the very hallmark of nobility:

It most behoves the honorable race
Of mightie Peeres, true wisdome to sustaine,
And with their noble countenaunce to grace
The learned forheads, without gifts or gaine:
Or rather learnd themselves behoves to bee:
That is the girlond of Nobilitie.

Learning, and in no superficial sense, is considered necessary for the formation of the perfect courtier by all the writers of courtesy books in that age, and the nobleman in many cases attempted to live up to the standards therein set.

Nash's preface to *Greene's Menaphon* addressed "to the Gentleman Students of both Universities" is replete with the idea that poetry is a learned and gentlemanly occupation. He declaims against the playwrights "that could scarcelie latinize their necke-verse if they should have neede," and implies that a university education is necessary for him who would be a poet. Sidney says that the poet must be the monarch of all sciences. As a matter of actual opportunity, who but one closely connected with the aristocracy in the sixteenth century could pretend to such a title?

The critics, aristocrats themselves for the most part, infer that the poet should be of gentle birth; yet we are faced with the well-known fact that publication is often considered beneath the dignity of the aristocrat. Few persons of rank dare the disapproval of their coterie by openly publishing, as does James I of England. We all know the subterfuges employed: one poet pretends that his publisher published without his permission; another declares he has been forced to give a true copy of his verses, because a mangled pirate edition of his verses has already appeared. Many actually do not bother to publish at all. Puttenham complains:

I know very many notable Gentlemen in the Court
that have written commendably, and suppressed it
agayne, or els suffred it to be publisht without their
owne names to it; as if it were a discredit for a Gentleman
to seeme learned and to shew himselfe
amorous of any good Art.

The courtiers who were known as poets slighted the fact. Sidney throws out, "I knowe not by what mischance in these my not old yeres and idlest times, [I have] slipt into the title of a Poet." K. Myrick, in *Sir Philip Sidney as a Literary Craftsman*, declares that this aristocratic attitude toward poetry is a deliberately cultivated air of graceful negligence and borrows Castiglione's term "sprezzatura" as the most exact word. This "sweet disorder," to use Herrick's term, which Myrick declares is almost the same thing, this seemingly effortless production of good poetry is, then, a pose of the Renaissance courtier. It does not contradict the position that the poet must be a gentleman, since the attitude of "sprezzatura" does not reflect upon the value of poetry, it simply describes the "air" the courtier poet must assume.

Critical Essay #3

The conception of the purpose of poetry by the poets and the critics of the Elizabethan age is of fundamental importance to the student who seeks to determine the content of their criticism. This problem has been the burning one in literary criticism from the Greeks to the present time and is the lodestone around which all other critical problems cluster. Find out what a given critic says on this point, and there will be revealed to you the fundamental philosophic and social preconceptions on which his work is built.

It is customary to begin the discussion of purpose with an examination of the Puritan attack on poetry and the answers of her defenders. We shall follow the tradition here. It is also customary to end the discussion with the replies to the attack. This, however, we shall not do, for it will be our contention that the questions under discussion in this particular controversy are not the ones which best reveal our writers' conceptions of the purpose of poetry. Gosson's main criticism and that of the other Puritan attackers is that poetry is immoral. They attack the playhouses as hotbeds of vice, they denounce the lewdness of poetry, and for the most part they are with Plato in asking that the poets be banished from the commonwealth. When we ask what are the vices the Puritans complain against, we discover that to a large measure they are foreign. A great part of the attack is against the Italianate fashions of the day. Like the moralists of all ages, they see wickedness in anything which comes from beyond the national boundaries. As Gregory Smith points out, these Puritans are middle-class men. They are moved as much by social and nationalistic stimulants as by "morality" in the more restricted religious sense. That the Italian influences are finding their way into England via aristocratic channels make them doubly unacceptable. On the other hand, the defenders of poetry are courtiers and aristocrats who are hardly conscious of the existence of the popular art that the Puritan knew, and their attitude to the problem is quite different. Naturally, the defenders are as much against "vice" as are the Puritans. Differences arise only when one begins to give content to these abstractions. So the defenders marshal the old arguments. The purpose of poetry is the "winning of the mind from wickedness to virtue," the poets "win men to virtue by pleasant instruction," poetry is the sugar coating to the pill of ethical truth, the end of poetry is to "teach and delight," and so forth. Thus, the defenders are as "moral" as their attackers. The question now arises as to what the "morality" of the defenders is. As we have seen above, the poet must be of gentle birth to write true poetry. It follows that the same requirement is requisite in the reader if he is to appreciate this poetry. Puttenham is explicit as to the audience the poet writes for. He says:

Our maker or Poet is appointed not for a judge, but
rather for a pleader, and that of pleasant & lovely
causes and nothing perillous, such as be those for the
triall of life, limme, or livelyhood, and before judges
neither sower or severe, but in the eare of princely
dames, yong ladies, gentlewomen, and courtiers,
beyng all for the most part either meeke or of pleasant
humour.

