

Contents

<i>Preface</i>	ix
<i>Acknowledgements</i>	xiii
1 Old English Literature	I
<i>Beowulf</i>	1
‘The Seafarer’ and ‘The Wanderer’	7
Battle Poems and ‘The Dream of the Rood’	10
Old English Language	12
2 Middle English Literature	14
From the Norman Conquest to Chaucer	14
Julian of Norwich, Margery Kempe, <i>Sir Gawain and the Green Knight</i>	17
Geoffrey Chaucer, William Dunbar, Robert Henryson	22
William Langland, Medieval Drama, Thomas Malory	28
3 Sixteenth-Century Poetry and Prose	34
Sir Thomas Wyatt	34
Sixteenth-Century Prose and the Reformation	37
The Sonnet: Sir Philip Sidney and William Shakespeare	42
Edmund Spenser	48
4 Shakespeare	53
Shakespeare in Context	53
Shakespeare’s Comedies and Histories	55

	Shakespeare's Tragedies	62
	Shakespeare's Late Plays	68
5	Renaissance and Restoration Drama	73
	Renaissance Drama and Christopher Marlowe	73
	Elizabethan and Jacobean Revenge Tragedy	79
	Ben Jonson and the Masque	83
	Restoration Drama	87
6	Seventeenth-Century Poetry and Prose	91
	John Donne	91
	From Ben Jonson to John Bunyan and Andrew Marvell	96
	John Milton	106
	John Dryden	111
7	The Eighteenth Century	114
	Alexander Pope	114
	The Augustan Age	121
	Edward Gibbon, Samuel Johnson	126
	Sensibility	129
8	The Novel: The First Hundred Years	133
	Daniel Defoe	133
	Aphra Behn, Samuel Richardson, Henry Fielding, Laurence Sterne, Tobias Smollett	137
	From Eliza Haywood to Mary Shelley	143
	Walter Scott and Jane Austen	147
9	The Romantic Period	151
	The Age of Revolution	151
	William Blake, William Wordsworth, Samuel Taylor Coleridge	154

	Lord Byron, Percy Bysshe Shelley, John Keats	161
	Radical Voices	165
10	Victorian Literature 1837–1857	169
	Charles Dickens	169
	Charlotte and Emily Brontë	173
	William Makepeace Thackeray, Elizabeth Gaskell	179
	Alfred Lord Tennyson, Robert Browning, Elizabeth Barrett Browning	183
11	Victorian Literature 1857–1876	188
	Victorian Thinkers	188
	George Eliot	191
	Wilkie Collins and the Sensation Novel	197
	Anthony Trollope, Christina Rossetti	201
12	Victorian Literature 1876–1901	206
	Thomas Hardy	206
	George Gissing, George Moore, Samuel Butler, Henry James, Robert Louis Stevenson	212
	Rudyard Kipling	217
	George Bernard Shaw, Oscar Wilde, Late Victorian Poetry	219
13	The Twentieth Century: The Early Years	224
	Joseph Conrad	224
	Arnold Bennett, H.G. Wells, E.M. Forster, Katherine Mansfield	230
	D.H. Lawrence	234
	Georgian Poetry, War Poetry, W.B. Yeats	238

14	The Twentieth Century: Between the Wars	245
	T.S. Eliot	245
	James Joyce	249
	Virginia Woolf	255
	The 1930s	259
15	The Twentieth Century: The Second World War to the End of the Millennium	264
	Wartime and Post-War Britain	264
	Drama	268
	Novels	274
	Poetry	282
16	The Twenty-First Century	288
	After 9/11	288
	The Novel: Looking Back	294
	The Novel: Looking Around	298
	The Novel: Looking Ahead	303
	Poetry	307
	Drama	310
	<i>Periods of English Language and Literature</i>	314
	<i>Chronology</i>	316
	<i>Further Reading</i>	354
	<i>Index</i>	357

1 Old English Literature

Beowulf

Sometime between the year 700 and the year 900 the epic poem *Beowulf* was composed. It tells the story of Beowulf, a warrior prince from Geatland in Sweden, who goes to Denmark and kills the monster Grendel that has been attacking the great hall of Heorot, built by Hrothgar, the Danish king. Grendel's mother, a water-monster, takes revenge by carrying off one of the king's noblemen, but Beowulf dives into the underwater lair in which she lives and kills her too. Returning home, in due course Beowulf becomes king of the Geats. The poem then moves forward about fifty years. Beowulf's kingdom is ravaged by a fire-breathing dragon that burns the royal hall. Beowulf, aided by a young warrior, Wiglaf, manages to kill the dragon, but is fatally wounded in the course of the fight. He pronounces Wiglaf his successor. The poem ends with Beowulf's burial and a premonition that the kingdom will be overthrown.

When we read a Shakespeare play, a poem by Wordsworth, a novel by Dickens or most other works of literature, we usually know something about the author, something about the period in which the text was written, and, perhaps most importantly, a good deal about the conventions of the genre that the writer has chosen to employ. It is such knowledge that helps us arrive at conclusions about the meaning and significance of a literary text. In the case of *Beowulf* and other Old English texts, however, we have relatively little information to work from. We know nothing about the author of *Beowulf*, or who transcribed the poem (which exists in just one fire-damaged manuscript copy). Nor do we know the exact date of its composition. There are, too, other problems we face: not only is the text historically remote from us, involving ideas that seem to

bear little resemblance to our own ways of thinking, but it is written in a form of English (sometimes called Anglo-Saxon) that displays little similarity to English today:

Ða com of more	under misthleopum
Grendel gongan.	Godes yrre bær.
Mynte se manscaða	manna cynnes
sumne besyrwan	in sele þam hean.

[Then from the moor under the misty slopes
Grendel came advancing, God's anger he bore.
The evil ravager intended to ensnare one
Of the race of men in that lofty hall.]

(*Beowulf*, ll. 710–23)

Not surprisingly, most readers are initially going to feel at a loss in trying to establish any kind of hold on *Beowulf*, even if they encounter it in a modern translation.

As is often the case with a literary text, however, a good deal can actually be determined from a summary alone. Structurally, *Beowulf* is built around three fights. Each of these involves a battle between those who live in the royal hall and a monster; the monsters, it is clear, are dangerous, unpredictable and incomprehensible forces that threaten the security and well-being of those in power and the way of life they represent. When we have established this much, we have detected a pattern that is specific to the Anglo-Saxon period, but which also echoes down through the whole history of English literature. Time and time again, literary texts deal with an idea, or perhaps just an ideal, of order. There is a sense of a well-run state or a settled social order, and, for the individual, a feeling of existing within a secure framework; this might be the comfort provided by religious faith, the certainty associated with marriage and economic security, or perhaps just the happiness associated with being in love. In *Beowulf*, a sense of security is linked with the presence of the great hall as a place of refuge and shared values; it is a place for feasting and celebrations, providing warmth and protection against whatever might be encountered in the darkness outside. Over and over again, however, literary texts focus on threats to such a feeling of security and confidence. There might be an external threat, such as a monster or a

foreign enemy, or an enemy within, such as the rebellious noblemen in Shakespeare's history plays who challenge the authority of the king. But the threat might be more insidious; for example, in a number of eighteenth-century works, there is a sense of chaos overtaking society, and the collapse of established standards of behaviour. Or there might be, as is the case in nineteenth- and twentieth-century texts, a feeling that the world is moving so fast and changing so much that all steady points of reference have been lost. In short, we can say that the most common pattern in literature is one which sets the desire for order and coherence against an awareness of the inevitability of disorder, confusion and chaos.

This recurrent pattern is, as might be expected, felt and expressed in different ways as time passes, the world changes, and people face fresh problems. In the four or five hundred years before the Norman Conquest of 1066, England was a sparsely populated country that had experienced successive waves of invasion. The invaders included, between the late fourth and seventh centuries, different groups of Germanic peoples whose descendants came to be known as Anglo-Saxons. The history of this period is documented by the historian Bede (673–735), a monk whose Latin work *Historia Ecclesiastica Gentis Anglorum* (*Ecclesiastical History of the English People*), completed in 731, provides us with much information about the era. Thanks to Bede and a number of other sources, we know a surprising amount about the government, administration and legal system of Anglo-Saxon England. The impression is of sophisticated mechanisms of social organisation, primarily associated with the king. But the monasteries were also important in this period, in particular as centres of learning; the texts in Old English that survive from Anglo-Saxon England were all probably transcribed during the tenth century by monks, who were both establishing and preserving a native literary culture. Government, administration, a legal system and a literary culture: all these things suggest a regulated, well-ordered and peaceful society. But this is only half of the story.

In 55 BC Julius Caesar landed in Ancient Britain. Colonisation and Christianity followed as Britain became part of the Roman empire. In 407, however, the Roman legions were withdrawn to protect Rome. Meanwhile, Picts invaded Roman Britain from the north. The British

king Vortigern, like Hrothgar in *Beowulf*, sent for help, but the Jutes who came soon seized Kent. Other pagan Germanic tribes, the Angles and the Saxons, followed, driving the Celtic inhabitants into Wales, Cornwall and Scotland. The result was that a number of Anglo-Saxon kingdoms emerged, and, almost inevitably, this led to military conflicts and shifts in power. During the sixth century, it is important to note, a process of re-Christianization began, but in 793 a further period of disruption was initiated, with Viking incursions that led, amongst other things, to the sacking of monasteries.

What becomes apparent from this brief summary is that in this period we are dealing with what is essentially a warrior society, a tribal community with people clustering together in forts and settlements, fearing attack. The land is farmed, and there are centres of learning, but the overwhelming fact of life is invasion by outside forces. It should be becoming clear by now that *Beowulf* reflects and expresses the anxieties that would have dominated such a society, but it also offers a sense of something positive. We know from historical evidence that Anglo-Saxon kings such as Alfred (871–99), Athelstan (924–39) and Edgar (959–75) contributed to the forging of one people and one state. This is echoed in the way that *Beowulf*, as a warrior, stands as a beacon, unselfishly going to the aid of the Danish king and then later, as king, facing the dragon in order to win its treasure for his people. And although he dies without an heir, there is also something impressive in the way that the baton of command is passed on to his successor, Wiglaf. The period before the Norman Conquest used to be referred to as the Dark Ages; the term clearly does less than justice to the achievements of this society, but, if we do accept the description for a moment, we can see how a poem such as *Beowulf*, with its ideas about leadership and loyalty, stands as a source of illumination in the darkness.

