We see the past through lenses that show us something of the world we are trying to understand. How we mark periods in history depends less on an objective evaluation of evidence than on our sense of its relevance to our own present. The centuries between 1500 and 1700 have been termed the "Renaissance," and, more recently, "the early modern period." They were two centuries in which Europe and England saw a massive change in Christian religious thought and practice; this has been called the "Reformation." What do these names mean, and what do they tell us about our understanding of this single and continuous stretch of time?

However, we describe these centuries, they encompassed events that altered the ways people lived and thought. In 1500 England, and the rest of the nations of Europe, were Catholic. Apart from its low communities of Jews, Christendom was united in a universal church whose head was the Pope in Rome, and its faith was measured according to a common liturgy in Latin. The shape of the cosmos was determined by Aristotelian physics and what could be deduced from the scriptural story of creation. It was believed that the earth was the center of the universe and composed of four elements—earth, air, fire, and water; that the human body was a balance of these elements, and that nature, viewed as if it were a book, revealed a divine sanctioned moral order. Christian subjects generally respected their natural or positive law, which they saw as a mirror of God's law of nature and providentially guaranteed; they assumed it would protect them from tyranny as well as monarchy. A person's place in society tended to be fixed at birth; the majority of folk lived in country villages, worked the land, and traded in regional markets.

By the end of the seventeenth century, much—though not all—of this way of life had vanished. Certain of its features would remain in place for the next hundred years, as historians who study it long declare ("the long term" from the seventeenth to the nineteenth century) during which social, political, and economic structures change very slowly, resisted; land continued to be farmed by methods followed "true out of mind," manufacture was still largely done by individuals on small, hand-made machines. Religion continued to determine every aspect of life: science and art, politics and economics were discussed in terms supplied by religious thought and institutions. But Christianity was no longer of one piece. Europe had become divided by the establishment of Protestantism in the Low Countries, Scandinavia, and most of Germany. England and Scotland were also Protestant, but with a difference: the first conformed to the doctrine and practice of the Church of England, the second to the requirements of Protestantism. Ireland, speaking its Celtic language and retaining many of its ancient customs, remained Catholic despite English attempts at conquest and conversion. Catholics in England, always suspected of subversive attentions, were barely tolerated. Sects proliferated: among them were Anabaptists, Puritans, and Quakers, commonly their religious doctrines called for massive social change. Cosmic order, too, had changed; it was no longer thought of as geocentric, nor did its elements consist of four primary materials. A natural

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philosophy based on experimental methods had begun to reshape the disciplines of physics, medicine, and biology; such ancient authorities as Aristotle, Galen, and Ptolemy were no longer unquestioned. Though sketched in principle by Sir Francis Bacon in his treatise on scientific inquiry, Novum Organum ("The new instrument"), published in 1620, a systematic investigation of nature was not underway before the Restoration of the Stuart monarchy in 1660, when scientists in England consolidated their status with intellectuals by forming the Royal Society of London for the Improvement of Natural Knowledge—an organization vigorously supported by the new Stuart king, Charles II. But the worldview that this investigation would help to confirm was already evident early in the seventeenth century. The work of the Italian physicist Galileo Galilei on gravitational force had demonstrated that the most elementary laws of nature were mathematical; the German astronomer Johannes Kepler had confirmed that not the universe was heliocentric; the English physician William Harvey had established that the body was energized not by the outward flow of "humors" but by a circulation of blood to and from the heart; and the Dutch cosmographer Gerard van Mercator had discovered the means to navigate the globe safely by accurately mapping latitudes and longitudes. An international community was thus to be hugely stimulated by the development of colonies in the Americas, promised wealth so investors willing to take risks and prosperity to the towns and cities in which they lived.

In England, social and political life had been transformed by the activities of city-dwellers, or "burgesses," many of whom were merchants, and also by a civil war. Involving English, Scots, and Irish subjects and parties, it had been fought over religious and social issues but also on a matter of principle. British subjects were to be governed by a monarch whose authority and power were not absolute but limited by law and the actions of Parliament, a legislative assembly representing the monarch's subjects. As a whole, the nation was conceived of as a "mystical body politic," as the radical Bishop of Winchester John Pevet had declared, the monarchs' office not his person—was sacred. Towns and cities became crowded even as they expanded with new streets, marketplaces, and buildings for private as well as public use. Country folk, flocking to these burgeoning urban centers, succumbed to diseases caused by filth, overcrowding, and dying younger than did their rural relatives. But England was becoming a nation of city-dwellers, and everyone knew of "citizens" who had gained wealth and station in these exciting, if also terrifying, cities.

