

Carleton University
Fall / Winter 2013-2014
Department of English

ENGL 2300 B: British Literatures I

Classes: Mondays and Wednesdays, 1:00-2:30

Location: **Please confirm location on Carleton Central**

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Office Hours: Mondays, 12:00-1:00

Group “First Aid”: Wednesdays, 12:00-1:00

The course introduces students to some of the greatest and most challenging masterpieces of the early literary traditions of the island of Britain. The Fall term takes a broad view of so-called “British literatures” of the Middle Ages (circa 597-1485); texts studied during this term will be drawn from the regions now known as England, Wales, and Scotland. The Winter term more narrowly studies English texts written during the Renaissance (circa 1485-1660), and Restoration (circa 1660-1688). The year’s required readings will include anonymous texts by Anglo-Saxon and Middle English poets, poems by Geoffrey Chaucer, Marie de France, Christopher Marlowe, and John Milton, tragedies by William Shakespeare and John Webster, and prose by writers from Medieval Wales to Restoration England. Anglo-Saxon, Anglo-Norman, and Welsh texts will be read in translation; Middle English, Middle Scots, and early modern English texts will be read in the original, though some editions will feature modernized spelling.

Working our way through these texts, we will study the ways in which literature at once addresses and generates some of human life’s greatest pleasures and challenges. We will ask, for example, what is at stake in the study of literature, and we will anatomize the particular kinds of thinking and understanding that literary texts solicit from their readers and audiences. Topics for lecture and discussion will include the nature and politics of heroism, the roles of desire and error in our efforts to understand the relationship between past and present, the care of the self, ethics and the problem of sexual desire, free will and predestination, radical religion, revolution, king-killing, and apocalypse.

The course aims to help students develop skills in reading and written analysis that are expected of English Majors. Lectures will combine close readings of assigned texts with constant attention to the

linguistic and cultural contexts that literature both springs from and fashions. Special care will be taken to introduce students to the formal requirements of essay writing.

Finally, in addition to providing students with an intensive introduction to literary texts of the Middle Ages and Renaissance, the course is designed to prepare students for upper-level courses in these fields: ENGL 2105 (History of the English Language), ENGL 3200 (Medieval Literature), ENGL 3202 (Chaucer), ENGL 4105 (Old English), ENGL 4208 (Studies in Medieval Lit.); ENGL 3302 (Renaissance Literature), ENGL 3304 (Shakespearean Drama), ENGL 4301 (Studies in Renaissance Lit.), ENGL 4304 (Renaissance Drama). Other courses may be geared towards topics in Medieval and Renaissance literature and you should consult the course outlines posted on the English Department's web page for current and future offerings.

Please note that ENGL 2300 is one of the English Department's "writing-attentive" courses. In this section "writing-attentive" means the following:

You will write two examinations.

You will write four formal essays in which you are expected to:

- develop an argumentative thesis statement across each essay
- develop complex ideas using correct and effective expression, according to academic English practice
- use and cite evidence from primary texts appropriately
- read genres and language from early periods critically
- demonstrate mastery of MLA documentation practices

A portion of class time will be devoted to developing and improving essay-writing skills.

Required Texts

1. A Choice of Anglo-Saxon Verse, ed. and trans. Richard Hamer (Faber). [9780571228362]
2. Beowulf, ed. and trans. R.M. Liuzza, second edition (Broadview). [9781554811137]
3. Geoffrey Chaucer, Troilus and Criseyde, ed. Barry Windeatt (Penguin). [9780140424218]
4. Mabinogion, trans. Sioned Davies (Oxford). [9780199218783]
5. Sir Gawain and the Green Knight, ed. Paul Battles (Broadview). [9781554810192]
6. Edmund Spenser, The Faerie Queene, Book 1, ed. Carol Kaske (Hackett). [978-0872208070]
7. William Shakespeare, Othello, ed. Michael Neill (Oxford: Oxford University Press, 2008). [9780199535873]
8. John Webster, The Duchess of Malfi, ed. Leah S. Marcus (Arden). [9781904271512]
9. John Milton, Paradise Lost, ed. David Scott Kastan (Hackett). [9780872207332]
10. John Bunyan, The Pilgrim's Progress, ed. W. R. Owens (Oxford). [9780199538133]

*Books are available at Octopus Books in The Glebe, 116 Third Avenue, Ottawa, ON, K1S 2K1, (613) 233-2589.