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Again, Puttenham speaks of certain types of poetry as fittest to entertain the "pretie amourets in Court . . . their delicate wits requiring some commendable exercise to keepe them from idlenesse." Now, when the critics require that the poet must be of gentle blood and they state that his audience is composed of gentle ladies and noble lords, one may suspect that the "morality" and "purpose" of poetry may be in some way connected with the aristocracy. The whole system of patronage implies that one end of poetry is to please the aristocracy. Spenser, who feels that he is not receiving as much patronage as he should, looks back with longing to a past age, when the good poet received a just reward:

But ah *Mec nas* is yclad in claye
And great *Agustus* long ygoe is dead:
And all the worthies liggen wrapt in leade,
That matter made for Poets on to play:
For ever, who in derring doe were dreade,
The loftie verse of hem was loved aye.

Patronage was a necessity for the poet in Renaissance England. As Miss Sheavyn says, "Not a single writer who persevered in his vocation was free from obligations to patrons." Unfortunately, there were more writers than there were patrons, with the result that wealthy men were besieged by crowds of poets and would-be poets. Most of the patrons attempted to meet the situation by scattering their largess in small sums of money among a large group of writers. Only a few, such as Sir Philip Sidney and his sister Mary, had the discernment to reward generously the real poets among the mass of claimants. The end of unorganized, casual patronage was unfortunate for all concerned. The wealthy were annoyed by perpetual appeals and most of the poets had to cast all self-respect to the winds in order to write fulsome dedications to some noble lord in hopes of a few crowns recompense. The favors that came their way were not sufficient to keep body and soul together in most cases, and the professional penmen lived in sordid poverty. Nash describes his plight at not being able to gain patronage sufficient for his needs:

All in veine, I sate up late and rose earely, contended
with the colde and conversed with scarcitie; for all
my labours turned to losse, my vulgar Muse was despised
and neglected, my paines not regarded, or
slightly rewarded, and I my selfe (in prime of my
best wit) laid open to povertie. . . Wereupon . . . I . . .
raild on my patrones.

Nevertheless, the poet must look for patrons and promise them fame by immortalizing their deeds.

Spenser puts the deeds of great men foremost as subjects of poetry and implies that when the aristocracy declines, poetry declines along with it. Poetry is thus doubly dependent on the aristocracy for patronage and for subject matter; but the aristocracy is

equally dependent upon poetry. It is only through the songs of the poet that the fame of noble deeds is known to posterity:

The sacred Muses have made alwaies claime
To be the Nourses of nobility
And Registres of everlasting fame
To all that armes professe and chevalry.

This sentiment has added significance when one considers that it occurs in one of the dedicatory sonnets to the *Faerie Queene*. The purpose of these sonnets is to promise immortality in the poem to the lords who will patronize the poet. This is the theme of almost every sonnet. The one dedicated to the Earl of Essex begins:

Magnificke Lord, whose vertues excellent
Doe merit a most famous Poets witt,
To be thy living praises instrument,
Yet doe not sdeigne, to let thy name be writt
In this base Poeme, for thee far unfitt.

The close connection between poetry and the ruling class is further attested by the fact that one of the most frequent defenses of poetry is based on the approbation of poetry by princes. Sidney mentions among others, Alexander, Caesar, and Scipio, while Webbe says that among other honors poetry has received must be mentioned the fact that "Kinges and Princes, great and famous men, did ever encourage, mayntaine, and reward Poets in al ages," because they recognized that the everlasting verses of poets alone could assure their immortality. In his *Arte of English Poesie* Puttenham devotes seven continuous pages to a listing of the "noble Emperours, Kings and Princes that have bene studious of poesie."