THE HUMANIST RENAISSANCE AND EARLY MODERN SOCIETY

The period from 1500 to 1700 has been underserved as a "Renaissance"—literally a "rebirth." Many of its features had already been registered in that earlier renaissance of the twelfth century, particularly an interest in classical authorities and the modes of expression in logic and rhetoric. But 1600, however, Italian scholars had begun to read with fresh eyes the works of Greek and Roman authors such as Plato, Aristotle, Virgil, Ovid, and Horace. What was "rebuilt" as a result was a sense of the meanings to be discovered in the here and now, in the social, political, and economic everyday world. Writing about the intellectual vitality of the age, the French humanist François Rabelais had his amiable character, the giant Gargantua, confess that his own education had been "choleric, obscure with clouds of ignorance." Gargantua knows, however, that his son will be taught differently:

Good learning has been restored into its former light and dignity, and with such attention and increase of knowledge, that new bodies should be admitted unto the first form of the little grammar-school boy... I see nobles, barons, gentlemen, freemen, squires, stam, and so like, of the verge of the people, more learned now than the doctors or preachers were in my time.

These conivially overstated remarks nevertheless convey the spirit of the Renaissance: learning was no longer to be devoted only to securing salvation but should address the conditions of ordinary life as well. More important, it should be directed toward all ranks of society.

The writers and scholars responsible for the rebirth of a secular culture, derived in large measure from the pre-Christian cultures of the ancient Mediterranean, have been known as "humanists," because they read "human" as well as "sacred" letters of their intellectual and artistic practices have been termed "humanism." They cultivated certain habits of thought that became widely adopted by early modern thinkers of all kinds: skill in using language, analytical, attention to public and political affairs as well as private and moral ones, and an acute appreciation for differences between peoples, regions, and times. It was, after all, the humanists who begain to realize that the classical past required understanding. They recognized it as unfamiliar, neither Christian nor European, and they knew, therefore, that it had to be studied.
The most important man living at this time was William Shakespeare. He was a writer and actor, and is regarded as one of the greatest playwrights in the English language. Shakespeare's works include plays such as "Hamlet," "Macbeth," and "Romeo and Juliet."

The second most important man was printing. The invention of movable type in 1440 by Johannes Gutenberg revolutionized the dissemination of knowledge. Printers began producing books, newspapers, and other printed materials, making information more widely available and affordable.

The third most important man was the development of the use of the microscope. This invention allowed scientists to view tiny objects, leading to important discoveries in fields such as biology and medicine.

These three developments - Shakespeare, printing, and the microscope - had a profound impact on the world of the late 16th and early 17th centuries, shaping the course of human history and contributing to the scientific and cultural advancements of the time.
HISTORICAL BACKGROUND

The political situation of the time was marked by the struggle for power between the House of York and the House of Lancaster, which eventually led to the Wars of the Roses in the 15th century. The House of York was represented by the Yorkist dynasty, while the House of Lancaster was represented by the Lancastrian dynasty. The conflict between the two houses was triggered by a dispute over the throne, with King Henry VI of Lancaster being overthrown by Richard III of York.

In this period, the Church played a significant role in the political and social life of England. The Church was not only a religious institution but also a provider of education, charity, and political influence. The Church was involved in a number of controversies, such as the Lollard heresy, which challenged the authority of the Church and its teachings.

The social structure of England was also undergoing significant changes during this period. The medieval feudal system was giving way to a more modern capitalist economy. The growth of trade and commerce was leading to the rise of merchant classes, and the expansion of the European colonies was bringing about changes in the economy and society.

The literature of the time was characterized by a diverse range of styles and genres. The poets and writers of the period were influenced by the classical traditions of Greece and Rome, as well as by the religious traditions of Christianity. The works of Geoffrey Chaucer, William Shakespeare, and other writers continue to be celebrated today for their enduring popularity and cultural significance.
that a monarch should be lexique, the living spirit of the law, and therefore bound by the terms of national or positive law. His personal conduct appeared to be dubious. His critics represented him as frequently unkind and claimed that he preferred to hunt deer rather than to take charge of matters of state. Disputes with the House of Commons over money to support the Crown's activities were frequent. Reports of intrigue with Catholic Spain startled the nation's sense of security, an ac-
temp in 1605 to blow up the House of Parliament, revealed as the Gunpowder Plot, caused a near panic. These and other kinds of unrest grew more intense when James's heir, Charles I, proved to be even more autocratic than his father. Charles, queen, Henrietta Maria, the daughter of Henry IV of France, was a Catholic, and it was nu-
more than she was treacherous. Religious controversy raged throughout the British Isles, and the struggle over the authority and power of the monarch culminated in a bloody civil war. Across England and Scotland, forces loyal to the king fought the army of Parliament, led by Oliver Cromwell, a Puritan Member of the Commons. The war, which lasted from 1642 to 1651, ended with the defeat of the royalists.

In 1649 Charles I was captured and executed by order of Parliament, and Eng-
land began to be governed as a republic. She was no longer a kingdom but a Com-
monwealth, and this period in her history is known as the Interregnum, the period be-
ogged between kingdoms. The long-advocated change, now a reality, could hardly have been in
more a shocking way. The monarchy had always been regarded as a sacred of-
ifice and institution, as Shakespeare's Richard II had said:

Not all the water in the rough rude sea
Can wash the blemish from an accosting king;
The breaths of worldly men cannot depose
The deputy elected by the Lord.