Evaluations

- 15% Paper One
- 15% Paper Two
- 20% December Exam

- 15% Paper Three
- 15% Paper Four
- 20% Final Exam

You must complete all required assignments in order to be eligible to pass this course.

Your grade in this course will be based on a combination of four formal essays and two supervised examinations (the first in December, the second in April). This combination derives from two principle goals for the course:

- First, the course aims to enable you to develop your ability to write persuasive, analytical prose in the shape of four essays (that is, extended pieces of literary analysis and interpretation) on one or more texts. These essays will stretch across numerous pages and will be written to meet the Carleton University English Department's expectations for literary essays.
- Second, the course's two examinations will enable you to demonstrate your command of the full range of course readings. For the purposes of this course, command is measured by your ability to write at length on lecture material and on each of the course texts, and by your ability to move from specific passages and thematic prompts to larger arguments about the texts, traditions, and historical periods under examination.

Members of the class are expected to attend all meetings and participate fully in discussion. You are also expected to bring your copy of the day's main text to every class. I do not grade your participation in discussion. I do, however, regard your presence in class as a measure of your ability to continue in the course. **If you miss more than four lectures in either term (i.e., more than 1/6 of the term's meetings) you will not be permitted to write the exam for that term. As a result, it will be impossible for you to receive a passing grade in the course.**

Four short essays (two during the Fall Term, two during the Winter Term) of 5 pages each will be submitted to me at the beginning of class on the assigned deadlines. This page limit should be regarded as both minimum and maximum length for your argument, but it does not include the list of Works Cited that you must submit along with your essay. The addition of this list will bring each of your essay submissions to a total of 6 pages. Successful papers will engage directly with the central concerns of the course. Deadlines are firm, though I make exceptions for bereavement, serious illness, and heartbreak. You must submit a hard copy of your paper. Please note that this syllabus contains all of the assigned topics for each essay. Each assignment has its own requirements and expectations. Late submissions do not receive extended comments:

- Paper One (5 pages on Beowulf [15%]; late submissions will be penalized 2% per day)
- Paper Two (5 pages on Troilus and Criseyde [15%]; late submissions will be penalized 2% per day)
- Paper Three (5 pages on The Faerie Queene [15%]; late submissions will be penalized 2% per day)
- Paper Four (5 pages on Paradise Lost [15%]; late submissions will be penalized 2% per day)

You will write a three-hour December exam in which you are responsible for all of the first term's readings. **Expect to write on every text on the reading list.** The exam is to be administered during the exam period. It will emphasize, without being restricted to, material covered during lectures. [20%]

You will write a three-hour April exam in which you are responsible for all of the second term's readings. **Expect to write on every text on the reading list.** The exam is to be administered during the exam period. It will emphasize, without being restricted to, material covered during lectures. [20%]

Plagiarism and Instructional Offences

Please see the section on "Instructional Offences" in the 2013-2014 Undergraduate Calendar. The Undergraduate Calendar defines an act of plagiarism as an attempt "to use and pass off as one's own idea or product the work of another without expressly giving credit" to the original author. Any act of plagiarism will be prosecuted to the full extent of the guidelines set out in the Undergraduate Calendar. Penalties may include expulsion from Carleton University.

The Undergraduate Calendar specifies that the act of submitting "substantially the same piece of work to two or more courses without the prior written permission of the instructors from all courses involved" constitutes an Instructional Offence punishable under the guidelines set out in the Undergraduate Calendar. Please note: "Minor modifications and amendments, such as changes of phraseology in an essay or paper, do not constitute a significant and acceptable reworking of an assignment." No piece of work written for another course will be accepted for credit in this course.

Academic Accommodations

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/accommodation>.

Fall Term

M 9 September: Introduction to the course; introduction to Anglo-Saxon poetry; "Caedmon's Hymn" (this text is on final page of your syllabus, but it is also included in A Choice of Anglo-Saxon Verse, 121-123)

W 11 September: "The Ruin" (in A Choice of Anglo-Saxon Verse, 25-29)

M 16 September: The Dream of the Rood (in A Choice of Anglo-Saxon Verse, 159-172)

W 18 September: Beowulf (pages 53-85)

- **Mock essay: In the introduction to his translation of Beowulf, R. M. Liuzza proposes that “the monsters outside the hall are projections of the evils within the hall” (17). Assess the validity of this statement and explore its implications.**