What we also need to recognise in our critical thinking about the text, however, is that a poem like *Beowulf*, engaging as it does with contemporary concerns, does not spring from nowhere. *Beowulf* belongs to a tradition of heroic or epic poetry; this tradition can, indirectly, be traced back to Ancient Greece and Rome, and there is something of a parallel tradition in Scandinavian culture. An epic is a long narrative poem (there are 3,182 lines in *Beowulf*) that operates on

a grand scale and deals with the deeds of warriors and heroes. As is the case in *Beowulf*, while focusing on the deeds of one man, epic poems also interlace the main narrative with myths, legends, folk tales and past events; there is a composite effect, the entire culture of a country cohering in the overall experience of the poem. *Beowulf* belongs to the category of oral, as opposed to literary, epic, in that it was composed to be recited; it was only written down much later as the poem that exists today, possibly as late as the year 1000.

In epic poetry there are always threats and dangers that have to be confronted, but even more important is the sense of a hero who embodies the qualities that are necessary in a leader in a hierarchical, masculine, warrior society; the text is concerned with the qualities that constitute his greatness, the poem as a whole amounting to what we might regard as a debate about the nature of the society and its values. Central to those values is the idea of loyalty to one's lord: the lord provides food and protection in return for service. He is the 'giver of rings' and rewards, and the worst of crimes is betrayal. This impression of a larger purpose in *Beowulf* is underlined by the inclusion of decorous speeches and passages of moral reflection, and by the inclusion of quasi-historical stories of feuds and wars that echo and support the main narrative. The fact that *Beowulf* exists within a literary tradition is also apparent in its use of the alliterative metre, which is the most notable feature of Germanic prosody; in *Beowulf*, as in Old English verse generally, there are two or three alliterating stressed syllables in each line, reflecting the pattern of speech and so appropriate for oral performance. The effect is to link the two halves of the lines into rich interweaving patterns of vocabulary and idea. The convention may seem strange to the modern reader, but in its distinctive way it serves, like rhyme, to reinforce the poem's theme of the search for order in a chaotic world.

In the end, however, it is not a simple opposition of the desire for order and the threat of disorder that makes *Beowulf* such an impressive poem. Indeed, if we talk about order versus disorder, the formulation might suggest that literature can convey a static and unchanging ideal of order. But this is never the case. A society is always in a state of transformation. One thing that we know about the period in which *Beowulf* was produced, and which is apparent in

the poem, is that pagan values were in conflict with, and gradually yielding to, Christian values. Values and ideas are constantly changing, but the most interesting works of literature are those produced at times when there is a dramatic shift between one way of thinking about the world and a new way of thinking about the world. The most obvious example of this is found in the works of Shakespeare, who was writing at a time when the medieval world was becoming the modern world; part of Shakespeare's greatness, many would argue, is explicable in terms of how his poems and plays reflect this enormous historical shift. In the case of *Beowulf*, we can sense a conflict between a way of looking at the world that focuses on the heroic warrior and, on the other hand, a Christian perspective that is not entirely at ease with some of the implications of the warrior code.

Even from a non-Christian perspective, there are reservations that might be voiced about the heroic life; for example, joy, youth and life will inevitably give way to sorrow, age and death, leaving past glories behind. And there can seem something slightly absurd about the quest for glory; even the greatest warriors might strike us as vainglorious, and as fighting for no real purpose. But the added level of complication that can be sensed in *Beowulf* is the possibility that there is a Christian critique of heroism implicit in the poem. We may well feel that values in the poem that are remote from modern experience – things such as blood-feuds and the celebration of violence in what professes to be an elite society – combine rather awkwardly with a story that might be regarded as a Christian allegory of salvation. In the same way, we may be struck by a gap between the Christian elements in the poem and the stress on a pagan fate that determines human affairs. It is, however, just such instability and indeterminacy in the poem that makes it an important work of literature, for this is how texts function in the period of their production, expressing conflicting and contradictory impulses in a culture. The kind of complication that characterises the best-known literary texts is a matter of how they not only reflect but are also the embodiment of a society caught up in a process of transformation and alteration, of collapse and formation, and of old and new ideas.

‘The Seafarer’ and ‘The Wanderer’

The validity of this last point should become clearer if we look more closely at the Anglo-Saxon period. At such a historical remove, our natural impulse is to think of a static, perhaps rather primitive society. *Beowulf* might actually add to our misconceptions as, superficially, it conveys an impression of a society that is characterised exclusively by violent fighting. We need to understand, however, that the three monster fights in the poem conform to conventional story-types, rather than being in any way a realistic expression of lived experience. We also need to understand that England at this time was certainly not a primitive society. As we noted above, the Anglo-Saxon period runs from the invasion of Celtic England by Angles, Saxons and Jutes in the first half of the fifth century up till the conquest by William of Normandy in 1066. Around the seventh century, there was a period of conversion to Christianity. Even today, we still recollect saints from this period, such as Aidan, and monastic foundations such as Lindisfarne, Whitby and Ripon. The existence of religious orders, the architecture associated with the monasteries, and the scholarship of these learned communities all provide an idea of the sophistication of the society at this time.

In the reign of King Alfred, who lived from 849 to 899, we encounter a leader who established the English navy, reformed the army, promoted education and saved England from the Vikings. During Alfred's reign and in the years that followed, England also developed a system of national and local government, law courts and mechanisms for tax-collecting, all of which were amongst the most advanced in Europe. It is often pointed out that the *Domesday Book* (1086), a great survey of England commissioned by William I, would have been impossible to produce without the Anglo-Saxons' flair for administration. The *Domesday Book* is one of our sources of information about this period. Another is the *Anglo-Saxon Chronicle*, a history of England from the Roman invasion to 1154. It is, in fact, a series of chronicles written in Old English, and begun in the ninth century during the reign of Alfred. As with everything else that informs us about the period, the *Anglo-Saxon Chronicle* conveys an impression of a complex society, a society that was constantly changing, adjusting and evolving.

It is not surprising, therefore, that a vigorous vernacular literary culture existed, although we will never know the precise extent of this because so much has been lost or destroyed over the course of time. In addition to *Beowulf* – and there were probably other epic poems – there was a considerable body of lyric poetry. Most of this is anonymous, although we do know the names of two poets, Caedmon and Cynewulf (the former from the seventh, the latter from the early ninth century), both of whom focused on biblical and religious themes. Probably the most accomplished of the lyric poems is ‘The Seafarer’. The poem falls into two halves, and features a speaker who relates the hardship and isolation of a life at sea, at the same time lamenting the life on shore he has known and of which he is no longer a part; there is, paradoxically, both nostalgia for the past and a deep love of the sea despite its loneliness:

þær ic ne gehyrde butan hlimman sæ,
iscaldne wæg. Hwilum ylfete song
dyde ic me to gomene, ganetes hleoþor,
ond huilpan sweg fore hleahtor wera;
mæw singende fore medodrince.

[There I heard nothing but the roar of the sea,
the ice-cold wave. Sometimes, the song of the swan
I had for entertainment, the cry of the gannet
and the sound of the curlew in place of the laughter of men;
the seagull singing instead of mead-drinking.]

(‘The Seafarer’, ll. 18–22)

In the second half of the poem, however, the speaker moves in a fresh direction, imposing a homiletic gloss upon his recollections. He presents the call to a life at sea as a call to the Christian path of self-denial; life on earth is transient and insignificant in comparison with the idea of heaven.

Just as the tradition of epic poetry informs *Beowulf*, so ‘The Seafarer’ also draws upon a poetic tradition. Like the other notable Old English poem ‘The Wanderer’, ‘The Seafarer’ is an elegy: a complaint in the first-person on the hardships of separation and isolation. In ‘The Wanderer’ the speaker is an exile seeking a new lord and the protection of a new mead-hall. The poem conveys his sense of despair

and fatigue; like 'The Seafarer', the poem employs sea imagery to convey an idea of exile and loneliness, of a hostile universe where human beings are battered and tossed about aimlessly. In the second part of 'The Wanderer', the poet moves from his personal experience to the general experience of humanity, how people suffer in a world characterised by war and the ravages of time. As in 'The Seafarer', comfort can only be derived from the hope of heaven.

Both poems are elegies dwelling on death, war and loss. By the mid-seventeenth century the term elegy starts to acquire a more precise meaning, as a poem of mourning for an individual or a lament over a specific tragic event. In 'The Seafarer', as in 'The Wanderer', however, there is a more general perception of life as a struggle, though one rooted in the poem's culture: the speaker is bereft of friends, but also lordless and so forced to live alone in exile from the comforts and protection of the mead-hall. As in 'The Wanderer', fate and the elements seem to conspire against the solitary human figure. Like *Beowulf*, 'The Seafarer' conveys a characteristic Anglo-Saxon view of life. There is a sense of melancholy that suffuses the poem, a sense of life as difficult and subject to suffering; and that, however much one displays strength, courage and fortitude, time passes and one grows old. There is, too, a stoical resignation in the poem; the kind of response, in fact, that one might expect to encounter in a hard, masculine culture. But the surprise is the delicacy and skill with which the poem reflects upon these matters. Such a poem can still communicate with us today because of the manner in which it articulates both the pain of existence and the search for comfort.

What 'The Seafarer' offers by the end is the idea of religious consolation. It would, however, be a minor, and forgettable, poem if it just offered a Christian answer. The subtlety of the poem lies in the manner in which it is caught between its awareness, on the one hand, of the pain of life and, on the other, its awareness of the comfort provided by religion. But not just that: there is almost a sense in the poem that religion is in some respects a self-consciously adopted literary and ethical frame that is imposed upon an intransigent reality. As with *Beowulf*, we see again how a substantial work of literature is always the product of a society in the throes of change. Indeed, the way in which 'The Seafarer' falls so clearly into two sections suggests two ways of looking

at the world that do not quite combine together. It is this ambivalence of the poem, how it looks to both the past and the future as the poet moves between an old, pagan, view of life as a perpetual battle and new values associated with Christianity, that gives it its resonance.