But in the course of half a century, they had proved themselves to be a sovereign power, and it was politically irrelevant that Charles, on the block, exemplified a royal self-control. As the Parliamentarian poet Andrew Marvell later wrote of the King's ad-
mirable courage at his execution: "He nothing common did or mean / Upon that memorable scene ... Nor called the gods with vulgar spite / To vindicate his helpless right."

The conflict itself, its causes and its outcomes, have been variously interpreted. As a religious and cultural struggle, the Civil War, also known as the War of Three Kings, Parliament agreeing to the execution of Mary Queen of Scots. Like the virgin Uma, she stood for what the poet and most of her readers believed was the one true faith: Prot-

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their hearts before God or nobility; and the Barons, who denied the authority of Scripture and saw God everywhere in nature. Without widespread acceptance of the egalitarian concept that had initiated the Ptolemaic reformation—all believers are members of a truly invisible priesthood—it is hard to see how the move from a representative to a republican government could have taken place.

The most comprehensive contemporary history of the war, *The True History of the Rebellion and Civil Wars in England*, by Edward Hyde, Earl of Clarendon, was not published before 1670, but the troubled period found an obscure commentary in *that* argument England's greatest and certainly most humanistic epic poet Milton's *Paradise Lost*, in print by 1667. Milton's career was inextricably bound up with the fate of his English. Educated at Cambridge and with his reputation as a poet well established, Milton had been by 1649 to contribute to a defense of Puritanism and the creation of a republican government. During women's eyesight, he published *The Tenure of Kings and Magnates*, a sustained and eloquent treatise for tyranny, after the execution of Charles I; and in his *Epistle to the Reader* ("image-breaker"), written after he was made Latin secretary to the new government, the Council of State, he devoted attacks by royalists to celebrate Charles I in John Milton's "parliamentary" age. In 1662, devoted by the proposed restoration of Charles Stuart, son to be Charles II, Milton—now completely blinded—published his last political treatise, *The Ready and Easy Way to Enlarge a Commonwealth*. It presented Milton's liberal program and preserved for most of its popularity: the government of the Commonwealth had adopted measures that resembled the autocratic rule of the monarchy it had overthrown. Meanwhile, the composition of *Paradise Lost* was underway. Indebted to many of Spencer's themes in *The Twelve Caesars*, Milton's bill of the rebellious angels and the exile from paradise of the disobedient Adam and Eve—touched by the spirit of the account in Genesis. His poem is the product of a doubly dark vision of life: Sightless and suffering again what he felt the constraints of a monarch. Milton's "story of exile from paradise spoken to his own and England's loss of innocence and painful acquisition of the knowledge of good and evil during the period of the war and its aftermath. His *Paradise Lost* and its sequel, *Paradise Regained*, express the most provocative ambiguities of contemporary English culture: they were, and are—praised as rivaling the epics of Homer, Virgil, and Dante in their power and scope.

**Drama and Social Satire**

Drama provided another perspective on English life. While epics depicted the grandeur of the nation, its human character was expressed in stage plays, masques or speaking pageants, and dramatic processions. These forms exploited the medium of theatre to illustrate not only the virtues of heroes but also their failures and limitations. History's villains warned viewers that evil would be punished, if not by civil authority then by worse. Writing tragedy based on historical and revered, Marlowe and Shakespeare complicated the direct moralism of medieval drama. Rather than becoming victims of their crimes, men rose to power to fall in disgrace, the early modern stage showed virtue and vice as intertwined—a hero's tragic error could also be at the heart of his greatness. The crisis of evil were seen as mysterious, even obscure. Such sense of moral ambiguity can be traced to the tragedies of the Roman philosopher Seneca, which were translated into English and published in 1597. English drama reproduced many of its features: the five-act structure, rapid-fire dialogue punctuated by pity, moans, and images of tyranny, revenge, and fate illustrated by haunting dances and ominous music. Shakespeare's Richard III, the most frequently performed of his plays in his own time, and Elizabeth Cary's *Tragedy of Mariam*, the first tragedy in English written by a woman, powerfully exemplify the qualities of early modern tragedy. If tragedy turned away from straightforward poetry, so did comedy. The medieval drama of Chaucer's salvation, in which the hero's struggle against sin was ended by his acknowledgment of grace, was replaced with plays about the wars between the sexes and between parents and children. Much of this material was modeled on the comedies of Plautus, a Roman playwright, and on the tales or novellas of contemporary Italian writers. Playwrights like John Jonson also found wealth of material in the improvisatory Italian commedia dell'arte, with its stock characters of the *clown*, *donkey*, the *cuckolded husband*, the *damned in distress*, and the *mountebank* or *beggar*.