M 23 September: Beowulf (pages 85-110; in conjunction with “The Fight at Finnsburh” [in A Choice of Anglo-Saxon Verse, 34-39])

W 25 September: Beowulf (pages 110-150)

M 30 September: “Wulf and Eadwacer,” “The Wife’s Lament,” “The Husband’s Message,” “Riddle 60” (in A Choice of Anglo-Saxon Verse, 82-85, 71-75, 76-81, 106-107)

W 2 October: Judith (in A Choice of Anglo-Saxon Verse, 135-157)

M 7 October: The Battle of Maldon (in A Choice of Anglo-Saxon Verse, 48-69)

W 9 October: “The Wanderer,” “The Seafarer” (in A Choice of Anglo-Saxon Verse, 172-183, 184-195)

M 14 October: Thanksgiving, University closed

W 16 October: Introduction to the later Middle Ages: Anglo-Norman (“Bisclavret,” from the Lais of Marie de France [handout]) and Middle English; Introduction to Chaucer, Troilus and Criseyde (Book I, lines 1-56)

- **Paper One (Beowulf) due at the beginning of class.**

M 21 October: Chaucer, Troilus and Criseyde (Book 1, esp. lines 57-1092)

W 23 October: Chaucer, Troilus and Criseyde (Book 2, esp. lines 1-931)

M 28 October - F 1 November: Fall Break, no classes

M 4 November: Chaucer, Troilus and Criseyde (Books 2 and 3, esp. lines 2.932-1757 and 3.1-420)

W 6 November: Chaucer, Troilus and Criseyde (Book 3, esp. lines 421-1820)

M 11 November: Chaucer, Troilus and Criseyde (Book 4, esp. lines 1-1085)

W 13 November: Chaucer, Troilus and Criseyde (Book 4-5, esp. lines 4.1086-1701 and 5.1-686)

M 18 November: Chaucer, Troilus and Criseyde (Book 5, esp. lines 687-1869); very brief overview of (and extract from) Henryson, The Testament of Cresseid [<http://www.britaininprint.net/learning/testament.php>]

- **Mock essay: Scholars have long been puzzled by the fact that Troilus and Criseyde concludes with an elaborate epilogue or coda (5.1765-1869) that appears to disavow many of the aspirations and desires that seemed dear to the poem and its narrator. Construct an argument about the relationship between the action of Troilus and Criseyde and the poem’s conclusion.**

W 20 November: Wales in the Middle Ages: Mabinogion (pages 3-64; “The Four Branches of the Mabinogi”)

M 25 November: Mabinogion (pages 65-138; “Peredur son of Efrog,” “The Dream of the Emperor Maxen,” “Llud and Llefelys,” “The Lady of the Well”)

W 27 November: Mabinogion (pages 139-226; “Geraint son of Erbin,” “How Culhwch Won Olwen,” “Rhonabwy’s Dream”)

- **Paper Two (Troilus and Criseyde) due at the beginning of class.**

M 2 December: Sir Gawain and the Green Knight (Fitt 1)

W 4 December: Sir Gawain and the Green Knight (Fitts 2 and 3)

M 9 December: Sir Gawain and the Green Knight (Fitt 4)

*NB: I will schedule a formal exam review session during the short break between the end of classes and the beginning of exams.

Winter Term

M 6 January: Introduction to the Renaissance; Wyatt, “They flee from me,” “Who so list to hunt”; Surrey, “The soote season”; verse exchange between Queen Elizabeth and Sir Walter Raleigh; Sidney, *Astrophel and Stella* 71 (“Who will in fairest book of Nature know”) [handout]

- **Mock essay: In a recent study touching on sonnets written at the court of King Henry VIII, James Simpson argues that “literary form testifies to historical possibility. The very compartmentalized structure of the sonnet as practised by Wyatt and Surrey itself bears witness to an inquisitive and threatening discursive environment. The stylistic homogeneity of that body of lyric writing is symptomatic of the single power in whose sway those poems are held” (122). Taking Simpson’s proposition as your point of departure, construct an argument about Tudor court sonnets under Henry VIII and Elizabeth I. (For Simpson’s argument see Reform and Cultural Revolution, 1350-1547 (Oxford: Oxford University Press, 2004), 122).**

W 8 January: Spenser, *The Faerie Queene* (1.1)

M 13 January: Spenser, *The Faerie Queene* (1.2-4)

W 15 January: Spenser, *The Faerie Queene* (1.5-7)