It would constitute a serious omission if we failed to take note of the fact that one of the main incentives to poetry, one of the "purposes" of poetry, is to praise England. That the very people who make poetry an aristocratic thing are also strongly nationalistic is no cause for surprise. Not only is the Elizabethan age nationalistic to such an extent that all literature of the age is colored by it, but particularly nationalistic are the members of the ruling class which for all practical purposes is the nation. This is plainly shown in the Bastard's last speech in *King John* about the return of the nobles to their fealty:

Now these her princes are come home again,
Come the three corners of the world in arms,
And we shall shock them. Nought shall make us rue,
If England to itself do rest but true.

Thus, an ever recurrent note in these treatises is the plea for more national literature and the praise of that which exists. Webbe's faith is typical:

That there be as sharpe and quicke wittes in England
as ever were among the peerlesse Grecians or
renowmed Romaines, it were a note of no witte at all
in me to deny. And is our speeche so course, or our
phrase so harshe, that Poetry cannot therein finde a
vayne whereby it may appeare like it selfe?

The aristocratic and the national purpose is blended in the queen. When Spenser writes "In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene, and her kingdome in Faery land," he says that one of the purposes of his poem is to praise Elizabeth both as a person and as the representative of England and her glory. The figure of Elizabeth is a symbol which unites the aristocratic and the national ideals. Spenser is always conscious of this. In the *Shepheardes Calender* he promised to sing the praises of the queen, and in his great poem he carried out that promise.

Another function of poetry is to perfect, as do the courtesy books, the courtier in the morality of his class. The most notable statement of this purpose is, again, Spenser's. In the letter which contains his exposition of the whole intention of his work, Spenser writes: "The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline." This being his main purpose, Spenser adds, he has "coloured it with an historicall fiction." If we believe the poet, his fable and poetry exist only in order to sugar the pill for his courtier audience. Sidney in his *Apology* advances as one of his main arguments the theory that the nobleman learns how to conduct himself by means of poetic examples: "But even in the most excellent determination of goodnes, what Philosopher's counsell can so redily direct a prince, as the fayned *Cyrus* in *Xenophon?* or a vertuous man in all fortunes, as *Aeneas in Virgill?*" Then, too, everyone has noticed the great amount of space devoted to politics in the *Arcadia*, to mention only one aspect of this work professedly written to amuse the leisure hours of a noble lady. R. W. Zandvoort says of the riot scenes in the *Arcadia:*

But if Sidney's view of democracy need cause no
surprise, the brutal tone he adopts whenever referring
to the lower classes as a whole or to any single
member of them is harder for a modern reader to understand.
. . Evidently, one could be 'the president of
Noblesse and of Chevalree' and hold a baseborn rustic
of less account than a hound or a horse.

K. O. Myrick denies that in the political passages Sidney was merely reflecting the prejudices of his class and contends that he had a noble purpose. "I believe," says Myrick, "he was trying to quicken in his courtly readers a sense of responsibility toward the state." It is of no moment to this paper which of these interpretations we accept as

valid. Both are grist for our mill, since both point out that the purpose of the *Arcadia*, according to Sidney's own practice, is aristocratic.

Although most of our Renaissance critics would agree that the deeds of noble princes comprise the chief matter of poetry and that the registering of noble names is one of its chief purposes, James VI feels that the affairs of kings are materials too lofty for the poet:

Ye man also be war of wryting any thing of materis
of commoun weill, or uther sic grave sene subjectis
. . . because nocht onely ye essay nocht your awin
Invention, as I spak before, bot lykewayis they are to
grave materis for a Poet to mell in.

The only king who at this time wrote a critical treatise wanted no poets meddling in his business. One is afraid that this very personal opinion cannot stand against the overwhelming tendency of the critics to place these "grave materis" among the foremost ones of poetry. Perhaps, too, James was thinking of topical rather than historical writing. If so, there are no dissenters.

The classical nature of the bulk of Elizabethan criticism has been often remarked, but I do not think that the close connection between the aristocratic purpose and this classicism has been sufficiently indicated. It must be remembered that in the Renaissance the term "art" covered a broader field than it does today. Not only were the pageants and the dances which played such a large part in courtly life considered art forms, but the very forms of polite living were felt to come within the domain of aesthetics. To the new Elizabethan aristocracy the acquisition of courtly manners was a conscious artistic process. As we have remarked, literary works, as well as the many courtesy books, were written to train the aristocrat in formal living. It is not surprising, then, that in this society, consciously attempting to be formal, literary criticism should put emphasis upon the formal and decorous element in art. Thus, whereas the great art of the period is romantic, the criticism is strictly classical. The ever-articulate Spenser bears witness to the feeling that courtly living is an art. Courtesy is inseparable from the court:

Of Court it seemes, men Courtesie doe call,
For that it there most useth to abound;
And well beseemeth that in Princes hall
That vertue should be plentifully found,
Which of all goodly manners is the ground,
And roots of civill conversation.