The Alchemist, theatre's satire on confidence men and their credulous victims, those *travesties* and *entrepreneurs* seeking a quick and easy return on investments, especially in the American colonies, did something somewhat ironically by giving the puritans a voice. It allowed Lovejoy, who disguised the ridiculous dogmatism of a puritan zealot. An even more topical form of comedy combined some of the social and political traditions with themes and figures specifically drawn from London life. Middleton and Dekker's *The Roaring Girl* dramatizes the urban culture of goldsmiths, shopkeepers, city wives, and *county-catchers*—con artists—as they encounter the city gentility and their servants alike. The social criticism implicit in these plays was, of course, one reason why the Puritans were so popular. Their pointed criticism of various kinds of behavior, including religious practices, showed how ready audiences were to imagine a reform of their society. The end of the century saw a brilliance of example a series of pamphlets published by an anonymous author, known as Martin Marprelate, who disparaged all aspects of the episcopacy and promoted in its place a freely Protestant church, in which authority would reside in Scripture and in congregations rather than in a church hierarchy. It was the stage that was generally regarded as responsible for both illustrating social satires and stirring up discontent. Although, even, like the playwright Thomas Heywood, praised plays as a form of instruction to the uneducated, others, like the Puritan pamphleteer Philip Stubbes, asserted the plays "maintain bawdly, intimate foecility, and revive the remembrance of beastly idolatry." As Stephen Gosson wrote in *Plays Confuted in Five Actions*:

*If private men be suffered to exceed their calling because they desire to talk themselves like to sages or divines, with a bawdy at their birth, proportion is too broken, unity destroyed, harmony confounded, that the whole body must be deteriorated, and the price or price cannot choose but sink.*

The fear was not only that the tricksters of drama would be the objects of embarrassment, rather than scorn, but also that the actors' masque of identities would spot social instability in the public theater's audience, ranging from the groundlings in the pit to the gentry in the higher-priced seats. Parliament had tried to maintain social order by regulating, through statutory laws, what style and fabrics persons of a particular
rank could wear. A subject's experience of the theater, where commoners played the parts of nobility and dressed accordingly, might discourage observation of these laws, which were repealed in 1633.

Londoners enjoyed two kinds of theater: public and private. The public theaters were open to all audiences for a fee and were generally immune from oversight because they were located outside the City of London, in an area referred to as the Liberties, notorious for prostitution and the sport of bear-baiting. London's two biggest theaters were located there: the Fortune, and the more famous Globe, home to Shakespeare's company.

Private theaters—open only to invited guests—were located in the large houses of the gentry, the Inns of Court (the schools of common law), and the guildhalls, best known, Blackfriars, was housed in an old monastery. Their performances were acted most exclusively by boy actors, although the popularity of these companies was short-lived. James I, annoyed by the sound of the Scoors court in Eastamd Hot, a play that Ben Jonson had a part in writing dissolved his queen's own company, known as the Queen's Revels Children. The next private and prestigious stage of all remained the royal court. Shakespeare's The Tempest, performed at King James's court in 1611, illustrated the resources an indoor stage could provide. By its distinctive framing of dramatic action, it invited the audience to suspend its disbelief and appreciate the illusionism of theater. Of exclusive interest to this audience was the music, a speaking pageant accompanied by music and dancing, staged with elaborate sets and costumes, and acted by members of the court, including the Queen's Anne and Henrietta Maria. But in 1649, a Puritan Parliament, disgusted with what it considered to be the immorality of the drama, banned all stage plays, and the theaters remained closed until the Restoration in 1660.

**LYRIC POETRY AND ROMANCE**

In early modern England, epic narratives, stage plays, and satire in all forms were genres designed for audiences and readers the winter did not know, a general public with varied tastes and background. Lyric poetry, prose romances, and tales were more often written for a closed circle of friends. Circulated in manuscript, these genres allowed a writer's wit to play on personal or concise matters. Here writers could speak of the pain of love or the thrill of ambition, and both reveal and, in a sense, create their own identities in and through language. By imitating and at the same time changing the conventions of the lyric, particularly as they were illustrated by the Italian poet Francesco Petrarach, English poets were able to express passions, or write self, that became true models for others. Unlike Petrarach, who saw his lady as imbued with luminous power before which he could only submit, Sir Thomas Wyatt and Sir Philip Sidney imagined love in social and very human terms. In the struggle to gain attention and power, their subjectivity took strength from their conversion as well as their resistance to defeat. The origins of the lyric in song are attested in the verse of Thomas Campion, much of which was actually set to music. Its verses in particular (whether erotic or spiritual) are illustrated by poets as different as Robert Herrick, John Donne, and Andrew Marvell. At times, its objects of adoration could be divine or mystical, as in the verse of George Herbert and Henry Vaughan. Women poets, such as Lady Mary Wroth and Katherine Philips, reworked the conventions of the love lyric to encompass a feminine perspective on passion and, equally important, on friendship. Sonnet sequences were popular and, reflecting a taste for narrative romance, often dramatized a conflict between lovers. Shakespeare wrote the best-known sonnets of the period.
THE BUSINESS OF LITERATURE: THE NEW SCIENCE

It was the business of early modern literati to care about the science of literature. This science was described as "the new science" by scholars like Shakespeare and his contemporaries. The description was meant to imply that literature was as complex and difficult to understand as the sciences of the day. Shakespeare, for example, wrote that "the business of literature is a matter of great difficulty," and he used this phrase to emphasize the complexity of the"new science."
This view of composition was important for artists and writers because it gave them a symbolic language of correspondences which they could refer to in order to express their ideas. 