M 20 January: Spenser, *The Faerie Queene* (1.8-9)

W 22 January: Spenser, *The Faerie Queene* (1.10-12)

M 27 January: Christopher Marlowe, *Hero and Leander*

(<https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/750/marlowe.pdf?sequence=1>)

W 29 January: John Donne, “A Valediction: Forbidding Mourning”

(<https://tspace.library.utoronto.ca/html/1807/4350/poem654.html>), “Good Friday, 1613. Riding Westward” (<https://tspace.library.utoronto.ca/html/1807/4350/poem654.html>)

- **Paper Three due at the beginning of class**

M 3 February: Shakespeare, *Othello* (Act 1)

W 5 February: Shakespeare, *Othello* (Acts 2-3)

M 10 February: Shakespeare, *Othello* (Acts 3-4)

W 12 February: Shakespeare, *Othello* (Acts 4-5)

W 17 February - F 21 February: Winter Break, no classes

M 24 February: Webster, *The Duchess of Malfi* (Act 1)

W 26 February: Webster, *The Duchess of Malfi* (Acts 2-3)

M 3 March: Webster, *The Duchess of Malfi* (Acts 3-4)

W 5 March: Webster, *The Duchess of Malfi* (Acts 4-5)

M 10 March: Milton, *Lycidas* (<https://tspace.library.utoronto.ca/html/1807/4350/poem1440.html>)

W 12 March: Introduction to the Restoration; Milton, *Paradise Lost* (Book 1)

M 17 March: Milton, *Paradise Lost* (Books 2-3)

W 19 March: Milton, *Paradise Lost* (Books 4-5)

- **Mock essay: In a 1660 pamphlet titled “The Ready and Easy Way to Establish A Free Commonwealth,” written and published on the eve of the Restoration, Milton derides the English for what he calls “this noxious humour of returning to bondage--instilled of late by some deceivers, and nourished from bad principles and false apprehensions among too many**

of the people” (880). Taking these remarks as your point of departure, construct an argument about the surprising ways in which Milton defines bondage and tyranny in Paradise Lost. For selections from Milton’s pamphlet see Complete Poems and Major Prose, ed. Merritt Y. Hughes (New York: Prentice Hall, 1957), 880-899. In addition to working with Milton’s pamphlet and Paradise Lost, you must cite at least one other work of scholarship in your essay.

M 24 March: Milton, Paradise Lost (Books 6-7)

W 26 March: Milton, Paradise Lost Books 8-9)

M 31 March: Milton, Paradise Lost (Books 10-12)

W 2 April: Bunyan, The Pilgrim’s Progress (Part 1)

M 7 April: Bunyan, The Pilgrim’s Progress (Part 1)

- **Paper Four due at the beginning of class**

*NB: I will schedule a formal exam review session during the short break between the end of classes and the beginning of exams.

Papers

1) Please note that each of these assignments is designed to constrain you to a specific text and topic / problem / term, while also giving you the freedom to decide how you want to define the topic / problem / term under examination and, ultimately, the line of argument you will pursue in your essay.

2) Please note, too, that for the purposes of this course I regard an essay as a formal submission in which you advance an argument about one or more literary texts, concepts, etc. Some of the essays for this course require that you range out beyond the text under examination in order to consider how that text relates to the context in which it was produced and interpreted; some assignments may require that you restrict yourself more narrowly to one or two literary texts. But each of them demands that you proceed in your argument by citing and analyzing the language of the text under examination. That is, each of these assignments demands that you work closely with the the specific language (diction, metaphors, etc.) and conditions in which a given topic (say, human depravity, or the nature of sexual desire, or the seductions and dangers of introspection) is explored. **As you construct your essay, bear in mind that I am looking for an argument that develops in a complex manner as it cites and analyzes passages from the text or texts under examination.**

3) An “A” paper will:

- persuasively advance an argument that helps explain a significant aspect of the required text or texts
- state and develop the implications of this argument
- cite and analyze the text’s language in order to show that the line of argument pursued in the essay arises directly from the text itself
- be “clean”: that is, free of grammatical errors and typos

Essay prompts for Papers 1-4

Paper One—In the introduction to his Broadview Press translation of Beowulf, R. M. Liuzza proposes that the poem demands that its readers acknowledge “the necessity of accepting the inevitable contingency and loss” that comes with the passage of time (18). Establish what you take Liuzza to be saying about the poem and explain the significance and the implications of this view of the poem’s construction. Your essay should touch on several aspects or episodes of the poem, and you must engage closely with both the language of the poem and with Liuzza’s introduction.