Battle Poems and ‘The Dream of the Rood’

Wherever we turn in Old English poetry we encounter two impulses: on the one hand there is a sense of a harsh and unforgiving world, and on the other a sense of Christian explanation and consolation. But there is always the impression that the message of religion is being articulated by poets who are conscious of this as a new discourse, even a kind of novelty. There is also the point that our perception of the literature of the Anglo-Saxon period has been affected by the fact that the poems that have survived were transcribed by monks, and therefore endorse the argument for Christianity. This is less true of some poems than of others. There are, for example, battle pieces, commemorative historical poems, such as ‘The Battle of Brunanburh’, a poem relating how Athelstan defeated the invading forces of the Scots and Vikings. A poem such as this conceives of life as an armed struggle, and, although composed towards the end of the Anglo-Saxon period, clings on to the traditional values of strength and courage. Much the same is true of ‘The Battle of Maldon’, which deals with a heroic, yet disastrous, attempt to oppose Viking raiders.

By contrast, other Old English poems are overtly Christian. ‘The Dream of the Rood’ is a dream-vision poem in which the poet encounters a speaking Rood or Cross. The Cross tells us about the Crucifixion, how it was buried, and then resurrected as a Christian symbol. It thus acts as both a witness to the Crucifixion and as a parallel to Christ, who throughout the poem is compared to a heroic warrior.

Rod wæs ic aræred. Ahof ic ricne Cyning,
heofona Hlaford; hyldan me ne dorste.

Þurhdrifan hi me mid deorcan næglum; on me syndon þa dolg gesiene,
opene inwidhlemmas; ne dorste ic hira nænigum sceððan.

Bysmeredon hie unc butu ætgædere. Eall ic wæs mid blode bestemed
begoten of þæs guman sidan siððan he hæfde his gast onsended.

Index

- Absalom and Achitophel*, (Dryden),
 112, 116
 Accidental, The (Smith), 306
 Ackroyd, Peter, 282
Adam Bede (Eliot), 191, 255
 Addison, Joseph, 118, 123–4
 essays in *The Spectator*, 124
Adeline Mowbray (Opie), 166
 Adiga, Aravind, 303
 White Tiger, The, 303
 ‘Adlestrop’ (Thomas), 238–9
Aenid (Virgil), 28
 Aeschylus, 62
 aestheticism, 221–2
 Age of Revolution, 151–4
 Ainsworth, Harrison
 Rookwood, 171
Alchemist, The (Jonson), 84, 85
 Alfred, King, 4, 7
Alfred (Thomson), 126
Alice’s Adventures in Wonderland
 (Carroll), 204
All Sorts and Conditions of Men
 (Besant), 214
Allan Quatermain (Haggard), 216
 Allen, Grant
 The Woman Who Did, 215
Amelia (Fielding), 144
 American fiction, 304–5
 American War of Independence,
 122, 127
 Amis, Kingsley, 277
 Amis, Martin, 277
Amoretti (Spenser), 48
Anatomy of Melancholy, The (Burton),
 100
 Angles, 4, 7
 Anglo-Norman period, 15
Anglo-Saxon Chronicle, 7
 Anglo-Saxon period, 2, 3, 4, 7, 10, 11
Animal Farm (Orwell), 267
Ann Veronica (Wells), 230
Anna of the Five Towns (Bennett), 230–1
 ‘Anthem for Doomed Youth’
 (Owen), 239–40
Antony and Cleopatra (Shakespeare),
 68, 69–70, 88
Arcadia, The (Sidney), 41, 138
Areopagitica (Milton), 100
Arms and the Man (Shaw), 220
 Arnold, Matthew, 188–9
 Culture and Anarchy, 189
 ‘Dover Beach’, 188
 Arthur, King, 20, 32
As You Like It (Shakespeare), 56
 Ascham, Roger, 39
 Asian-British writers, 280
Astrophil and Stella (Sidney), 43–5
Atheist’s Tragedy, The (Tourneur), 81
 Atwood, Margaret, 307
 Auden, W. H., 260, 261
 ‘Spain (1937)’, 261

- Augustan Age, 118, 121–6
Aurora Leigh (Barrett Browning), 186–7
 Austen, Jane, 145, 147–50, 167
 Emma, 147, 148, 149
 Mansfield Park, 147, 149–50
Awkward Age, The (James), 216
- Bacon, Francis
 Essays, 100
Balkan Trilogy, The (Manning), 267
 Barker, Pat, 282, 296
 Barnes, Djuna
 Nightwood, 259
 Baroque, 94
 Barrett Browning, Elizabeth, 186–7
 Aurora Leigh, 186–7
 Sonnets from the Portuguese, 186, 187
 Barry, Sebastian, 296
 A Long, Long Way, 296
Bartholomew Fair (Jonson), 84, 85
 ‘Battle of Brunanburh, The’, 10
 ‘Battle of Maldon, The’, 10
 battle poems, 10
 Beauman, Ned, 297–8
 The Teleportation Accident, 297–8
 Beckett, Samuel, 260, 268–70, 271, 273
 Endgame, 270
 Happy Days, 270
 Not I, 270
 Waiting for Godot, 269–70
 Bede
 Historia Ecclesiastica Gentis Anglorum, 3
Beggar’s Opera, The (Gay), 127
 Behn, Aphra, 88, 90, 98, 129
 Oroonoko, 138–9
 The Rover, 90
 ‘The Willing Mistress’, 98–9
- ‘Belle Dame Sans Merci, La’ (Keats), 163–4
 Bennett, Arnold, 215, 224, 230
 Anna of the Five Towns, 230–1
 ‘The Old Wives’ Tale’, 230, 231
Beowulf, 1–6, 7, 8, 21, 286, 313
 Besant, Walter
 All Sorts and Conditions of Men, 214
Between the Acts (Woolf), 256
 Bible, 17, 31, 39
Biographia Literaria (Coleridge), 161
Birthday Party, The (Pinter), 271, 292
Black Album, The (Kureishi), 280
 Black Death, 15
Black Man’s Lament, The (Opie), 167
 Black-British writers, 280, 309
 Blackfriars theatre, 74
 Blake, William, 154–7
 Songs of Experience, 154–5
 Songs of Innocence, 155
 works, 156
Blasted (Kane), 312
Bleak House (Dickens), 172–3
 Bloomsbury Group, 255
 Blunden, Edmund, 238
 Boccaccio, 22
 Boleyn, Anne, 34, 37
 Bond, Edward, 273
 Bonnie Prince Charlie, 126
Book of the Duchess, The (Chaucer), 22
Book of Margery Kempe, The (Kempe), 18–19
Book of Thel, The (Blake), 156
Book of Urizen, The (Blake), 156
Bostonians, The (James), 216
 Boswell, James
 Life of Johnson, 129
 Bowen, Elizabeth, 260
 The Heat of the Day, 266–7

- Braddon, Mary Elizabeth
 Lady Audley's Secret, 201
 Bradstreet, Anne, 98
Brave New World (Huxley), 260, 263
 Breuer, Josef, 191
Bride Price, The (Emecheta), 281
Brighton Rock (Greene), 260
Bring Up the Bodies (Mantel), 294–5
 Brontë, Charlotte, 183
 Jane Eyre, 173, 174–6, 177, 255
 Villette, 176–7
 Brontë, Emily
 Wuthering Heights, 173, 178
Brooklyn (Toibin), 296–7
 Browne, Thomas
 Hydriotaphia, 100
 Browning, Robert
 ‘My Last Duchess’, 185–6
Buddha of Suburbia, The (Kureishi),
 280
 Bulwer-Lytton, Edward
 Paul Clifford, 171
 Bunyan, John
 Pilgrim's Progress, 100, 138
 Burke, Edmund, 167
 Reflections on the Revolution in
 France, 152
 Burney, Fanny (Frances), 130,
 144–5
 Cecilia, 144–5
 Evelina, 144
 The Wanderer, 146
 Burns, Robert, 131
 Burton, Robert
 The Anatomy of Melancholy, 100
 Butler, Samuel
 The Way of All Flesh, 215
 Byatt, A. S.
 Possession: A Romance, 281
 Byron, Lord, 161–2, 168
 C (McCarthy), 306
 Caedmon, 8
 Caesar, Julius, 3
 Cain (Byron), 162
 Caleb Williams (Godwin), 166
 Cambridge (Phillips), 280
 Candida (Shaw), 220
 cannibalism, 227
 Canterbury Tales (Chaucer), 24–7, 248,
 274
 Captain Brassbound's Conversion
 (Shaw), 220
 Captain Singleton (Defoe), 137
 Caretaker, The (Pinter), 271, 272
 Carew, Thomas, 83, 96
 Carhullan Army, The (Hall), 307
 Carlyle, Thomas, 189
 Carmen Seculare (Prior), 117–18
 Carroll, Lewis
 Alice's Adventures in Wonderland, 204
 Carter, Angela, 278
 Castaway, The (Walcott), 285
 Castiglione
 The Courtier, 40
 Castle of Otranto, The (Walpole), 145
 Castle of Perseverance, The, 31
 Cathleen Ni Houlihan (Yeats), 242
 Causley, Charles, 266
 ‘Cavalier’ poets, 96, 104
 Cavendish, Margaret, 101
 Caxton, William, 33
 Cecilia (Burney), 144–5
 Celtic languages, 12
 Chamberlain, Neville, 260
 Changeling, The (Middleton), 81, 82
 Chapman, George
 The Revenge of Bussy D'Ambois, 81
 Charles I, King, 87, 97
 Charles II, King, 74, 87, 105, 107, 111,
 112, 113