Although the young nobleman needs training in the art of living, it is, at the same time, something inherent in his blood and cannot be acquired by a low-born person:

True is, that whilome that good Poet sayd
The gentle minde by gentle deeds is knowne.

For a man by nothing is so well bewrayed,
As by his manners, in which plaine is showne
Of what degree and what race he is growne.

One must pause here to note how very central to our problem this quotation of
Spenser's is. The author of the *Faerie Queene* was familiar with those sections of *Il
cortegiano* which we have used in the part of this work dealing with Italy where the
interlocutors decide that gentle birth is a prerequisite for gentle manners. Henry
Peacham is even more positive than Castiglione. He declares nobility to be "of it selfe
essential and absolute." In *Orlando furioso* Ariosto (whom Spenser had read) offers the
reverse of this proposition, declaring that ungentle birth makes for ungentle manners:

Convien ch'ovunque sia, sempre cortese
Sia un cor gentil, ch'esser non pùo altramente,
Che per natura, e per habito prese?
Quel, che di mutar poi non è possente.
Convien, ch'ovunque sia sempre palese
Un cot villan si mostri similmente.
Natura inclina al male; e vienne a farsi
L'habito poi difficile à mutarsi.

As gentle manners are cultivated as an art in the Renaissance, it is not surprising that
the same requirements are demanded for the production of art as for gentle manners.
What is true of gentle manners is equally true of art; gentle blood is necessary. In order
to buttress this contention the aristocratic critic turns to the Neoplatonists and takes
from them the idea of the identity of the good and the beautiful.

For the Renaissance writers, who follow Plato as seen through the eyes of Ficino, the
beauty of outward things springs from the beauty of the soul. The beauty of the world is
an emanation of the spirit of God, and the beauty of a woman is a result of the formative
energy of her soul. Spenser denies that the beauty is merely a question of externals. It
is a reflection of the beauty of the good soul:

How vainely then doe ydle wits invent,
That beautie is nought else, but mixture made
Of colours faire, and goodly temp'rament
Of pure complexions, that shall quickly fade
And passe away, like to a sommers shade,
Or that it is but comely composition
Of parts well measurd, with meet disposition.

The next step is to equate the good and the aristocratic ethic from which it follows that
beauty and aristocracy are one:

For all that faire is, is by nature good;
That is a signe to know the gentle blood.

No doubt this feeling for form in life springs, too, from a new consciousness of the formal character of the new state. The growth of the political structure from a collection of semi-independent barons to a monarchy headed by a ruler with supreme power is reflected in literature by the progression from the poorly constructed productions of the Middle Ages to the more artistic forms of the Renaissance. The very political structure of the state is conceived of as a work of art. Samuel Daniel, in his "Defence of Rhyme" gives us this concept:

Let us go no further but looke upon the wonderfull
Architecture of this state of *England*, see whether
they were deformed times that could give it such a
forme: Where there is no one the least piller of
Majestie but was set with most profound judgement,
and borne up with the just conveniencie of Prince and
people: no Court of justice but laide by the Rule and
Square of Nature, and the best of the best commonwealths
that ever were in the world: so strong and
substantial as it hath stood against al the storms of
factions, both of beliefe and ambition, which so powerfully
beat upon it, and all the tempestuous alterations
of humourous times whatsoever.