*1250 words [5 pages + list of Works Cited]. 15% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Paper Two—When Troilus rides past Criseyde’s window in Book Two of Chaucer’s poem he is cheered by the Trojans for his bravery. The narrator observes that Troilus “wex a litel red for shame, / Whan he the peple upon hym herde cryen, / That to biholded it was a noble game, / How sobrellyche he caste doun his eyen” (2.645-648). Taking Troilus’ reaction here as your point of departure, construct an argument about the importance of shame in Troilus and Criseyde. Your essay should touch on several aspects or episodes of the poem.

*1250 words [5 pages + list of Works Cited]. 15% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Paper Three—Jeff Dolven has argued that Spenser’s Faerie Queene and the stanza he designs for it can be regarded as “a mimesis of thinking.” Establish what Dolven means by this show and how the form of Spenser’s stanza shapes The Faerie Queene’s studies of the virtue of holiness in Book One. To understand and establish the full context of Dolven’s remarks you must consult his essay titled “The Method of Spenser’s Stanza,” Spenser Studies 19 (2004): 17-25.

*1250 words [5 pages + list of Works Cited]. 15% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Paper Four—Choose one of the following two topics.

1. In a 1644 pamphlet titled “Of Education” Milton argues that “The end of learning is to repair the ruins of our first parents” (631). With the wider context of this remark in mind, show whether Paradise Lost marks a change or a continuation in Milton’s thinking on matters of education. (For Milton’s pamphlet see John Milton, Complete Poems and Major Prose, ed. Merritt Y. Hughes (New York: Prentice Hall, 1957), 630-639.) In addition to working with Milton’s pamphlet and Paradise Lost, you must cite at least one other work of scholarship in your essay.
2. In a 1642 pamphlet titled “An Apology Against a Pamphlet Called ‘A Modest Confutation of the Animadversions Upon the Remonstrant Against Smectymnuus’” looks back upon his days as a university student at Cambridge and reveals the intensity with which he regarded himself as standing apart from his fellows: “There, while they acted and overacted, among other young scholars I was a spectator; they thought themselves gallant men, and I thought them fools; they made sport, and I laughed; they mispronounced, and I disliked; and, to make up the atticism, they were out, and I hissed” (692). Taking these remarks as your point of departure, construct an argument about the business of standing apart from others in Paradise Lost. (For selections from Milton’s pamphlet see Complete Poems and Major Prose, ed. Merritt Y. Hughes (New York: Prentice Hall, 1957), 690-695.) In addition to working with Milton’s pamphlet and Paradise Lost, you must cite at least one other work of scholarship in your essay.

*1250 words [5 pages + list of Works Cited]. 15% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Guidelines for Essay Writing

1. Do not include a separate title page. All necessary personal information should appear at the top left of the first page of your essay. This information (along with everything else in your submission) must be double-spaced.
2. Your essay must have a clearly defined thesis—that is, a central idea, introduced in the first paragraph, that unifies the essay and expresses in a clear and forceful manner the case you are arguing. You must advance a specific argument about the topic you have chosen to address. Your argument may take as its point of departure ideas from class, but it must not be a mere summary of lecture material. It may help to think of your essay prompts not as inviting you to answer a question but rather as inviting you to construct an argument about the texts and problems under examination.
3. For essays that demand attention to two or more authors or texts, be sure that your essay does not become a catalogue of similarities and differences. Instead, create a structure that will allow you to consider the implications of those similarities and differences that you take to be significant. These comparisons must be integrated into your central argument.
4. Be aware of the implications of your statements; develop those implications over the course of the essay.
5. Always support your arguments with evidence from the text. Quotations must be integrated into proper sentence structure to form a full sentence.
6. Always cite the strongest evidence for your claims. If there are details that undermine your thesis be sure to explain why they don't utterly disprove your argument.
7. Focus your argument and analysis on the language of the text. Do not base your argument on personal opinions or generalizations not supported by the text. Your arguments need to arise directly from close engagements with the language of the text at hand.
8. Proofread your essay more than once. Write in complete, grammatically correct sentences.
9. Do not transform poetry into prose when you quote it in your essay. Indent longer passages of verse (four or more lines) and preserve the form in which they appear in the text from which you are citing. Show line-breaks for shorter passages that will not be indented: "Abashed the Devil stood, / And felt how awful goodness is, and saw / Virtue in her shape how lovely" (4.846-8).
10. Choose a title that will serve as a guide to your reader.
11. Leave time to rewrite and revise your argument. Revision is the key to effective writing.
12. Cite your secondary sources. Plagiarism is a serious offence. Please see the course syllabus and the Undergraduate Calendar for a definition of plagiarism and a discussion of its consequences.