Considered in this way, the work of art is no longer simply an arrangement of objects, but is rather a kind of analogy or correspondences. Things were the liasons of other things. Particularly in the case of the allegorical and the emblematic, this was a kind of transference of ideas and concepts from the artist to the reader, a sort of modern metaphorical language. 

It was also here that the idea of the artist as a kind of magician or sorcerer was born, a figure who could conjure up whole universes or cities or ships out of thin air. The artist was the creator, the one who could bring these abstract ideas down to earth and make them real. The reader was the one who had to interpret these signs and symbols and bring them to life.

So it was that the role of the artist changed from that of a mere工匠 to that of a kind of priest or go-between. They were the ones who could create the world, but it was up to the reader to interpret it and give it meaning. The world of the artist was a kind of dream world, a world of imagination and symbolism. The reader was the one who had to wake up and see the world for what it was. The artist was the creator, the reader was the interpreter.

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It was also here that the idea of the artist as a kind of magician or sorcerer was born, a figure who could conjure up whole universes or cities or ships out of thin air. The artist was the creator, the one who could bring these abstract ideas down to earth and make them real. The reader was the one who had to interpret these signs and symbols and bring them to life.

So it was that the role of the artist changed from that of a mere工匠 to that of a kind of priest or go-between. They were the ones who could create the world, but it was up to the reader to interpret it and give it meaning. The world of the artist was a kind of dream world, a world of imagination and symbolism. The reader was the one who had to wake up and see the world for what it was. The artist was the creator, the reader was the interpreter.

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clothing, and the printers' marks on title pages of books. They were also featured on the standards or flags carried in the Civil War—antique signs in a decidedly modern conflict.

THE WAR AND THE MODERN ORDER OF THINGS

The Wars of Three Kingdoms ended with the restoration of the Stuart monarchy, but the society that Charles II was heir to was very different from the one his grandfather, James I, had come from Scotland to rule. The terms of modern life were formulated during this period, even though they were only partially and inconsistently realized. They helped to shape these essentially modern institutions: a representative government under law, a market economy fueled by concentrations of capital, and a class system determined by wealth and the power it conferred. They supported a culture in which extreme and opposing points of view were usual. Milton's republican Tenure of Kings and Magistrates was followed by Thomas Hobbes's defense of absolute rule, The Leviathan, or the Matter, Form, and Power of a Commonwealth, Ecclesiastical and Civil (1651). Hobbes rejected the assumption that had determined all previous political thought—Aristotle's idea that man was naturally sociable—by characterizing the natural condition of human life as "solitary, poor, nasty, brutish and short." A civil state, said Hobbes, depended on the willingness of each and every citizen to relinquish all his or her rights to the sovereign, which is the Commonwealth. The vigorous language of Puritan sermons, preached and published dur-
ing the 1640s and 1650s, was replicated in the corantos and journals of the period. These new forms would eventually lead to the sophisticated commentary of eighteenth-century journalism. Nationalism, however problematic, was registered in history and epic, as well as in attempts to colonize the Americas and to subdue the Gaelic peoples to the west and the north. Irish poems supporting the Staats and lamenting the losses of the Conmellian wars would become rallying cries during the late seventeenth- and eighteenth-century nationalist risings against English control, eventually to result in Ireland's inclusion in the 1801 Union of Great Britain.

Intellectual thought, mental attitudes, religious practices, and the customs of the people fostered new relations to the past and a new sense of self. While Milton was perhaps the greatest humanist of his time, able to read and write Hebrew, Greek, Latin, Italian, and French, his contemporaries witnessed the disappearance of the culture of Petrarch, Erasmus, and More—humanists who had fashioned the disciplines of humanism. As more particularized portraits of individual life emerged, new philosophical trends promoted denotative descriptions and quantitative figurations of the world. Shortly after the Restoration of Charles II, the Royal Academy of Science would form a "committee for improving the English language," an attempt to design a universal grammar and an ideal philosophical language. This project, inspired by the intellectual reforms of Francis Bacon, would have been uncongenial to the skeptical casts of mind exhibited by Erasmus and More. The abstract rationalism of the new science, the growth of an empire overseas, a burgeoning industry and commerce at home, and a print culture spreading news throughout Europe and across the Atlantic, would continue to be features of life in the British Isles through the eighteenth century.