- Chatterton (Ackroyd), 290
 Chaucer, Geoffrey, 14, 22–7, 30
 The Book of the Duchess, 22
 Canterbury Tales, 24–7, 248, 274
 and dream-vision poems, 23
 General Prologue, 16
 Italian literary influences, 24
 life, 22
 power as a writer, 27
 religious beliefs, 26
 The Romaunt of the Rose, 22, 23–4
 Troilus and Criseyde, 24
 Children of Violence (Lessing), 275
 Christianity, 7, 10
 Churchill, Caryl, 274, 311
 Cloud Nine, 311
 Churchill, Winston, 264
 Cibber, Colley, 117
 Civil War (1642–60), 66, 74, 81, 156, 224
 Clare, John, 167
 Clarendon Code, 111
 Clarissa (Richardson), 133, 139–40, 145
 Cloud Atlas (Mitchell), 305–6
 Cloud Nine (Churchill), 311
 Cocktail Party, *The* (Eliot), 246
 Coetzee, J. M., 291, 292, 293
 Scenes from Provincial Life, 293
 Cold War, the 289
 Coleridge, Samuel Taylor, 159–61, 168
 Biographia Literaria, 161
 ‘Frost at Midnight’, 160
 ‘Kubla Khan’, 159–60
 The Rime of the Ancient Mariner, 160
 Colin Clout’s Come Home Again (Spenser), 48–9
 ‘Collar, The’ (Herbert), 102–3
 Collier, Jeremy
 Short View of the Immorality and Profaneness of the English Stage, 89
 Collins, An
 Divine Songs and Meditations, 98
 Collins, Wilkie, 197–201
 The Moonstone, 200–1
 The Woman in White, 197–200, 208
 Collins, William, 131–2
 ‘Ode to Evening’, 131
 Colonel Jack (Defoe), 137
 Comedy of Errors, *The* (Shakespeare), 56
 Communist Manifesto, *The* (Marx and Engels), 190–1
 Compleat Angler, *The* (Walton), 100
 Comus (Milton), 86
 Concealed Fancies, *The* (Cavendishes), 101
 ‘conceit’, concept of the, 94
 Confessions of an English Opium Eater (De Quincey), 167
 Congreve, William, 88
 Incognita, 138
 The Way of the World, 89–90
 Conrad, Joseph, 224–30, 231, 232
 Heart of Darkness, 227–9, 246
 Lord Jim, 225–6
 The Secret Agent, 229
 The Shadow-Line, 229–30
 Copernicus, 79
 Coriolanus (Shakespeare), 68
 Corrections, *The* (Franzen), 304–5
 Countess of Montgomery’s Urania, *The* (Wroth), 99
 Country Wife, *The* (Wycherley), 88–9
 Court Poems by a Lady of Quality (Montagu), 124
 Courtier, *The* (Castiglione), 40

- Coward, Noël, 260, 263
 Cowper, William, 131
 Crashaw, Richard, 96
 crime fiction, 301–2
 Cromwell, Oliver, 87, 107
 Crow (Hughes), 283
 Crusades, 20
Cry of a Stone, The (Trapnel), 101
 ‘Cuba’ (Muldoon), 285–6
 Cubism, 251
Culture and Anarchy (Arnold), 189
 Cycle Play, 30–1, 56
Cymbeline (Shakespeare), 68
 Cynewulf, 8
- Dance to the Music of Time, A* (Powell),
 267
Daniel Deronda (Eliot), 191–2
 Daniel, Samuel, 35
Darkness Visible (Golding), 276
 Darwin, Charles, 191, 213
 The Origin of Species, 190, 199
 ‘Daughters of the Late Colonel, The’
 (Mansfield), 233–4
David Copperfield (Dickens), 171, 172,
 180, 255
 Davies, W. H., 238
 de la Mare, Walter, 238
 De Quincey, Thomas, 167
Death of the Heart, The (Bowen), 260
Death of a Naturalist (Heaney), 286
Decline and Fall of the Roman Empire,
 The (Gibbon), 127–8
Defence of Poesie, The (Sidney), 44
 Defoe, Daniel, 134–9, 141, 148
 Moll Flanders, 136–7
 Robinson Crusoe, 122, 133, 134–6,
 139, 227
 Delaney, Shelagh, 270
 ‘Delight in Disorder’ (Herrick), 104
- DeLillo, Don, 304
 Falling Man, The, 304
 Demos (Gissing), 213
 Denham, John, 115
 Desai, Kiran, 302–3
 Inheritance of Loss, The, 302
Deserted Village, The (Goldsmith), 127
Devil’s Disciple, The (Shaw), 220
 Dickens, Charles, 167–73, 176
 Bleak House, 172–3
 Dombey and Son, 172
 Great Expectations, 171
 Oliver Twist, 169, 170, 171
 Dictionary (Johnson), 128
Divine Songs and Meditations (Collins),
 98
 Dixon, Sarah, 125
 Dobrée, Bonamy, 124
Doctor Faustus (Marlowe), 78–9
Doctor Jekyll and Mr Hyde (Stevenson),
 217
Dombey and Son (Dickens), 172
Domesday Book, 7
Don Juan (Byron), 162
 Donne, John, 50, 91–6, 106, 113, 115,
 165
 background and life, 91
 ‘Good Friday, 1613. Riding
 Westward’, 94–6
 Pseudo-Martyr, 91
 ‘The Sun Rising’, 92–3
 ‘A Valediction Forbidding
 Mourning’, 94
 Doolittle, Hilda (H.D.), 259
 Douglas, Gavin, 28
 Douglas, Keith, 266
 ‘Dover Beach’ (Arnold) 188
Down and Out in Paris and London
 (Orwell), 260, 262
 Dowson, Ernest, 222, 238

- drama
 Medieval, 30–2
 Renaissance, 73–9
 Restoration, 87–90
 twentieth century, 268–74
 twenty-first century 310–13
- Drapier's Letters* (Swift), 122
- Drayton, Michael, 35
- 'Dream of the Rood, The', 10–11
- dream-vision poetry, 23
- 'Drummer Hodge' (Hardy), 211–12
- Dryden, John, 96, 111–13, 115, 116
Absalom and Achitophel, 112, 116
All for Love, 88
- Dubliners* (Joyce), 251
- Duchess of Malfi, The* (Webster), 81, 82
- Duffy, Carol Ann, 283–4, 309, 310
 'Warming Her Pearls', 283–4
- Dunbar, William, 28
- Dunciad, The* (Pope), 117, 119
- Dutch Lover, The* (Behn), 98
- dystopian novel, 262, 307
- East Lynne (Wood), 201
- 'Easter 1916' (Yeats), 243
- Easter Rising (1916), 243
- Edgar, David
That Summer, 276
- Edgar, King, 4
- Edward VI, King, 38
- eighteenth century, 3, 114–32
- Electric Light* (Heaney), 291
- Elegy, 9
- Elegy Written in a Country Churchyard*
 (Gray), 130–1
- Eliot, George, 191–7, 206, 208
Adam Bede, 191, 255
Middlemarch, 192, 194–7, 207, 208,
 246, 298
The Mill on the Floss, 193–4
- Eliot, T. S., 224, 238, 245–9, 259, 308
 politics of, 247–8
The Waste Land, 233, 245–9, 255,
 309
 works, 245
- Elizabeth I, Queen, 38, 39, 42, 46, 50,
 53–4, 61
 'The doubt of future foes exiles
 my present joy', 42–3
- Elizabethan revenge tragedy, 79–83
- Emecheta, Buchi, 281
- Emma* (Austen), 147, 148, 149
- Emmeline, or the Orphan of the Castle*
 (Smith), 145, 167
- Encyclopaedia Britannica*, 128
- Endgame* (Beckett), 270
- Engels, Friedrich, 190–1
- English language, 15, 22
 promotion of by Reformation, 39
- Enlightenment, 127–8, 155
- Enright, Anne, 300
Gathering, The, 300
- Entertaining Mr Sloane* (Orton), 276
- epic, 19
- epic poetry, 4–5, 8
- 'Epistle from Mr Pope, to Dr
 Arbuthnot, An' (Pope), 114–15,
 115–16
- Epithalamion* (Spenser), 48, 49–50
- Essay on Man* (Pope), 117
- 'Essay on Woman, An' (Leapor), 125
- Essays* (Bacon), 100
- Essex, Earl of, 54
- Esther Waters* (Moore), 214
- Euripides, 62
- Evelina* (Burney), 144
- Everyman*, 31–2
- Everyman in His Humour* (Jonson),
 83–4
- Examiner*, 123

- Expedition of Humphrey Clinker, The* (Smollett), 142–3
- Faerie Queene, The* (Spenser), 48, 49, 50–2, 54, 58, 108
- Falling Man, The* (DeLillo), 304
- Far from the Madding Crowd* (Hardy), 206–7, 209
- Father and Daughter, The* (Opie), 166
- 'Father of Women, A' (Meynell), 241
- Faulks, Sebastian, 282
- Female Quixote, The* (Lennox), 144
- Field Work* (Heaney), 286
- Fielding, Henry, 141–2
Amelia, 144
Shamela, 141
Tom Jones, 133, 141–2
- Fifth Monarchists, 101
- Final Passage, The* (Phillips), 280
- Finch, Ann (Countess of Winchilsea), 125
- Finnegans Wake* (Joyce), 250
- First World War, 224–5, 228, 254, 255, 259, 260, 261, 263, 266, 267, 296, 307–8
- Forced Marriage, The* (Behn), 90
- Ford, John
'Tis Pity She's a Whore, 81
- Forster, E. M., 224, 232, 233, 255
Howards End, 224, 232
A Passage to India, 224, 232–3
- Fortunate Foundlings, The* (Haywood), 144
- Four Hymns* (Spenser), 49
- Four Quartets* (Eliot), 246
- Four Zoas, The* (Blake), 156
- Fowles, John
The French Lieutenant's Woman, 276
- Frankenstein* (Shelley), 146
- Franzen, Jonathan, 304–5
Corrections, The, 304–5
- Freemantle, Bridget, 125
- French Lieutenant's Woman, The* (Fowles), 276
- French literary culture, 19–20
- French Revolution, 146, 151–3, 155, 156, 166
- Freud, Sigmund, 190, 191
- 'Frost at Midnight' (Coleridge), 160
- Fruits of Retirement* (Mollineux), 99
- Gaskell, Elizabeth, 181–3, 213, 214
Mary Barton, 173, 183
North and South, 181–3, 196
Gathering, The (Enright), 300
- Gay, John
The Beggar's Opera, 127
- General Prologue* (Chaucer), 16
- Geneva Bible, 39
- Geoffrey of Monmouth
History of the Kings of Britain, 20
- George I, King, 127
- George II, King, 127
- George III, King, 168
- George IV, King, 168
- Georgian poetry, 238–9
- Germinal* (Zola), 213
- Gibbon, Edward
The Decline and Fall of the Roman Empire, 127–8
- Gissing, George, 213–14, 216
New Grub Street, 214
The Odd Women, 215
- Gladstone, William Ewart, 212
- Globe Theatre, 73
- Goblin Market* (Rossetti), 204–5
- God of Small Things, The* (Roy), 280, 302
- 'God's Grandeur' (Hopkins), 222