Saintsbury points out, in his *History of Criticism*, that between the date of Jonson's "Timber" (1625-1637) and the date of Dryden's "Essay of Dramatic Poesy" (1668) there is practically no substantial literary criticism in England save for the prefatory matter to *Gondibert* (1650). Saintsbury attributes this gap to the disturbance caused by the Civil War. It seems to this writer that mere physical disturbance is not sufficient reason for this cessation of critical writing. As this whole essay has pointed out, not only is the social basis of English literary criticism before the Civil War aristocratic but also, as we have seen in the section on tragedy, the king was considered to typify the highest ideal in art. If the purpose of this criticism was, as we contend, aristocratic, what is more natural than that it should pass out of sight during the Puritan, middle- class domination of the Commonwealth period, to reappear with the Restoration of the monarchy? Does not the fact that it disappeared during the nonaristocratic period support our thesis that this criticism is aristocratic in purpose? The exception which Saintsbury mentions, the prefatory matter to *Gondibert*, was written in Paris by two royalist exiles, a fact which strengthens our suppositions. Naturally, in the place of this aristocratic criticism, one could not expect a new type to spring up in the few years of the Commonwealth. A new tradition, in criticism or anything else, is not started so easily. Nevertheless, we can find indications that point to a different conception of the purpose of poetry. Milton, for instance, says that poets are the defenders of a people's liberty and the " strenuous enemies of despotism." Here we have a purpose of poetry which is the antithesis of the monarchicalaristocratic. It is explainable only by those who are aware that a change in the social structure of society is reflected in even the most abstract realms of human thought.

Source: Vernon Hall Jr., "The Poet and His Purpose," in *Renaissance Literary Criticism: A Study of Its Social Content*, Peter Smith, 1959, pp. 215-28.

Adaptations

Don Quixote was adapted as a television movie in 2000 by Hallmark Entertainment. It was directed by Peter Yates and starred John Lithgow as Don Quixote and Bob Hoskins as Sancho Panza. The movie is available through Turner Network Television (TNT).

Hamlet was adapted by Pilgrim Pictures as a classic 1948 film, directed by and starring Laurence Olivier in the title role. Today, it is available from Universal-International distributors. Several of Shakespeare's plays, under the following titles, have been adapted for film by Kenneth Branagh serving as writer and director: *Love's Labour's Lost* (2000), *Hamlet* (1996), *In the Bleak Midwinter* (1995, also known as *A Midwinter's Tale*), *Much Ado about Nothing* (1993), and *Henry V* (1989). Branagh also stars in the first two and the last two of these productions.

Niccolo Machiavelli's *The Prince* was adapted to an audiocassette, entitled *Prince*, and was published by Blackstone Audiobooks in 1997.

Sir Thomas More's *Utopia* was adapted to audiocassette and was published by Blackstone Audiobooks in December 1991.

Topics for Further Study

The Renaissance period is not the only time in human history in which a culture has experienced a rebirth of older values or ways of life. Research one other culture that has taken such a renewed interest, and write a short paper about how this rebirth changed the culture.

William Shakespeare is regarded by many to be one of history's greatest writers, and yet little is known of his background. Research what you can find of Shakespeare's life and the historical details of town life and the theater of his time period. Write an essay describing what may have been a typical day for Shakespeare, including what it may have been like to work in the theater of his time.

Although the humanists did not intend this, their writings helped to spark the Protestant Reformation and Catholic Counter-Reformation. Research the particulars behind each of these movements, and then compare the two views of religion. What is the same? What is different?

Compare and Contrast

1450s: German businessman Johann Gutenberg prints the first Bible (in Latin) from a printing press.

1510s: Martin Luther's theses and other literature promoting reformation of the Catholic Church are quickly disseminated through printing presses.

Today: There continues to be a market for printed books, though literature is also being spread and published by electronic media.

1450s: After decades of bitter rivalry, the Italian city-states form the "Italian League" and agree to protect each other from outside attacks.

1510s: Machiavelli writes *The Prince*, an instruction manual on how monarchs gain and wield power. He addresses it to the Medici family, the unofficial rulers of the Florentine republic.

Today: After many transformations in Italian government, city-states have been abandoned in favor of a democratic republic.

1450s: After fifty years, Italian sculptor Lorenzo Ghiberti completes his famous bronze doors for the northern and eastern portals of the baptistery of the cathedral of Florence, which depict scenes from the Bible in astonishing realism.

1510s: Erasmus publishes *The Praise of Folly*, a seminal humanist work that advocates interpreting the Bible with realistic, scholarly methods to determine God's true intent instead of relying solely on church tradition.

Today: Some people believe that, if the original text of the Bible is fed into a computer and analyzed for certain patterns, hidden messages can be revealed.

What Do I Read Next?

Allan Atlas's *Renaissance Music: Music in Western Europe, 1400-1600* (1998) is a comprehensive book about music during the fifteenth and sixteenth centuries in Europe.