For additional resources on the early modern period, including a timeline of the period, go to The Longman Anthology of British Literature Web site at www.ablongman.com/damroschbritlit3e.
CABAL. You think I'm ugly... well, I don't think you're handsome either. We that big booked nose, you look just like some old villager. [Lauging.] An old vulgar with a scrappy neck!

PROSPERO. Since you've so fond of inventive, you could at least thank me for having taught you to speak so. You know —... a dumb animal, a beast I educated, treated, dragged up from the bestiality that still sticks out all over you!

CABAL. In the first place, that's not true. You didn't teach me a thing! Except to... jaber in your own language so that I could understand your orders —chop th wood, wash the dishes, fish for food, plant vegetables, all because you're so lazy that you took care not. All your science and know-how you keep for yourself alone shut up in big books like those.

PROSPERO. What would you be without me?

CABAL. Without you! I'd be the king, that's what I'd be, the King of the Island! In the king of the island I inherited from my mother, Sycorax.

PROSPERO. There are some family ties it's better not to climb! She's a ghost! I watch from whom — and may God be praised — death has delivered us.

CABAL. Dead or alive, she was my mother, and I won't deny her! Anyhow, you only think she's dead because you think the earth itself is dead... It's so much simpler that way! Dead, you can walk on it, pollute it, you can tread upon it with the steps of a conqueror. I respect the earth, because I know that it is alive, and that Sycorax is alive, Sycorax, Mother.

Serpent, rain, lightning.

And I see thee everywhere!

In the eye of the stagnant pool into which I gazed unflinchingly, through the rushes, in the gesture made by twisted root and its swaying flower.

In the night, the all-seeing blinded night, the roamless all-assailing night!

... Often, in my dreams, she speaks to me and warns me... Yesterday, even when I was lying by the stream on my belly2, slipping in the muddy water, when the Beast was about to spring upon me with that huge stone in his hand...

PROSPERO. If you keep on like that even your sorcery won't save you from punishment!

CABAL. That's right, that's right! In the beginning, he was all sweet talk: 'Cabal here, my little Cabal there!' And what do you think you have done without me in this strange land? 3 Ignorant! I taught you the trees, fruits, birds, the seasons! I taught you the animal, Cabal the slave! I know that story! Once you've squeezed the juice from that orange, you see.

PROSPERO. Oh!

CABAL. Do I lie? Isn't it true that you threw me out of your house and made me live in a filthy cave, a hovel, a slut, a slut, a slut.

PROSPERO. It's evil. You've "photos." It wouldn't be such a ghost if you took the trouble to keep it clean! And there's something you forget, which is that wha...
daughter. Alonso has a son. If they were to love each other, I would give my consent. Let Ferdinand marry Miranda, and may their marriage bring us harmony and peace. That is my plan. I wish to see it carried out. As for Caliban, does it matter what that villain plots against me? All the nobility of Italy, Naples and Milan henceforth combined, will protect my person, too!

ARIEL: Yes, Master. Your orders will be fully carried out.

[Arabel sings.]

Sandy seashore, deep blue sky,

Sun is rising, sea birds fly.

Here the lover finds delight,

Sun at noontime, moon at night.

Join hands in lovers, join the dance,

Find contentment, find romance.

Sandy seashore, deep blue sky,

Cares will vanish... so can I!

FERDINAND: What is this music? It has led me here and now it stops... No, there it is again...

ARIEL: [sighing]

Waters move, the ocean flows,

Nothing comes and nothing goes...

Strange days are upon us...

Oysters come throughsorry eyes

Heart-shaped corals gently beat

In the crystal underwater

Here the journey ends... oh see:

Waters move and ocean flows

Nothing comes and nothing goes...

Strange days are upon us...

FERDINAND: What do I see before me? A goddess! A mortal?

MIRANDA: I know what I'm seeing: a Triton. Young men, your ability to pique compliments in the situation in which you find yourselves in less than a moment of courage. Who are you?

FERDINAND: As you see, a poor shipwrecked soul.

MIRANDA: But one of high degree.

FERDINAND: In other surroundings I might be called "Prince," "son of the King..." But no, I was forgetting... no "Prince" but "King," alas... "King" became my father's last word in the disaster.

MIRANDA: Poor young man! Ugh, you'll be received with hospitality and we'll support you in your misfortune.

FERDINAND: Alas, my father... Can it be that I am an unnatural son? Your pit would make the greatest of sorrow seem sweet.

MIRANDA: I hope you'll like it here with us. The island is pretty. I'll show you the beaches and the forest, I'll tell you the stories of flowers and birds, I'll introduce you to

6. Famous scene from Calypso in Homer's Odyssey and a terror of Homer's in the Fable. The Fable.
7. A possible allusion to Malvolio, who murdered his mother, Melinda. Later in life, servant to the Nation of that which is in Naples and was assassinated in Naples. The Tempest.
Prospero: That's enough, daughter! I find your chatter irritating... and I'll not let you do this anymore. You're doing too much noise for an impertinent. Young man, you are a traitor, a spy, and a woman-chaser to boot! No sooner has he escaped the peril of the sea than he's sweet-talking the first girl he meets! You won't get round me that way. Your arrival is convenient, because I need more manpower: you shall be my house servant.