- Godwin, William, 154, 162
 Caleb Williams, 166
 Enquiry Concerning Political Justice,
 166
- Golden Bowl, The* (James), 216
Golden Notebook, The (Lessing), 275, 291
- Golding, William, 276
 Darkness Visible, 276
 Lord of the Flies, 276
 The Spire, 276
- Goldsmith, Oliver
 The Deserted Village, 127
- ‘Good Friday, 1613, Riding
 Westward’ (Donne), 94–6
- Goodbye to Berlin* (Isherwood), 261
- Gorboduc*, 76
- Gothic fiction, 132, 145–6, 164, 170
- Grass is Singing, The* (Lessing), 274–5,
 291
- Graves, Robert, 238
- Gray, Thomas
 *Elegy Written in a Country
 Churchyard*, 130–1
- Great Exhibition (1851), 179
- Great Expectations* (Dickens), 171
- Greece, Ancient, 4
- Green, Henry, 260, 262
- Greene, Graham, 260
- Greville, Fulke, 50
- Gulliver’s Travels* (Swift), 122–3
- Gunpowder Plot, 65
- Gurney, Ivor, 240
 ‘The Silent One’, 240
- Gwendolen* (Emecheta), 281
- Haggard, Rider, 139, 216
- Haklyut, Richard
 *The Principal Navigations, Voyages,
 Traffiques and Discoveries of the
 English Nation*, 40
- Hall, Sarah, 307
 Carhullan Army, The, 307
 Electric Michelangelo, The, 307
 Haweswater, 307
- Hamlet* (Shakespeare), 53, 62–4, 65,
 67, 81, 95
- Handful of Dust, A* (Waugh), 260
- Happy Days* (Beckett), 270
- Hardy, Thomas, 194, 206–12, 224
 Far from the Madding Crowd, 206–7,
 209
 Jude the Obscure, 206, 210, 211, 212,
 217, 247
 The Mayor of Casterbridge, 206, 210
 Tess of the d’Urbervilles, 206, 210–11,
 247
 poetry, 211–12
- Hare, David, 273, 311
 Plenty, 311
 Stuff Happens, 311
- Harvey, William, 79
- Haw Lantern, The* (Heaney), 286
- Hawksmoor* (Ackroyd), 282
- Haywood, Eliza, 144
- Heaney, Seamus, 285, 286–7, 309, 310
- Heart of Darkness* (Conrad), 227–9,
 246, 259
- Heart of Midlothian, The* (Scott), 147
- Heat of the Day, The* (Bowen), 266–7
- Hemans, Felicia, 167
- Henry IV* (1) (Shakespeare), 56
- Henry IV* (2) (Shakespeare), 56
- Henry V* (Shakespeare), 56
- Henry VIII, King, 30, 31, 37–8, 39
- Henry VIII* (Shakespeare), 68
- Henryson, Robert, 28
- Herbert, George, 96
 ‘The Collar’, 102–3
- Herbert, Mary (Countess of
 Pembroke), 41

- Hero and Leander* (Marlowe), 75
 heroic couplet, 115
 Herrick, Robert, 83, 96
 'Delight in Disorder', 104
 Hervey, Lord, 114, 115
High Wind in Jamaica, A (Hughes),
 263
High Windows (Larkin), 283
 'His Private Honour' (Kipling), 218
Historia Ecclesiastica Gentis Anglorum
 (Ecclesiastical History of the English
 People) (Bede), 3
*Historical and Moral View of the Origin
 and Progress of the French
 Revolution*, An (Wollstonecraft),
 166
 historical novels, 171, 294–8,
History of Henry Esmond, The
 (Thackeray), 180–1
History of Jemmy and Jenny Jessamy
 (Haywood), 144
History of the Kings of Britain
 (Geoffrey of Monmouth), 20
History of Miss Betsy Thoughtless
 (Haywood), 144
History of Mr Polly, The (Wells), 230
History of Pendennis, The (Thackeray),
 180
History of the World, The (Raleigh),
 40
 Hitler, Adolf, 260
Hobbit, The (Tolkien), 263
 Hodgson, Ralph, 238
 Hogarth Press, 255
 Hollinghurst, Alan, 300–1
 Line of Beauty, The, 300–1
Homage to Catalonia (Orwell), 262
Homecoming, The (Pinter), 271
 Hopkins, Gerard Manley, 222
 Horace, 115
 'Horatian Ode upon Cromwell's
 Return from Ireland, An'
 (Marvell), 105
House of Doctor Dee, The (Ackroyd),
 282
House of Fame, The (Chaucer), 23, 24
House for Mr Biswas, A (Naipaul), 279,
 292
 Housman, A. E., 238
How Late It Was, How Late (Kelman),
 278
Howards End (Forster), 224, 232
 Hughes, Richard, 263
 Hughes, Ted, 283
 humanism, 38
 Huxley, Aldous
 Brave New World, 260, 263
Hydriotaphia (or *Urn Burial*)
 (Browne), 100
 Ibsen, Henrik, 220
Imperial Palace (Bennett), 230
Importance of Being Earnest, The
 (Wilde), 220–1
In the Ditch (Emecheta), 281
In a German Pension (Mansfield), 233
In Memoriam (Tennyson), 184–5
 Inchbald, Elizabeth, 167
Incognita (Congreve), 138
 Indian fiction, 279, 280, 302–3
 Industrial Revolution, 163
 Inheritance of Loss (Desai), 302
Intimacy (Kureishi), 280
Invisible Man, The (Wells), 230
 Isherwood, Christopher, 260, 261,
 262
 Goodbye to Berlin, 260, 261
 Ishiguro, Kazuo
 The Remains of the Day, 279
 Italian Renaissance, 38

- Ivanhoe* (Scott), 147
hy Gripp'd the Stairs (Bowen), 267
- Jacobean revenge tragedy, 79–83
 Jacobites, 126
Jacob's Room (Woolf), 256
 James, Henry, 215–16, 224, 267
 James I, King, 28, 61, 65, 67, 74
 James II, King, 111, 113
Jane Eyre (Brontë), 173, 174–6, 177, 255
Je Ne Parle Pas Français (Mansfield),
 233
Jerusalem, 156
Jew of Malta, The (Marlowe), 79
 John, King, 14, 15
 Johnson, Linton Kwesi, 285, 309
 Johnson, Lionel, 222, 238
 Johnson, Samuel, 128–9, 130
 Dictionary, 128
 Jones, Inigo, 86
 Jones, Mary, 129
 Jonson, Ben, 50, 60, 83–7, 96, 103–4,
 115
 The Alchemist, 84, 85
 background, 83
 Bartholomew Fair, 84, 85
 conversion from Anglicanism to
 Catholicism, 104
 Everyman in His Humour, 83–4
 and masques, 85–6
 ‘On My First Son’, 103
 poetry, 96
 Sejanus, 84
 ‘To Penshurst’, 103
 Volpone, 84–5
 ‘Jordan’ poems (Herbert), 102
Journal of the Plague Year, A (Defoe),
 137
 Joyce, James, 224, 245, 249–55, 256,
 258, 259, 269, 308
- A Portrait of the Artist as a Young
 Man*, 249, 250–2, 253
Ulysses, 245, 249–50, 252–5
Joy of Motherhood, The (Emecheta), 281
Jude the Obscure (Hardy), 206, 210,
 211, 212, 217, 246
 Julian of Norwich, 21
 Sixteen Revelations of Divine Love,
 17–18
Julius Caesar (Shakespeare), 56, 60–1,
 65
 Jutes, 4, 7
 Juvenal, 115
- Kane, Sarah, 312
 Blasted, 312
Kapital, Das (Marx), 191
 Keats, John, 163–5, 168, 202
 ‘La Belle Dame Sans Merci’, 163–4
 ‘Ode to a Nightingale’, 164
 Kelman, James
 How Late It Was, How Late, 278
 Kempe, Margery, 21
 The Book of Margery Kempe, 18–19
 Killigrew, Anne, 98
King John (Shakespeare), 56
King Lear (Shakespeare), 53, 62, 64–6,
 67
King Solomon's Mines (Haggard), 216
King's Quair, The (James I), 28
 Kingsley, Charles, 181
 Kipling, Rudyard, 217–19, 224
 ‘His Private Honour’, 218
 The Light that Failed, 219
 Kipps (Wells), 230
 ‘kitchen-sink’ drama, 270
 ‘Kubla Khan’ (Coleridge), 159–60
 Kureishi, Hanif, 280
 Kyd, Thomas, 75
 The Spanish Tragedy, 56, 79–81, 82

- Lady Audley's Secret* (Braddon), 201
Lady Chatterley's Lover (Lawrence), 234
 'Lady of Shallot, The' (Tennyson), 184
Lady Windermere's Fan (Wilde), 220
 'Lake Isle of Innisfree, The' (Yeats), 242
 Lamb, Charles, 95
 Lanfranc, 17
 Langland, William, 14, 28–30
 Piers Plowman, 28–30
 Lanyer, Aemelia, 42
 Salve Deus Rex Iudaeorum, 97
 Larkin, Philip, 282–3
 Latin, 12, 17, 22, 39
Law of Freedom, The (Winstanley), 100
 Lawrence, D. H., 224, 233, 234–8, 246, 250
 background, 234
 Sons and Lovers, 224, 234–5, 250
 The Rainbow, 234, 235–6, 255
 Women in Love, 224, 234, 236–7
 Leapor, Mary
 'An Essay on Woman', 125
Lear (Bond), 273
Legende of Good Women, The (Chaucer), 23, 24
 Lennox, Charlotte, 130
 The Female Quixote, 144
Less Deceived, The (Larkin), 283
 Lessing, Doris, 274–5, 278, 291, 292
 Children of Violence, 275, 291, 292
 The Grass is Singing, 274–5, 291
Letters on Education with Observations on Religious and Metaphysical Subjects (Macaulay), 167
Letters Written during a Short Residence in Sweden, Norway and Denmark (Wollstonecraft), 166
 Lewis, Alun, 266
 Lewis, Cecil Day, 262
 Lewis, Jonathan, 313
 Our Boys, 313
 Lewis, Matthew G.
 The Monk, 146
Life's Progress Through the Passions (Haywood), 144
Light that Failed, The (Kipling), 219
Little Dorrit (Dickens), 172
Line of Beauty, The, (Hollinghurst), 300–1
Lives of the English Poets (Johnson), 128
Living (Green), 262
 Lodge, Thomas, 35
 'London' (Blake), 154–5
London Fields (Amis), 277
Long, Long Way, A (Barry), 296
Longest Journey, The (Lawrence), 224
Look Back in Anger (Osborne), 268, 270–1
Look, Stranger! (Auden), 260
Loot (Orton), 273
Lord of the Flies (Golding), 276
Lord Jim (Conrad), 225–6
Lord Raingo (Bennett), 230
 Louis XVI, King, 151
 Lovelace, Richard, 96
Love's Labours Lost (Shakespeare), 56
 Luther, Martin, 37–8
 lyric poetry, 8
Lyrical Ballads (Wordsworth), 157, 159
 Macaulay, Catherine, 167
Macbeth (Shakespeare), 53, 62
 MacDiarmid, Hugh, 285, 310
 MacDonald, Ramsay, 260