Papers must be typewritten, double-spaced, and written in formal English. Avoid colloquial language. Avoid contractions (e.g., write "Beowulf could not" instead of "Beowulf couldn't"). Use standard paper (8 1/2 x 11 inches). Use 1-inch margins and a standard font. You should have approximately 20 lines per page. The paper should be stapled—**no folders, no separate title pages**. Be sure to keep a copy of the paper. Please use MLA style for quotations. **If you can, please print on both sides of the paper. Alternatively, you may print on scrap paper if you wish.**

Fall Term: Timeline for Early and Medieval Britain (circa 55 BCE-circa 1500)

55 and 54 BCE	Julius Caesar invades Britain
43 CE-410	Roman Britain
400s	Germanic Migrations
449	Bede's date for the arrival of the Angles, Saxons, and Jutes
449-1066	Anglo-Saxon England
449-1485	The Middle Ages / Medieval England
597	Pope Gregory the Great sends Augustine of Canterbury to convert the English
circa 658-680	Supposed date of "Caedmon's Hymn"
circa 700-800	Ruthwell Cross (bears lines similar to a passage in "The Dream of the Rood")
731	Bede completes the <u>Historia ecclesiasticae gentis Anglorum</u>
793	Vikings raid Lindisfarne
circa 800?	Cynewulf
869	Death of King Edmund
886	Treaty of Alfred and Guthrum establishes the Danelaw
899	King Alfred dies after translating "the texts most necessary for all men to know"
960s	Benedictine Reforms
990s	Ælfric of Eynsham
991	Battle of Maldon
circa 1000	Approximate date of the four poetic codices: " <u>Beowulf</u> MS," "Exeter Book," "Junius MS," "Vercelli Book." With the exception of "Caedmon's Hymn" and "The Fight at Finnsburh," the Anglo-Saxon poems on our reading list are attested only in these manuscripts.
1014	Wulfstan, <u>Sermo Lupi ad Anglos</u>
1066	Norman Conquest
1066-1204	Anglo-Norman
1066-1485	Middle English
circa 1100-1200	Marie de France, <u>Lais</u> (including "Bisclavret")
1277-1282	Edward I of England conquers Wales
circa 1350-1410	Manuscripts containing the stories brought together and now known as the <u>Mabinogion</u>
circa 1375	Chaucer, <u>Troilus and Criseyde</u>
circa 1375-1400	<u>Sir Gawain and the Green Knight</u>
1400	Chaucer dies
circa 1460-1500	Henryson, <u>Testament of Cresseid</u>

Winter Term: Timeline for the Renaissance and Restoration in England (circa 1485-circa 1688)

1485-1660 The English Renaissance

- 1485 Henry Tudor becomes King Henry VII after defeating King Richard III in battle
- 1492 Christopher Columbus's first landfall in the Americas
- 1502 A papal dispensation enables Henry, son of Henry VII, to marry the widow of his elder brother Arthur
- 1509 Accession of King Henry VIII
- 1517 Martin Luther's 95 Theses help inaugurate "The Reformation"
- 1521 Henry VIII named "Defender of the Faith" by Pope Leo X for his opposition to Luther
- 1529 The Pope refuses to grant Henry VIII a divorce from his wife, Queen Catherine of Aragon
- 1533 Henry VIII marries Ann Boleyn and is excommunicated by the Pope
- 1534 Act of Supremacy / break with Rome: Henry becomes supreme head of the church in England
- 1535 Execution of Sir Thomas More
- 1536 Ann Boleyn tried (for treason, adultery, and incest) and executed; Henry VIII marries Jane Seymour; dissolution of the monasteries begins; the Act of Union joins England and Wales
- 1537 Jane Seymour dies after giving birth to Henry's son, the future King Edward VI; Elizabeth, daughter of Henry VIII and Ann Boleyn, is declared a bastard
- 1542 Inquisition established at Rome; death of Sir Thomas Wyatt
- 1543 Copernicus publishes his theory that the earth revolves around the sun
- 1545-1563 Council of Trent
- 1547 Death of Henry VIII; death of Henry Howard, Earl of Surrey; accession of King Edward VI
- 1549 Uniform Protestant church service established for England in the Book of Common Prayer
- 1553 Death of Edward VI; Lady Jane Grey succeeds him for 9 days before she is imprisoned and executed
- 1554 Accession of Queen Mary I, daughter of Henry VIII and Catherine of Aragon
- 1555 Restoration of Roman Catholicism: more than 300 protestants are burned at the stake by Queen Mary (a.k.a., "Bloody Mary")
- 1558 Death of Mary I; accession of Queen Elizabeth I; the split from Rome is reaffirmed and the Church of England is reestablished
- 1567 Accession of James VI to the Scottish throne following the abdication of his mother, Mary, Queen of Scots
- 1570 Queen Elizabeth excommunicated by the Roman Catholic Church