Craig Harbison's *The Mirror of the Artist: Northern Renaissance Art in Its Historical Context* (1995) examines the origins of Renaissance art in fifteenth- and sixteenth-century Netherlands, France, and Germany.

Architecture of the Renaissance: From Brunelleschi to Palladio (1996), written by Bertrand Jestaz and translated by Caroline Beamish, provides a good overview of the architectural rebirth in fifteenth-century Italy, which was inspired by the columns, rounded arches, and classical architecture of Greece and Rome.

Florence was the key city for the arts during the Italian Renaissance. *Florence and the Renaissance: The Quattrocentro* (1997), by Alain J. Lemaitre and Erich Lessing, examines the course of creative development in architecture, sculpture, and paintings during the Renaissance in Italy.

Ingrid D. Rowland's *The Culture of the High Renaissance: Ancients and Moderns in Sixteenth- Century Rome* (1998) employs an interdisciplinary approach to explore the cultural conditions that produced the Renaissance.

Further Study

Bloom, Harold, *Shakespeare: The Invention of the Human*, Riverhead Books, 1999.

In this controversial book, Bloom states that Shakespeare
alone is responsible for the creation of the
modern human personality in all cultures.

Erasmus, Desiderius, *The Praise of Folly and Other Writings: A New Translation with Critical Commentary*, W. W. Norton & Company, 1989.

This book contains some of Erasmus's most influential
writings as well as excerpts from some of his
letters.

Greenblatt, Stephen, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*, University of California Press, 1989.

In this book, a classic in Shakespearean study, Greenblatt
offers his interpretations on Shakespeare's major
plays.

Jordan, Constance, *Renaissance Feminism: Literary Texts and Political Models*, Cornell University Press, 1990.

The author argues that the concept of, and first debates
about, feminism as a mode of thought originated
during the Renaissance.

Kraye, Jill, *The Cambridge Companion to Renaissance Humanism*, Cambridge University Press, 1996.

This book provides a thorough guide to the humanist
movement, which originated during the Renaissance.

Lewis, C. S., *The Discarded Image: An Introduction to Medieval and Renaissance Literature*, Cambridge University Press, 1994.

This book examines the medieval view of the world,
giving historical and cultural background that allows
for a greater understanding of medieval and Renaissance
literature.

Viroli, Maurizio, *Niccolo's Smile: A Biography of Machiavelli*, Farrar Straus & Giroux, 2000.

Theories about Machiavellianism are mainly about immoral and ruthless behavior used to maintain power at all costs. The author of this book argues that this was merely a reflection of the kind of leader Machiavelli longed for as a solution to the violent time period in which he lived rather than a type of behavior that he preached as appropriate.

Wells, Stanley, *The Cambridge Companion to Shakespeare Studies*, Cambridge University Press, 1986.

A comprehensive introduction to William Shakespeare through essays, this book begins with background information on Shakespeare and his supposed thoughts, then connects his writings to the time in which he lived.

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Johnson, Samuel, "From *Preface to Shakespeare*," in *The Norton Anthology of Theory and Criticism*, edited by Vincent Leitch, W. W. Norton & Company, 1996, p. 469.

Marlowe, Christopher, "*Doctor Faustus*," in *Doctor Faustus and Other Plays*, edited by David Bevington and Eric Rasmussen, Clarendon Press, 1995, p. 137-83.

More, Thomas, *Utopia*, edited by George M. Logan and Robert M. Davis, Cambridge University Press, 1989, pp. 18-19, 54.

Rabelais, François, *Gargantua & Pantagruel*, Dodd, Mead & Company, n.d., p. 527.

Shakespeare, William, *The Yale Shakespeare*, edited by Wilbur L. Cross and Tucker Brooke, Barnes & Noble Books, 1993, pp. 992, 1150.

Viorst, Milton, *The Great Documents of Western Civilization*, Barnes & Noble Books, 1994, p. 85.

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Introduction

Purpose of the Book

The purpose of Literary Movements for Students (LMfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, LMfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on

classic novels frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of LMfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of LMfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of classic novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members educational professionals helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in LMfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by LMfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

LMfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Literary Movements for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the LMfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the LMfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Literary Movements for Students

When writing papers, students who quote directly from any volume of Literary Movements for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from LMfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Literary Movements for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from LMfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Literary Movements for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of LMfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Literary Movements for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of LMfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Literary Movements for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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