- MacFlecknoe* (Dryden), 116
 Mackenzie, Henry
 The Man of Feeling, 145
 MacNeice, Louis, 262
 Magna Carta, 15
Magnyfcence (Skelton), 31
 Mahon, Derek, 285
Major Barbara (Shaw), 224
 Malory, Thomas
 Le Morte D'Arthur, 20, 32–3
Man of Destiny, The (Shaw), 220
Man of Feeling, The (Mackenzie), 145
Man from the North, A (Bennett), 230
Manfred (Byron), 162
 Mankind, 31
 Manning, Olivia
 The Balkan Trilogy, 267
 Mansfield, Katherine, 233
Mansfield Park (Austen), 147, 149–50
 Mantel, Hilary, 294–5
 Wolf Hall, 294–5
 Bring Up the Bodies, 294–5
Many Inventions (Kipling), 218
Maria; Or the Wrongs of Woman
 (Wollstonecraft), 166
 'Mariana' (Tennyson), 184
 Marlowe, Christopher, 75–9
 background and life, 75
 death, 75
 Doctor Faustus, 78–9
 Hero and Leander, 75
 The Jew of Malta, 79
 Tamburlaine the Great, 75–7
 Marprelate, Martin, 42
Marriage of Heaven and Hell, The
 (Blake), 156
 Marsh, Edward, 238
 Marston, John, 50
 Martin, Valerie, 295–6
 Property, 295–6
 Marvell, Andrew, 96, 104–6, 115
 'An Horatian Ode upon
 Cromwell's Return from
 Ireland', 105
 'To His Coy Mistress', 104–5
 Marx, Karl, 190–1, 205
 Das Kapital, 191
 Mary Barton (Gaskell), 173, 183
 Mary Queen of Scots, 43, 54
 Masfield, John, 238
Mask of Anarchy (Shelley), 162
Masque of Queens, The (Jonson), 86
 masques, 74, 85–7
 Maturin, C. R.
 Melmoth the Wanderer, 146
Mayor of Casterbridge, The (Hardy),
 206, 210
 McCarthy, Cormac, 304, 307
 Road, The, 304
 McCarthy, Tom, 306
 C, 306
 McDermid, Val, 302
 Retribution, The, 302
 McEwan, Ian, 299, 304
 Amsterdam, 299
 Atonement, 299
 Saturday, 299, 304
 Solar, 299
 Sweet Tooth, 299
 medieval romance, 19–20
Melmoth the Wanderer (Maturin),
 146
Memoirs of Mrs Sidney Biddulph
 (Sheridan), 144
Merchant of Venice, The (Shakespeare),
 56, 57–8
Merry Wives of Windsor, The
 (Shakespeare), 56, 57
 Meynell, Alice, 241
 'A Father of Women', 241

- Michael Robartes and the Dancer*
(Yeats), 242
- Middle English Literature, 13, 14–33
- Middlemarch* (Eliot), 192–3, 194–7,
208, 246, 298
- Middleton, Thomas, 81
The Changeling, 81, 82
The Revenger's Tragedy, 81–2
- Midnight's Children* (Rushdie), 279–80
- Midsummer Night's Dream*
(Shakespeare), 56
- Mill on the Floss, The* (Eliot), 193–4
- Mill, John Stuart, 189
- Miller, Andrew, 295
Pure, 295
- Milton, John, 96, 104, 106–11, 156
Areopagitica, 100
background, 106
Comus, 86
Paradise Lost, 49, 106–10, 159
Paradise Regained, 110
Samson Agonistes, 110–11
The Reason of Church Government,
100
- Milton in America* (Ackroyd), 282
- Milton (Blake), 156
- miracle plays, 30–1, 56
- Miss Majorbanks (Oliphant), 204
- Mitchell, David, 305–6, 307
Cloud Atlas, 305–6
- modernism, 249, 255, 258–9, 260,
263, 283, 308
- Modest Proposal, A* (Swift), 122
- Moll Flanders* (Defoe), 136–7
- Mollineux, Mary
Fruits of Retirement, 99
- Money* (Amis), 274, 277
- Monk, The* (Lewis), 146
- monks, transcribing by, 3, 10
- Monroe, Harriet, 259
- Montagu, Elizabeth, 130
- Montagu, Lady Mary Wortley, 115,
124–5
- Moonstone, The* (Collins), 200–1
- Moore, George
Esther Waters, 214
- Moral Essays* (Pope), 117
- morality plays, 31–2
- More, Hannah, 130
- More, Sir Thomas, 38–9, 63
Utopia, 37, 38–9
- Morris, William, 190
- Morte D'Arthur, Le* (Malory), 20,
32–3
- Mother Clap's Molly House* (Ravenhill),
311–12
- 'Mr Bennett and Mrs Brown'
(Woolf), 256
- Mr Norris Changes Trains* (Isherwood),
260, 261
- Mrs Dalloway* (Woolf), 256
- Mrs Warren's Profession* (Shaw),
219–20
- Much Ado About Nothing*
(Shakespeare), 56, 57, 58
- Muldoon, Paul, 285, 310
'Cuba', 285–6
- Murder in the Cathedral* (Eliot), 245
- Murdering Judges* (Hare), 273
- Murphy (Beckett), 260, 269
- Museum of Innocence, The* (Pamuk),
303–4
- My Beautiful Laundrette* (Kureishi),
280
- 'My Last Duchess' (Browning),
185–6
- My Son the Fanatic* (Kureishi), 280
- Mysteries of Udolpho, The* (Radcliffe),
145
- Mystic Masseuse, The* (Naipaul), 279

- Naipaul, V. S., 279, 291, 292
 Napoleon Bonaparte, 151, 153
 Nashe, Thomas
 The Unfortunate Traveller, 41, 138
Nature of Blood, The (Phillips), 280
 neo-classical period, 118
Nether World, The (Gissing), 213
New Grub Street (Gissing), 214
 Newgate novel, 171
Night and Day (Woolf), 255–6
Night Thoughts (Young), 131
Nights at the Circus (Carter), 278
Nightwood (Barnes), 259
 1930s, 261–6
Nineteen Eighty-Four (Orwell), 263, 267–8
 Nobel Prize 291, 293
 Norman Conquest (1066), 12, 13, 14–15, 17
 Norman French language, 15, 22
 North, Lord, 126
North and South (Gaskell), 181–3, 196
Northanger Abbey (Austen), 147, 170
 Northern Ireland
 poetry from, 285, 310
 Norton, Thomas, 76
Not I (Beckett), 270
 novel, 127, 133–50, 167, 170
 concern with those in possession
 of new wealth, 137
 dominance of in Victorian
 period, 183
 emergence of in eighteenth
 century, 119, 121–2, 133–4
 as a mirror of new middle-class
 audience, 133–4
 in the twenty-first century,
 294–307
 NW (Smith), 301
Odd Women, The (Gissing), 215
 ‘Ode to Evening’ (Collins), 131
 ‘Ode to a Nightingale’ (Keats), 164
 ‘Ode to the West Wind’ (Shelley), 162
Odyssey (Homer), 117, 253
 Old English language, 11, 12–13, 15
 Old English literature, 1–13, 16, 38
Old Wives’ Tale, The (Bennett), 230, 231
 Oliphant, Margaret, 204
Oliver Twist (Dickens), 169, 170, 171
 ‘On My First Son’ (Jonson), 103
 Ondaatje, Michael, 282
 Opie, Amelia, 166–7
 Adeline Mowbray, 166
Oranges Are Not the Only Fruit
 (Winterson), 278
Origin of the Species, The (Darwin),
 190, 199
Orlando (Woolf), 256
 Oroonoko (Behn), 138
 Orton, Joe, 273
 Orwell, George, 260, 262
 Down and Out in Paris and London,
 260, 262
 Nineteen Eighty-Four, 263, 267
 Osborne, John, 268
 Look Back in Anger, 268, 270–1
Othello (Shakespeare), 53, 62, 66–7
 Our Boys (Lewis), 313
 Owen, Wilfred, 238, 241, 307–8
 ‘Anthem for Doomed Youth’,
 239–40
 Paine, Thomas, 154
 Rights of Man, 152
Pamela (Richardson), 139–40
Pamphilia to Amphilantus (Urania)
 (Wroth), 99
 Pamuk, Orphan, 303–4
 Museum of Innocence, The, 303–4