1572	St. Bartholomew's Day massacre at Paris
1577-1580	Sir Francis Drake circumnavigates the globe
1586	Death of Sir Philip Sidney
1587	Elizabeth executes her cousin Mary, Queen of Scots
1588	England's victory over the Spanish Armada
1590	Publication of the first edition (Books 1-3) of Edmund Spenser's <u>The Faerie Queene</u>
1591	First print edition of Sidney's <u>Astrophel and Stella</u>
1593	Death of Christopher Marlowe
1596	Publication of the second edition (Books 1-6) of Edmund Spenser's <u>The Faerie Queene</u>
1597-1601	Rebellion in Ireland
1599	Globe Theatre built in Southwark, on Bankside; death of Spenser
1600	East India Company established
1601	Probable date of first reference to the greatness of William Shakespeare's tragedy <u>Hamlet</u>
1603	Death of Elizabeth I; James VI of Scotland proclaimed King James I of England
1605	Gunpowder Plot uncovered when Guy Fawkes attempts to blow up Parliament
1606	Union Flag adopted
1614	Probable date of first performance of John Webster's <u>The Duchess of Malfi</u>
1616	Death of William Shakespeare
1618	Death of Sir Walter Raleigh
1620	The Mayflower sets sail for New England from Plymouth
1623	Publication of the "First Folio" edition of Shakespeare's plays
1625	Death of James I / VI; Charles I crowned King
1629	King Charles I dissolves parliament
1629-1640	"Personal Rule" by Charles I
1638	First edition of John Milton's <u>Lycidas</u> in a volume mourning the death of a Cambridge friend
1642-1651	Civil Wars
1649	King Charles I beheaded
1649-1652	Conquest of Ireland and Scotland by Oliver Cromwell
1653	Cromwell is proclaimed Lord Protector
1658	Death of Cromwell
1660-1688	The Restoration
1660	Restoration of the Monarchy under King Charles II
1666	Great Fire of London
1667	First edition of Milton's <u>Paradise Lost</u> (in 10 books)

- 1674 Second edition of Milton's Paradise Lost (in 12 books); death of Milton
- 1678 Publication of first part of John Bunyan's The Pilgrim's Progress
- 1685 Death of King Charles II; his brother (a catholic) is crowned King James II
- 1688 Glorious Revolution; William of Orange of the House of Hanover invades England and becomes King William III after overthrowing King James II, thus bringing an end to Stuart rule in England; death of Bunyan

“Caedmon’s Hymn”

The following text is cited as it appears in A Choice of Anglo-Saxon Verse, ed. Richard Hamer (London: Faber and Faber, 1970) 121-3. Hamer asserts that “The text here given is from an early MS and is in a Northumbrian dialect, though many MSS are extant, some of them in West Saxon” (121).

Nu scylun hergan	hefænrices Uard,	Now must we praise the Guardian of heaven,
Metudæs mæcti	end His modgidanc,	The power and conception of the Lord,
uerc Uuldurfadur,	sue He uundra gihuæs,	And all His works, as He, eternal Lord,
eci Dryctin,	or astelidæ.	Father of glory, started every wonder.
He ærist scop	ælda barnum	First He created heaven as a roof,
Heben til hrofe,	haleg Scepen.	The holy Maker, for the sons of men.
Tha middungeard	moncynnæs Uard,	Then the eternal Keeper of mankind
Eci Dryctin,	æfter tiadæ	Furnished the earth below, the land of men,
Firum foldu,	Frea allmectig.	Almighty God and everlasting Lord.