Ferdinand: Seeing the young lady, more beautiful than any wood nymph, I thought that I was upon Nauciana's isle. But hearing you, Sir, now understand my fate a little better—I see I have come ashore on the Barbary Coast and am in the hands of a cruel pirate. [Drawing his sword] However, a gentleman prefers death to dishonor! I shall defend my life with my freckles.

Prospero: Poor fool: your arm is growing weak, your knees are trembling! Trai- tor! I could kill you now... but I need help. Follow me.

Ariel: It's no use trying to resist, young man. My master is a sorcerer: neither your passion nor your youth can prevail against him. Your best course would be to follow and obey him.

Prospero: Oh! What sorcery is this! Vanished, a captive—yet free from rebelling against my fate, I am finding my servitude sweet. Oh, I would imprison- ed for life if only heaven will grant me a glimpse of my sun each day, the face of my own sun. Farewell, Naucissa. [They exit.]

from Act 3, Scene 5

Prospero: Enough! Today is a day to be benevolent, and it will do no good to try to talk sense to you in the state you're in. Leave us. Go sleep it off, drunkards.

We raise sail tomorrow.

Trinculo: Raise sail! But that's what we do all the time. Sir, how are things, Stephano and I?... at least, we raise our glasses, from dawn till dusk till dawn.... The hard part is putting them down, decking, as you might say.

Prospero: Scoundrels, would that in your voyage through life you might one day put in at the harbor of Temperance and Sobriety!

Alonso: [Indicating Caliban] That is the strangest creature I've ever seen!

Prospero: Scoundrel, would that in your voyage through life you might one day put in at the harbor of Temperance and Sobriety!

Alonso: And the more often too...

Prospero: What's that! Devilish! You've reprieved him, praised at him, you've given orders and made him obey, and you say he is still indomitable!

Alonso: Honest Gonzalo, it is too cruel.

Gonzalo: Well—and forgive me, Counselour, if I give counsel—on the basis of my long experience the only thing left is exorcism. "Begone, unclean spirit, in the name of the Father, of the Son and of the Holy Ghost." That's all there is to it! [Caliban bursts out laughing.]

Gonzalo: You were absolutely right! And more so than you thought.... He's not just a rebel, he's a hardened criminal! [To Caliban] So much the worse for you, my friend. I have tried to save you. I give up. I leave you to the secular arm.


Caliban: I'm not interested in defending myself. My only regret is that I've failed.

Prospero: What will you have me do for you?

Caliban: To get back my island and regain my freedom.

Prospero: And what would you do all alone here on this island, haunted by the devil, tempest tossed?

Caliban: First of all, I'd get rid of you! I'd spew you out, all your works and pomp! Your "white" magic!

Prospero: That is a fairly negative program....

Caliban: You don't understand it. I say I'm going to spew you out, and that's very positive...

Prospero: Well, the world is really upside down... We've seen everything now: Caliban as a dialectician! However, in spite of everything I'm fond of you, Cal- 

Caliban: Come, let's make peace. We've lived together for ten years and worked side by side! Ten years count for something, after all! We've ended up by becoming companions!

Caliban: You know very well that I'm not interested in peace. I'm interested to being free! Free, you hear!

Prospero: It's odd... no matter what you do, you won't succeed in making me believe that I'm a tyrant!
CALIBAN: Understand what I say, Prospero:
For years I bowed my head
for years I took it, all of it—
your insults, your ingratitude...
and worst of all, more degrading than all the rest,
your condensation,
But now, it's over!
Over, do you hear?
Of course, at the moment
You're still stronger than I am.
But I don't give a damn for your power
or for your dogs or your police or your inventions!
And do you know why?
It's because I know I'll get you!
I'll make you! And on a stake that you're sharpened yourself!
You'll have impaled yourself!
Prospero, you're a great magician:
you've an old hand at deception.
You and I like to me so much,
about the world, about yourself,
that you ended up by imposing on me
an image of myself:
underdeveloped, in your words, incompetent,
that's how you made me see myself!
And I hate that image... and it's false!
But now I know you, you old cancer,
And I also know myself.
And I know that one day my hope's fast, just that, will be enough to crush
your world. The old world is falling apart!
Isn't it true? Just look. It even bores you to death.
And by the way... you have a chance to get
it over with: you can back off.
You can go back to Europe. But in a pig's eye you will! I'm sure you won't leave. You make me laugh
with your "mission!"
Your "vocation!"
Your vocation is to give me shit.
And that's why you'll stay... just like those
guys who founded the colonies
and who now can't live anywhere else.
You're just an old colonial addict, that's what you are!
PROSPERO: Fool Caliban! You know that you're headed toward your own ruin.
You're sliding toward suicide! You know I will be the stronger, and stronger all the
time, I pity you!
ALIBAN: And I hate you!
PROSPERO: Beware! My generosity has its limits.
ALIBAN: [shouting]:

Shango marches with strength
along his path, the sky
Shango is a five-bearded
his arms shake the heavens
and the earth
Oh, Shango! Shango!