- Paradise Lost* (Milton), 49, 106–10, 159
Paradise Regained (Milton), 110
Parlement of Foules, The (Chaucer), 23, 24
Party Going (Green), 264
Passage to India, A (Forster), 224, 232–3
Passion of New Eve, The (Carter), 278
‘Passion, The’ (Collins), 131
Pater, Walter
 Studies in the History of the Renaissance, 222
patriotism, 126
Paul Clifford (Bulwer-Lytton), 171
Peasants Revolt (1381), 15
Pelham, Henry, 126
Pepys, Samuel, 87
Peregrine Pickle (Smollett), 142
Pericles (Shakespeare), 68
Persuasion (Austen), 147
Peterloo Massacre (1819), 163
Petrarch, 22, 34, 36, 44
Philip (Thackeray), 181
Philips, Katherine, 98
Phillips, Caryl, 280
Phineas Finn (Trollope), 202–3
Picasso, Pablo, 249
Picts, 3
Picture of Dorian Gray, The (Wilde), 222
‘Pied Beauty’ (Hopkins), 222
Piers Plowman (Langland), 28–30
Pilgrimage (Richardson), 257, 259
Pilgrim’s Progress (Bunyan), 100, 138
Pinter, Harold, 271–2, 291, 292
 The Birthday Party, 292
 The Caretaker, 272
Pitt the Elder, William, 126
Pitt the Younger, William, 126
Plath, Sylvia, 283
Plautus, 56
Playhouses, 73–4
Plenty (Hare), 273, 311
Poems and Ballads (Swinburne), 205
Poems and Fancies (Cavendish), 101
poetry
 Georgian, 238–9
 Northern Ireland, 285, 286, 310
 religious, 97–8
 Scottish, 284, 309, 310
 seventeenth century, 91–113
 twentieth century, 282–6
 twenty-first century, 307–10
 in Victorian period, 183–7
 in Wales, 310
 war, 239–41
Poor Law (1834), 169
Pope, Alexander, 112, 114–21, 126, 132
 background, 116–17
 differences between Swift and, 123
 Dunciad, 117, 119
 ‘An Epistle from Mr Pope, to Dr Arbuthnot’, 114–15, 115–16
 The Rape of the Lock, 116
 Windsor Forest, 116–17
Portrait of the Artist as a Young Man, A (Joyce), 249, 250–2, 253
Portrait of a Lady, The (James), 216
Possession: A Romance (Byatt), 281
postmodern theatre, 311
post-war Britain, 264–81
Pound, Ezra, 224, 238, 249, 255
Powell, Anthony
 A Dance to the Music of Time, 267
Prelude, The (Wordsworth), 159
Pretty Lady, The (Bennett), 230
Pride and Prejudice (Austen), 147
Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation, The (Hakluyt), 40

- Prior, Matthew
Carmen Seculare, 117–18
Private Lives (Coward), 260
Property (Martin), 295–6
 Protestantism, 98
Prothalamion (Spenser), 49
Prufrock and Other Observations (Eliot), 245
Pseudo-Martyr (Donne), 91
Pure (Miller), 295
 Puritans, 41, 42, 53, 55, 74, 84
- Queen Mab* (Byron), 162
 quest, idea of, 246–7, 249
- Radcliffe, Ann
The Mysteries of Udolpho, 145
Rainbow, The (Lawrence), 224, 234, 235–6, 255
 Raleigh, Sir Walter, 40
Rape of the Lock, The, 116
Rasselas (Johnson), 129
 Ravenhill, Mark, 311–12
Mother Clap's Molly House, 311–12
 realism, 191, 192, 194, 197
Reason of Church Government, The, 100
 Red Lion playhouse, 73
 Reformation, 30, 80
 and sixteenth-century prose, 37–42
Regeneration Trilogy (Barker), 282, 296
 religion, 41–2
 religious poetry, 97–8
 Religious Settlement (1559), 38, 53
 religious writing
 Middle English Literature, 17–18
Remains of the Day, The (Ishiguro), 279
 Renaissance drama, 73–87, 88
Report and Plea (Trapnel), 101–2
 Restoration drama, 87–90
Restoration (Tremain), 281
Retribution, The (McDermid), 302
Return of the Native, The (Hardy), 206
Revenge of Bussy D'Ambois, The (Chapman), 81
Revenger's Tragedy, The (Middleton), 81–2
 rhymed metrical verse, 12
Riceyman Steps (Bennett), 230
Richard II (Shakespeare), 56, 58–60
 Richardson, Dorothy
Pilgrimage, 257, 259
 Richardson, Samuel, 130, 139–41
Clarissa, 133, 139–40, 145
Pamela, 139–40
Sir Charles Grandison, 139, 145
Rights of Man (Paine), 152
Rime of the Ancient Mariner, The (Coleridge), 160
Road, The (McCarthy), 304
Road to Wigan Pier, The (Orwell), 264
Robinson Crusoe (Defoe), 122, 133, 134–6, 139, 227
 Robinson, Mary, 167
Roderick Random (Smollett), 142, 143
 rogue literature, 41
 Roman Britain, 3–4
Roman de Brut (Wace), 20
 romance
 difference between epic and, 19
 Medieval, 19–20
 Romantic period, 130, 147, 151–68
Romaunt of the Rose, The (Chaucer), 22, 23–4
Romeo and Juliet (Shakespeare), 56
Rookwood (Ainsworth), 171
Room of One's Own, A (Woolf), 258
Room, The (Pinter), 271
Room with a View, A (Forster), 224

- Rosenberg, Isaac, 238
Rosencrantz and Guildenstern are Dead
 (Stoppard), 272
 Rossetti, Christina
Goblin Market, 204–5
 Rover, *The* (Behn), 90
 Roxana (Defoe), 137
 Roy, Arundhati, 280, 302
 Royalists, 98
 ‘Rule Britannia’, 126
 Rushdie, Salman, 279, 287, 297–8
Midnight’s Children, 279–80, 297
The Satanic Verses, 280
 Ruskin, John, 189–90
 Ruth (Gaskell), 183
- Sackville, Thomas, 76
Sacred Wood, The (Eliot), 245
 ‘Sailing to Byzantium’ (Yeats), 244
Salve Deus Rex Iudaeorum (Lanyer), 97
Samson Agonistes (Milton), 110–11
 Sassoon, Siegfried, 238, 239
 ‘They’, 239
Satanic Verses, The (Rushdie), 280
 satire, 115, 116, 117, 118–19
Saturday, (McEwan), 299, 304
Saturday Night and Sunday Morning
 (Sillitoe), 277
Saved (Bond), 273
Scenes from Provincial Life (Coetzee),
 293
School for Scandal, The (Sheridan), 127
 Scott, Sir Walter, 147, 171
 Scottish Chaucerians, 28
 Scottish poetry, 284–5, 309–10
 ‘Seafarer, The’, 8, 9–10
Seasons, The (Thomson), 125–6
Second Shepherds’ Play, The, 31
 Second World War, 259, 260, 262,
 264–6
- Secret Agent, The* (Conrad), 229
Sejanus (Jonson), 84
 Seneca, 56
 sensation novel, 197–201
Sense and Sensibility (Austen), 147
 sensibility, 129–32, 142, 145
Sentimental Journey, A (Sterne), 145
Serious Money (Churchill), 274
 Seth, Vikram, 280, 302
 seventeenth-century poetry and
 prose, 91–113
 Seward, Anna, 129
Shadow-Line, The (Conrad), 229–30
 Shakespeare, William, 3, 6, 53–72, 95
Antony and Cleopatra, 68, 69–70,
 88
 characters in plays, 60
 comedies and histories, 55–61
The Comedy of Errors, 56
 deconstruction of role-playing, 58
 and the Globe Theatre, 73
Hamlet, 53, 62–4, 65, 67, 81, 95
Julius Caesar, 50, 60–1, 65
King Lear, 53, 62, 64–6, 67
 late plays, 68–72
Macbeth, 53, 62
The Merchant of Venice, 56, 57–8
The Merry Wives of Windsor, 56, 57
Much Ado About Nothing, 56, 57, 58
Othello, 53, 62, 66–7
 questioning of established order
 in plays, 58, 67
 rewriting of in Restoration, 88
Richard II, 56, 58–60
 sonnets, 46–8
The Tempest, 41, 68, 71
 themes of works, 55
Titus Andronicus, 58, 81, 82
 tragedies, 62–8
The Winter’s Tale, 41, 68

- Shamela* (Fielding), 141
 Shaw, George Bernard, 219–20, 224
She (Haggard), 216
 Shelley, Mary, 147, 166
 Frankenstein, 146
 Shelley, Percy Bysshe, 162–3, 168
Shepherd's Calendar, The (Spenser),
 48
 Sheridan, Frances
 Memoirs of Mrs Sidney Biddulph, 144
 Sheridan, Richard, 127
 Shoreditch theatre, 73
 Sidney, Mary, 42, 43
 Sidney, Sir Philip, 35, 42, 138
 The Arcadia, 41, 138
 Astrophil and Stella, 43–5
 The Defence of Poesie, 44
 'Silent One, The' (Gurney), 240
 Sillitoe, Alan *Saturday Night and
 Sunday Morning*, 277
 'silver-fork' novel, 170
Sir Charles Grandison (Richardson),
 139, 145
Sir Gawain and the Green Knight, 19–21,
 33
Sixteen Revelations of Divine Love
 (Julian of Norwich), 17–18
 sixteenth-century poetry and prose,
 34–52, 93
 Skelton, John, 31
 'slum novels', 214
 Smart, Christopher, 131
 Smith, Charlotte
 *Emmeline, or the Orphan of the
 Castle*, 145, 167
 Smith, Stevie, 283
 Smith, Zadie, 301
 NW, 301
 Smollett, Tobias, 142–3
 Roderick Random, 142, 143
Songs of Experience (Blake), 154–5
Songs of Innocence (Blake), 155
 sonnets, 34–5, 36, 37, 40, 42–8
 and Shakespeare, 46–8
Sidney's Astrophil and Stella, 43–5
 Smith, Ali, 306, 307
 Accidental, The, 306
Sonnets from the Portuguese (Barrett
 Browning), 186, 187
Sons and Lovers (Lawrence), 224,
 234–5, 250
 Sophocles, 62
 Sorley, Charles, 238
 'Spain (1937)' (Auden), 261
Spanish Tragedy, The (Kyd), 56, 79–81,
 82
Spectator, The, 124
 Spender, Stephen, 261, 262
 Spenser, Edmund, 35, 42, 48–52
 Epithalamion, 48, 49–50
 The Faerie Queene, 48, 49, 50–2, 54,
 58
 literary career, 48–9
Spire, The (Golding), 276
Spirit Level, The (Heaney), 286
 Stalin, Joseph, 260
State of Independence, A (Phillips),
 280
 Steele, Richard, 124
 Stein, Gertrude, 259
 Stenham, Polly, 312
 That Face, 312
 Tusk, Tusk, 312
 Stephens, James, 238
 Sterne, Laurence
 A Sentimental Journey, 145
 Tristram Shandy, 133, 142
 Stevenson, Robert Louis
 Doctor Jekyll and Mr Hyde, 217
 Treasure Island, 216

- Stoppard, Tom, 272–3
Rosencrantz and Guildenstern are Dead, 272–3
- Studies in the History of the Renaissance* (Pater), 222
- Studies in Hysteria* (Freud and Breuer), 191
- Stuff Happens (Hare), 311
- Suckling, Sir John, 96
- Suez Crisis, 270
- Suitable Boy, A (Seth), 280
- 'Sun Rising, The' (Donne), 92–3
- Surrey, Earl of, 35, 38
- Swift, Graham
Waterland, 277
- Swift, Jonathan, 118, 121, 122–3, 126
 background and literary career, 122
Gulliver's Travels, 122–3
- Swinburne, Algernon, 205
- Sword of Honour* (Waugh), 267
- Sylvia's Lovers* (Gaskell), 183
- Symons, Arthur, 222, 238
- Tamburlaine the Great* (Marlowe), 75–7, 82
- Tatler, 124
- The Teleportation Accident* (Beauman), 297–8
- Tempest, The* (Shakespeare), 41, 68, 71
- Tennyson, Alfred Lord, 183–5, 186
In Memoriam, 184–5
- Tess of the d'Urbervilles* (Hardy), 206, 210–11, 246
- Thackeray, William Makepeace, 173, 179–81
Philip, 181
The History of Henry Esmond, 180–1
The History of Pendennis, 180
Vanity Fair, 173, 179–80
- That Face* (Stenham), 312
- That Summer* (Edgar), 273
- Thatcher, Margaret, 265, 274
- Theatre of the Absurd, 269, 271
 theatres
 playhouses, 73–4
 Restoration, 87
- 'They' (Sassoon), 239
- Thomas, Dylan, 260, 284
- Thomas, Edward, 238, 241
 'Adlestrop', 238–9
- Thomas, Elizabeth, 125
- Thomas, R. S., 284, 285, 310
- Thomson, James
 Alfred, 126
The Seasons, 125–6
- Thoughts on the Condition of Women, and on the Injustice of Mental Insubordination* (Robinson), 167
- Thyrza* (Gissing), 213
- Timber: or Discoveries* (Jonson), 83
- Time Machine, The* (Wells), 230
- Timon of Athens* (Shakespeare), 68
- 'Tintern Abbey' (Wordsworth), 157–8
- Tis Pity She's a Whore* (Ford), 81
- Titus Andronicus* (Shakespeare), 56, 81, 82
- 'To His Coy Mistress' (Marvell), 104–5
- To the Lighthouse* (Woolf), 255, 256, 257, 258
- 'To Penshurst' (Jonson), 103
- Toibin, Colm, 296–7
Brooklyn, 296–7
- Tolkien, J. R. R.
The Hobbit, 263
- Tollett, Elizabeth, 125
- Tom Jones* (Fielding), 133, 141–2
- Tono-Bungay* (Wells), 230, 231–2

- Top Girls* (Churchill), 274
 Tourneur
 The Atheist's Tragedy, 81
Tower, The (Yeats), 242
Town Eclogues (Montagu), 124
Toxophilus (Ascham), 39
 tragedy, 62
 Elizabethan and Jacobean, 79–83
 and Shakespeare, 62–8
 Trapnel, Anna, 101–2
 Report and Plea, 101–2
Treasure Island (Stevenson), 216
 Tremain, Rose
 Restoration, 281
Tristram Shandy (Sterne), 133, 142
Troilus and Criseyde (Chaucer), 24
 Trollope, Anthony, 202–3
 Phineas Finn, 202–3
 The Way We Live Now, 203, 305
True Relation of My Birth, Breeding and Life, A (Cavendish), 101
 Tudor period, 36–7, 38, 40, 42
 Tusk, Tusk (Stenham), 312
Twelfth Night (Shakespeare), 56
 twenty-first century, 265, 288–313
 After 9/11 288–94
Two Gentlemen of Verona, The
 (Shakespeare), 56
Two Noble Kinsmen, The
 (Shakespeare), 68
 Tyndale, William, 39

Ulysses (Joyce), 245, 249–50, 252–5
Unclassed, The (Gissing), 213
Unfortunate Traveller, The (Nashe), 41,
 138
 United States, 288, 289, 290, 299,
 304
 Unsworth, Barry, 282
Utopia (More), 37, 38–9

 ‘Valediction Forbidding Mourning,
 A’ (Donne), 94
Vanity Fair (Thackeray), 173, 179–80
Vanity of Human Wishes (Johnson),
 128–9
 Vaughan, Henry, 96
 Victoria, Queen, 169, 212, 224
 Victorian literature
 1837–57, 169–87
 1857–76, 188–205
 1876–1901, 206–23
 Victorian sages, 189–90
View of the Present State of Ireland, A
 (Spenser), 49
 Vikings, 4
Vile Bodies (Waugh), 260
Villette (Brontë), 176–7
Vindication of the Rights of Men, A
 (Wollstonecraft), 152, 166
 Virgil, 28
Visions of the Daughters of Albion
 (Blake), 156
Volpone (Jonson), 84–5
 Vortigern, King, 4
Voyage Out, The (Woolf), 255, 256

 Wace
 Roman de Brut, 20
Waiting for Godot (Beckett), 269
 Walcott, Derek, 285
 Waller, Edmund, 96, 115
 Walpole, Horace
 The Castle of Otranto, 145
 Walpole, Robert, 114, 117, 119, 121, 126
 Walton, Izaak
 The Compleat Angler, 100
 ‘Wanderer, The’, 8–9
Wanderer, The (Burney), 146
Wanderings of Oisín and Other Poems,
 The (Yeats), 242

- war poetry/poets, 238, 239–41
- War of the Worlds, The* (Wells), 230
- ‘Warming Her Pearls’ (Duffy), 283–4
- Wars of the Roses, 27, 33, 36, 58
- Waste Land, The* (Eliot), 233, 245–9, 255, 309
- Waterland* (Swift), 277
- Watt (Beckett), 269
- Waugh, Evelyn, 260
- Sword of Honour*, 267
- Waverley* (Scott), 147
- Waves, The* (Woolf), 256
- Way of All Flesh, The* (Butler), 215
- Way We Live Now, The* (Trollope), 203
- Way of the World, The* (Congreve), 89–90
- Webster, John, 81
- Wells, H. G., 215, 224, 230, 231–2
- Tono-Bungay*, 230, 231–2
- Welsh, Irvine
- Trainspotting*, 288
- Welsh poets, 310
- Wesker, Arnold, 270
- What the Butler Saw* (Orton), 273
- What Maisie Knew* (James), 216
- Where Angels Fear to Tread* (Lawrence), 224
- White Devil, The* (Webster), 81
- White Peacock, The* (Lawrence), 224, 234
- White Tiger, The* (Adiga), 303
- Whitney, Isabella, 43
- Whitsun Weddings, The* (Larkin), 283
- ‘Whoso list to hunt’ (Wyatt), 34–5, 35–7, 284
- Wild Swans at Coole, The* (Yeats), 242
- Wilde, Oscar, 220–3
- The Importance of Being Earnest*, 220–1
- The Picture of Dorian Gray*, 222
- A Woman of No Importance*, 220
- William I, King, 7
- William III, King, 111, 117, 121
- William IV, King, 168
- ‘Willing Mistress, The’, 98–9
- ‘Windhover, The’ (Hopkins), 222
- Winding Stair, The* (Yeats), 242
- Windsor Forest* (Pope), 116–17
- Wings of the Dove, The* (James), 216
- Winstanley, Gerrard, 100–1, 101
- Winter’s Tale, The* (Shakespeare), 41, 68
- Winterson, Jeanette
- Oranges Are Not the Only Fruit*, 278
- Wise Children* (Carter), 278
- Wives and Daughters* (Gaskell), 183
- Wolf Hall* (Mantel), 294–5
- Wollstonecraft, Mary, 130, 154, 165–6
- An Historical and Moral View of the Origin and Progress of the French Revolution*, 166
- private life, 166
- A Vindication of the Rights of Men*, 152, 166
- Woman of No Importance, A* (Wilde), 220
- Woman in White, The* (Collins), 197–200, 208
- Woman Who Did, The* (Allen), 215
- women
- increasing visibility in literary life during eighteenth century, 124–5
- and poetry and writing in eighteenth century, 129–30
- position before and after First World War, 233

- women (*cont.*)
 prominence of in Renaissance
 drama, 82
 in Romantic period, 153–4
- Women Beware Women (Middleton),
 81
- Women in Love (Lawrence), 224, 234,
 236–7
- women writers, 19, 125, 129, 153–4,
 241, 259, 278, 281, 282, 309, 310
- Wood, Mrs Henry
East Lynne, 201
- Woodlanders, *The* (Hardy), 206
- Woolf, Leonard, 255
- Woolf, Virginia, 90, 255–58, 260,
 262
A Room of One's Own, 258
To the Lighthouse, 255, 256, 257–8
The Voyage Out, 255, 256
 works, 255–9
- Wordsworth, William, 157–9, 164–5,
 168
Lyrical Ballads, 157, 159
The Prelude, 159
 'Tintern Abbey', 157–8
- Workers in the Dawn* (Gissing), 213
- 'Wreck of the *Deutschland*, *The*'
 (Hopkins), 222
- Wroth, Mary, 99
- Wuthering Heights* (Brontë), 173, 178
- Wyatt, Sir Thomas, 34–7, 38, 284
 'Whoso list to hunt', 34–5, 35–7,
 284
- Wycherley, 88
The Country Wife, 88–9
- Wycliffe, John 17, 31
- Yeats, W. B., 224, 238, 241–4, 283
 background, 241–2
 'Easter 1916', 243
 'Sailing to Byzantium', 244
 'The Lake Isle of Innisfree', 242
*The Wanderings of Oisín and Other
 Poems*, 242
- You Never Can Tell* (Shaw), 220
- Young, Edward
Night Thoughts, 131
- Zola, Emile 213
Germinal, 213