PROSPERO: I have uprooted the oak and raised the seas,
I have chained the mountain to trouble and have barred my chest to adversity.
With love I have traded thunderbolts for thunderbolts,
Better yet—from a brutish monster I have made man!
But all: To have failed to find the path to man's heart...
if that be where man is.
[To Caliban] Well, I hate you as well.
For it is you who have made me doubt myself for the first time.
[To the Noble] My friends, draw near, I take my leave of you... I shall not
be going. My fate is here: I shall not run from it.

ANTONIO: What, Sir?
PROSPERO: Hail me well. I am not in any ordinary sense a master,
as this savage thinks,
but rather the conductor of a boundless score—
this isle,
summoning voices—I alone—
and mingling them at my pleasure,
arranging out of confusion
one intelligible line.
Without me, who would be able to draw music from all that?
This isle is more without me,
My duty, thus, is here, and here I shall stay.

GONZALO: Oh, divine rich in miracles!
PROSPERO: Do not be distressed. Antonio, be you the lieutenant of my goods
and use of them as procurator until that time when Ferdinand and Miranda may
associate possess of them, joining them with the Kingdom of Naples.
Nothing of that which has been set for them must be postponed: let their marriage
be celebrated at Naples with all royal splendor. Either, Gonzalo, I place my trust
in your word. You shall stand as father to our Princess at this ceremony.

GONZALO: Count on me, Sir.

PROSPERO: Gentlemen, farewell.
[They exit.]

And now Caliban, it's you and me!
What I have to tell you will be brief:
Ten times, a hundred times, I've tried to save you,
above all from yourself.
But you have always answered me with wrath and venom,
like the opium that pulls itself up by its own tail
the better to bite the hand that tears it from the darkness.
Well, my lord, I shall set aside my indulgent nature
and henceforth I will answer your violence
with violence!
Decker began to write plays in 1593 for clients of Philip Henslowe, a theatrical entrepreneur, who paid close to six pence per play (roughly $500 in today's equivalent power). Henslowe's Diary records that in one year, 1598, Decker wrote fifteen plays. Jonas wrote of him in Pantalone: "He hath one of the woe-saying wit in London."

Decker frequently collaborated with other playwrights, including John Webster, and Shakespeare, with whom he wrote The Play of Sir Thomas More in 1595-1596. In 1604 Decker worked on two plays with Thomas Middleton: The Magician's Entertainment, which celebrates the accession of King James II, and The Horse Wife, which contained a realistic depiction of London life. Then, in 1611, Decker and Middleton wrote The Reason Girl, a romantic comedy based around the theme of the fictional London figure Mr. Caporn. That same year, Decker and Webster started a writing debate with Jonas that began with their Wendiard Hot, to which Jonas responded with his own version of the playbox romance called Edward Hot, which was in turn rebutted by Decker and Webster's Northern Hot.

Decker's work is notable for his colorful depiction of London life and his perspective—a one-of-a-kind member—on the struggles of the working class and the poor. He wrote in a vivid variety of dramatic genres that are serious, allegorical, and satirical, among others. All his work shows a reliance on the native English tradition. From his medieval morality and morality plays, Decker took such features as the level, allegory, moral teaching, and the simple folk at the hearts of most. He combined these elements with the most contemporary, the individuality of the people, and the freeness of the art of pantomime.

Like Dekker, Thomas Middleton was a Londoner, and although he came from a middle-class background, he was well acquainted with the London stage life than his brother was. While Dekker lived many years before the death of Shakespeare, he was a close friend of the playwright. Dekker's plays and plays were both popular and influential, and their influence can be seen in modern English literature.

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Decker and Middleton wrote for the public stage that tended to the commercialism and for the more fashionable private theaters in which they played. His first play, The New Dutch Tragedy (1593), was commended by Philip Henslowe and written with John Webster. In the company, Middleton's greatest collaboration was with Decker, first in The Honest Whore (1604) and then in The Roaring Girl (1611), of which he has both been the chief author. From 1601 to 1605, Middleton wrote such witty satirical comedies as The, Master Constable, for the Edge of Law, and The Lad, for the Children of the Chapel. All the while, Decker may we have had a hand in both plays. With the dissipation of the child, the company's visit to the King 1609, Middleton withdrew to the public stage, writing both comedies and tragedies such as A Madhouse (1621-1623), in which a woman, wife to the man the love but ends up in an accomplice to murder and the message of the play becomes.

It has been said that with Middleton, Dekker's great success that was so important to his development. His greatest work is A Madhouse (1621-1623), in which a woman, wife to the man the love but ends up in an accomplice to murder and the message of the play becomes.

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